

Bhima, Mr Punch, and the Demon

The puppet theatre captivates young and old alike across the world. The genre is firmly rooted in the performative arts, alongside the actor's theatre and the mask theatre. Its origins remain still largely in the dark although the tradition has been documented for ancient Egypt and Greece as well as from the time of the Tang dynasty in China (7th–10th c.).

The theatre – A central feature of many types of puppet theatre is the way the world is depicted in a simplified and stylized form, along with the frequently exaggerated representation of its performing figures. This makes the story being told easier to follow and the plot more trenchant – in contrast to the often intractable world around us.

Tricksters and demons – The puppet theatre likes to spotlight very special characters: on the one hand this includes servants, jokers or clowns – so-called trickster figures. Their standing is that of subordinates, yet they wield considerable influence over those in power. Usually they are uneducated, but wise all the same. They like to crack jokes and often speak impudently which allows them to criticize others and point out grievances without having to fear punishment. On the other hand, we encounter villains and demons. They remind us that danger is ubiquitous and omnipresent, that constant caution is required, and that every action has consequences.

Puppeteers – The puppeteers add that special spark of magic to the figure theatre. They bring the figures to life and make them real. Through their skill they act as mediators between the realm of stories and the audience's real world; in many places, this makes them very special people. Occasionally they act as ritual specialists and, from time to time – especially when their criticism comes over too harsh – the powerful consider it necessary to rein them in or even have them punished.

¹ Bhima, shadow play figure; Cirebon regency, north coast of Java, Indonesia; 1st half of 20th c.; animal skin, pigment, wood; IIc 23586; coll. Werner Gamper, gift 2017.

² Kasper; hand puppet; Basel, Switzerland; papier mâché, pigment, linen, felt, wood; VI 41806; produced in 1972 by and coll. of Sylvia Stieger, purchase 1973

³ Demon Setang Doblang Semarang; rod puppet; West Java, Indonesia; around 1940; wood, pigment, string, textile; IIc 24109; coll. Werner Gamper, gift 2017.

The Gamper collection

The exhibition was made possible by the gift of Werner Gamper and Verena Liechti Gamper.

Already as a young man, Werner Gamper was fascinated by the subtlety and expressiveness of Javanese rod puppets. After finishing his training and seven years abroad, he purchased his first figure from a Zurich antiquities shop. From that moment on, he engaged with all forms of Indonesian puppet theatre and began travelling to the country from the early 1970s on. He visited different puppet masters, learnt from them one to one, and began documenting the vast array of stories, styles, and forms of theatre. When he gifted his collection to the museum in 2017, it comprised more than 2,500 objects and more than 3,000 pages of personally compiled documentation.

A complete set of *wayang golek* figures

This set of figures was probably created in a Ponorogo village in East Java (Indonesia) in the early 20th century. It consists of fifty-seven figures, two so-called pause or marker figures (*kekayon*), a horse with rider, weapons, wooden beaters, and metal plates. The set was used to enact Javanese plays as well as such relating to the story cycle of Amir Hamza. With regard to the latter, the figures have fixed names. When used for local stories, the puppeteer, *dalang*, chooses names to his own liking as long as the figures' characteristic features tally with the stories.

4 Stage set; East Java, Indonesia; mid-20th c.; cotton, pigment, metal, imitation glass beads; IIc 23292; Coll. Werner Gamper, gift 2017

5 Set of figures; Ponorogo regency, East Java, Indonesia; early 20th c.; wood, animal skin, pigment, textile, bamboo, glass beads; IIc 23293; IIc 23296-23352; Coll. Werner Gamper, gift 2017

Model of a shadow play performance

The model shows the set-up of a *wayang kulit* shadow play performance in Yogyakarta, Central Java, Indonesia: at front is the screen and the source of light with the performing figures (Gunungan, Kresna, Arjuna, Semar), immediately behind them is the puppeteer and a lidded box with the figures he is about to put on scene (Bhima, Duryodhana). Behind the puppet master is the orchestra with their various instruments and the singers. Usually the audience is allowed to follow the play from all sides. The most popular seats are those next to and behind the orchestra. They allow viewers to perceive the figures as representatives of the lived world as well as their shadows as agents of the supernatural world.

6 *wayang kulit* model, produced by the puppet carver Marwanto in Bantul, Yogyakarta regency, commissioned by Werner Gamper; 2010; wood, pigment, textile, brass, animal skin, horn; IIc 23083, IIc 23086, IIc 23087, IIc 23089, IIc 23090, IIc 23094, IIc 23102-23140; coll. Werner Gamper, gift 2017

The *gunungan* – the essence of *wayang*

In Java, the term *wayang* describes all forms of dramatic theatre. Particularly the shadow plays and rod puppet plays *wayang kulit* and *wayang golek*, serve the purpose of both entertainment and instruction. But, at the same time, they represent a type of ritual that links the world of humans with the realm of the supernatural. *wayang* performances accompany the people during times of crisis and social change and thus help to restore the cosmic balance that has become disrupted.

The essence of *wayang* becomes manifest in the *gunungan* and *kekayaon*, respectively. These props serve as marker figures that signalize the beginning, the end, and the pauses in every shadow play and rod puppet performance. The *gunungan* stands as a symbol of the universe and of human existence. It references the shape of the world mountain, with the *kekayaon* representing the tree of life in the upper half. The forecourt depicted below stands for earthly life while the closed gate designates transition to another world: watched over by the guards of good and evil, it marks the entrance to the under and upper worlds.

The world mountain rises from the roof of the gate, topped by the tree of life. The animals depicted on the tree of life signify the good and bad traits of every human being (microcosm)

as well as the positive and negative forces that shape the universe (macrocosm). It is the puppet master, *dalang*, who has the power to unite the microcosm and the macrocosm, thereby embodying in his performance the Hindu-Buddhist goal of becoming one with the universe.

The god of fire wrapped in flames is depicted on the reverse. The *dalang* uses this figure to represent fires, thunderstorms, earthquakes, volcanic eruptions, and similar natural disasters.

⁷ *Gunungan*; shadow play figure; Central Java, Indonesia; 20th c.; animal skin, pigment, horn; IIc 23567; coll. Werner Gamper, gift 2017

wayang beber – dramas on scrolls

wayang beber refers to a very old and rare form of storytelling in Java (Indonesia). The story is depicted on a set of illustrated scrolls. The puppet master, *dalang* – in this case more a narrator than puppeteer – unfolds the painted scenes one after the next and explains to the audience the story depicted on the scroll. He sits behind the scroll and uses a stick to point to the scene he is recounting. In Java, two very old sets of scrolls have been preserved, both well known. They tell stories of the legendary Panji, a prince from the Kingdom of Janggala. The Hindu-Javanese twin kingdoms of Janggala and Kediri flourished in East Java in the 11th and 12th centuries.

The scroll set of Gedopol contains the narrative *Jaka Kembang Kuning*, a story that recounts the marriage of Prince Panji of Janggala with Princess Sekartaji of Kediri. The story is told on six barkcloth scrolls, each of which is divided into four scenes. Each scene consists of two opposing parties facing each other. Usually the scenes are touched up with a few entertaining elements.

However, *wayang beber* scrolls not only serve the purpose of entertainment: the time-honoured Gedopol *wayang beber* was used mainly to foretell the future or when an influential client demanded from the *dalang* a presentation for a specific purpose. The Gedopol scroll contains a secret episode at the end, probably an intimate scene involving Panji and Sekartaji. It can never be shown in public, since, according to the *dalang* Gunocarito Sarnen, the scroll would then forfeit its magical powers.

⁸ Illustrated scroll *wayang beber*, 24 single scenes painted on a 21-metre-long cotton canvas; copy of the Gedopol *wayang beber* produced by the artist Musyafiq, East Java; the last secret episode of the original is missing here; 1983–1993; IIc 22996; coll. Werner Gamper, gift 2017.

^{8.1} Scene 1 (scroll I, scene 1): in the audience chamber of the palace of Kediri King Brawijaya of Kediri is seated on the Garuda throne in his audience chamber. The minister Jaksa Nagara and Prince Panji Jaka Kembang Kuning of the Kingdom of Janggala appear before him. Panji is accompanied by his loyal servants Nala Drema and Tawang Alun. The commanding officer of the Kediri army, Senapati Sedahrama, and some of his officers are also present. King Brawijaya announces that his daughter, Princess Sekartaji has gone missing. He asks those present to search for her, promising the man who finds her the hand of his daughter in marriage. The meeting is interrupted by the entrance of King Klana who has arrived from oversea. He announces his wish to marry Sekartaji.

^{8.2} Scene 19 (scroll V, scene 3): battle in the forecourt of the palace of Kediri Prince Panji was the first to find Princess Sekartaji. However, King Klana is not willing to

accept that Panji gets to marry the princess. After some back and forth, Klana enters Sekartaji's garden by force, thus triggering a war between the armies of Klana and Brawijaya. The final battle is fought in the forecourt of the palace in Kediri. Finally, Klana is killed by Panji's companion Tawang Alun with the magic kris Pasopati, thus paving the way for the marriage of Panji and Sekartaji.

wayang golek – Javanese rod puppets

wayang golek is the name of the puppet theatre in Java (Indonesia) which is performed with rod puppets; *wayang* is a generic term for all forms of puppet theatre, secondary terms such as *golek* refer to specific styles. At the same time, *wayang* refers collectively to all types of figures used in the puppet theatre.

The origins and history of the rod puppet theatre *wayang golek* remain somewhat in the dark. It developed on the north coast of Java; latest by the 19th century it had spread to many parts of the island and had become a theatre form in its own rights. Today, every region has its own style and set of stories.

A well-known centre of *wayang golek* is West Java where the figures are said to be particularly expressive. The local repertoire includes episodes from the Indian epic dramas Mahabharata and Ramayana, along with stories about Damarwulan, the legendary hero from the Majapahit Empire in eastern Java (1293 – approx. 1500). In Central Java, plays revolve around the originally Persian legends about the hero Amir Hamza. The finest and most elegant figures are to be found on the north coast Java, particularly in the Cirebon regency. This area also has the richest story repertoire, focusing mainly on the period of Javanese Islamization and the feats of Amir Hamza. In addition, legends from the Hindu-Javanese kingdoms and stories about the heroes Panji and Damarwulan are enacted, alongside episodes from the Indian epics Mahabharata and Ramayana. In East Java, the theatre figures tend to be very rustic, with focus on the protagonists Amir Hamza, Panji, and Damarwulan.

Mahabharata – the great dynastic war

The Mahabharata ranks among India's greatest epics. Along with "La Goliga" from south Sulawesi (Indonesia), it is considered the longest piece of poetry in the world, comprising more than 100,000 double verses. Its author is said to have been the mythical sage Vyasa. The oldest passages date back to the 4th century BC, but possibly its origins even reach back as far as the 8th or 9th century BC.

Together with the Ramayana, the Mahabharata reached many Asian regions in the course of the spread of Hinduism. Especially in Southeast Asia, the two works were adopted into local culture and became the narrative basis of many of the performative arts. In dance and different forms of theatre as well as in movies and comics, the heroes and villains of the past live on and continue to captivate the imagination of young and old to this day.

At its core, the Mahabharata tells the story of the conflict between the Kaurava and Pandava princes. The five Pandava brothers Yudhistira, Bhima, Arjuna, Nakula, and Sahadeva fight for supremacy in the kingdom of the Kuru clan against their 100 cousins, the Kauravas, another lineage of the Kuru dynasty. In a game with loaded dice, Yudhistira loses his share of the kingdom, and the Pandava are forced to flee. Following many adventures abroad, they

return home after thirteen years to confront their enemies, leading to the great Kurukshetra War in which the Pandava triumph; none of the Kaurava brothers survive the encounter.

Apart from the main storyline, the Mahabharata features numerous side stories and scenes. Many parts of the epic are considered independent, literary-philosophical works, for example, the Bhagavad Gita. In this narrative, Krishna, an incarnation of the god Vishnu, explains to the young warrior prince Arjuna the basic principles of life and reveals to him his divine nature. In this sense, the Mahabharata explains the world order, conveys moral values, and raises a number of ethical questions. It offers opportunities for identification, provides patterns of action, and teaches about religion and philosophy.

In Java, the great work was adapted to local conditions and underwent a significant change in the sense that members of the pre-Hindu, ancient Javanese pantheon were incorporated into the epic: these local gods are superior to the Hindu deities in terms of age and dignity; in the world of humans, they enter the stage as malformed and crude-mouthed clowns and servants. These trickster figures and their companions – Semar as the supporter of the good cause and his brother Togog as the supporter of the evil cause – are among the audiences' favourites. The puppet master often uses them to criticize reigning political and social conditions or comment on recent suspicious events.

Rod puppets *wayang golek*

All rod puppets from West Java, Indonesia; wood, pigment, textile, hair, vegetable fibre, synthetic material; coll. Werner Gamper, gift 2017

9 Batara Guru/Shiva (Indo. Siwa), supreme deity and ruler of the universe, is depicted with four arms; around 1900; IIc 24049

10 Batari Durga/Dewi Uma; consort of Siwa, in her terrible appearance she is the goddess of the realm of the dead; around 1950; IIc 24095

11 Batara Kresna/Krishna; incarnation of the god Vishnu (Indo. Wisnu) and adviser of the Panadava (Indo. Pandawa); before 1900; IIc 24055

12 Dewi Setyaboma; consort of Kresna; around 1970; IIc 24187

13 Batara Narada; adviser of the gods and Siwa's nephew, acts as mediator between humans and gods; around 1950; IIc 24066

14 Pandu; father of the Pandava brothers and younger brother of the blind king Dhritarashtra, father of the Kaurava (Indo. Korawa); before 1900; IIc 24132

15 Yudhistira; oldest of the Pandawa brothers, loses the empire to his cousins, the Korawa, in a game of dice; around 1880; IIc 24137

16 Drupadi; princess of the forest kingdom Panchala and wife of all five Pandava brothers; around 1900; IIc 24197

17 Bhima (Indo. Bima); second of the Pandawa brothers and father of Gatotkaca; he inherited the claw-like thumb nails – his main weapon – from his father, the wind god Bayu; around 1930; IIc 24169

18 Arjuna; third of the Pandawa brothers and an incarnation of Wisnu; famous for his beauty and skills as a dancer and warrior, preferably with bow and arrow; around 1870; IIc 24124

19 Dewi Utari; bride of Abimanyu, Arjuna's son; together with Arjuna, the puppet represented a bridal couple and once served the *dalang* as a mascot; around 1870; IIc 24125

20 Nakula; fourth of the Pandawa brothers, twin brother of Sahadevas (Indo. Sadewa); around 1880; IIc 24138

21 Sahadeva (Indo. Sadewa); fifth and youngest of the Pandawa brothers, twin brother of Nakula; around 1880; IIc 24139

- 22 Gatotkaca; son of Bhima and Arimbi, with his magical powers he defeats many warriors of
the Korawa army; around 1850; IIc 24046
- 23 Antareja, son of Bhima and Nagagini, does not feature in the original Indian Mahabharata,
dies in the Kurukshetra War for the Pandawa; around 1850; IIc 24047
- 24 Semar; servant and clown of the Pandawa, regarded as the personification of the pre-Hindu
deity Ismaya and as older brother of Siwa, often described as being stronger than the Hindu
gods, is a moralist and always looks rather scruffy; the audience loves his bawdy jokes and
words of wisdom; occasionally he turns directly to the audience and comments on current
events; typical features include his pot belly, his hollow back, one hand with two stretched
fingers, the other held as a fist; the bump on his forehead; around 1940; IIc 24201
- 25 Gareng; servant and clown of the Pandawa; Semar's eldest son; around 1950; IIc 24207
- 26 Bagong; servant and clown of the Pandawa; Semar's youngest son; head from around 1850;
IIc 24214
- 27 Duryodhana (Indo. Duryodana/Suyudana); eldest son of Destarata and commander of the
Korawa forces, in the Kurukshetra War he is killed by Bhima; around 1940; IIc 24178
- 28 Banowati; wife of Duryodana; around 1920; IIc 24183
- 29 Dussasana (indon. Dursasana); second eldest son of Destarata and younger brother of
Duryodana, is a brutal Korawa warrior, killed by Bhima in the Kurukshetra War; around
1880; IIc 24165
- 30 Karna; half-brother of the Pandawa and minister of the Korawa, fights on the side of the
Korawa and defeats Gatotkaca; around 1930; IIc 24050
- 31 Drona (Indo. Durna); military adviser of King Dhritarashtra (Indo. Dretarastra/ Destarata)
and combat instructor of the Pandawa and Korawa brothers, when war comes he opts for the
Korawa; around 1950; IIc 24071
- 32 Sakuni (Indo. Sangkuni); uncle of the Korawa brothers and their ally in the Kurukshetra War;
in the Indian version of the Mahabharata, he is killed by Sahadeva, in the Javanese version by
Bhima; around 1930; IIc 24181

Servants and clowns – entertainment and criticism

- 33 Semar; principal servant, clown, and wise adviser of the Pandawa; shadow play figure;
Surakarta, Java, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 23629;
coll. Werner Gamper, gift 2017
- 34 Petruk; son of Semar, servant and clown of the Pandawa, usually performs with his brother
Gareng and his father; shadow play figure; Surakarta, Central Java, Indonesia; around 1900;
animal skin, pigment, wood, string; IIc 23627; coll. Werner Gamper, gift 2017
- 35 Gareng; son of Semar, servant and clown of the Pandawa, usually performs with his brother
Petruk and his father; shadow play figure; Surakarta, Central Java, Indonesia; around 1900;
animal skin, pigment, wood, string; IIc 23628; coll. Werner Gamper, gift 2017
- 36 Semar; principal servant, clown, and wise adviser of the Pandawa; shadow play figure;
Cirebon regency, north coast of Java, Indonesia, around 1900; animal skin, pigment, wood,
string; IIc 23640; coll. Werner Gamper, gift 2017
- 37 Semar; principal servant, clown, and wise adviser of the Pandawa; rod puppet; Cirebon
regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIc 24479;
coll. Werner Gamper, gift 2017
- 38 Gintiri; erotic manifestation of Semar as phallus; rod puppet; West Java, Indonesia; wood,
pigment, textile, string; IIc 24205; coll. Werner Gamper, gift 2017

- 39 Petruk Dadi Ratu (Petruk as king); in a side story the world is turned on its head and Petruk is made king; shadow play figure; Yogyakarta, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23624; coll. Werner Gamper, gift 2017
- 40 Semar; principal servant, clown, and wise adviser of the Pandawa; rod puppet; West Java, Indonesia; around 1970; wood, pigment, textile, string; IIc 24206; coll. Werner Gamper, gift 2017
- 41 Gareng; son of Semar, servant and clown of the Pandawa; usually performs with Semar and Petruk; rod puppet; West Java, Indonesia; around 1980; wood, pigment, textile, string; IIc 24208; coll. Werner Gamper, gift 2017
- 42 Petruk; son of Semar, servant and clown of the Pandawa; usually performs with Semar and Gareng; rod puppet; Ponorogo, East Java, Indonesia; wood, pigment, textile, string; IIc 24039; coll. Werner Gamper, gift 2017
- 43 Cemuris; brother-in-law of Semar, servant and clown of the good guys, only exists in the Cirebon regency; shadow play figure; Cirebon regency, north coast of Java; Indonesia; animal skin, pigment, wood, string; IIc 23637; coll. Werner Gamper, gift 2017
- 44 Togog; brother of Semar, servant and clown of the Korawa, usually in the company of giants, as the latter are usually killed, he is constantly in the search for a new master which gives him the reputation of being unfaithful; rod puppet; West Java, Indonesia; around 1970; wood, pigment, textile, string; IIc 24215; coll. Werner Gamper, gift 2017
- 45 Sarawita; companion of Togog, servant and clown of the Korawa; shadow play figure; Yogyakarta, Java, Indonesia; animal skin, pigment, wood, string; IIc 23626; coll. Werner Gamper, gift 2017
- 46 Togog; brother of Semar, together with Sarawita he acts as servant and clown of the Korawa; shadow play figure; Surakarta, Java, Indonesia; animal skin, pigment, wood, string; IIc 23645; coll. Werner Gamper, gift 2017
- 47 Togog; with bird's head and smoking, servant and clown of the Korawa; shadow play figure; East Java, Indonesia; animal skin, pigment, wood, string; IIc 23647; coll. Werner Gamper, gift 2017
- 48 Dawala; fun-loving clown who likes to sing; rod puppet; West Java, Indonesia; around 1930; wood, pigment, textile, string; IIc 24209; coll. Werner Gamper, gift 2017
- 49 Cepot/Astrajingga; clown and servant of the good guys; rod puppet; West Java, Indonesia; around 1930; wood, pigment, textile, string; IIc 24217; coll. Werner Gamper, gift 2017
- 50 Cepot/Astrajingga; clown and servant of the good guys; rod puppet; Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIc 24474; coll. Werner Gamper, gift 2017
- 51 Twalen; incarnation of the supreme Balinese god Sang Hyang Tunngal endowed with supernatural powers; as the Balinese counterpart to Semar, he is the principal clown and wise adviser of the Pandawa in Bali; shadow play figure; Jembrana, Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 24809; coll. Werner Gamper, gift 2017
- 52 Mredah; son of Twalen, he and his father are the main servants of the Pandawa in Bali, with his quick wit and intelligence he often helps his somewhat childish old father; shadow play figure; Jembrana, Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 24807; coll. Werner Gamper, gift 2017
- 53 Delem; elder brother of Sangut, servant and clown of the Korawa; shadow play figure; southern Bali, Indonesia; animal skin, pigment, wood, string; IIc 23389; coll. Werner Gamper, gift 2017
- 54 Sangut, younger brother of Delem, servant and clown of the Korawa; shadow play figure; southern Bali, Indonesia; animal skin, pigment, wood, string; IIc 23388; coll. Werner Gamper, gift 2017

55 Gus de Ngurah and Gus Tur; two arrogant servants and clowns of Gatotkaca (son of Bhima), appear in western and northern Bali, leading dialogue figures in all narratives; shadow play figures; Jembrana, Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 24804+03; coll. Werner Gamper, gift 2017

Villains and demons – threats in all forms

56 Brahala; frightening version of the god Wisnu, the four facial pigments are a reference to the four points of the compass; red = west, yellow = south, green = north, white = east; rod puppet; Banyamas, Central Java, Indonesia; wood, pigment, textile, string; IIc 23839; coll. Werner Gamper, gift 2017

57 Triwikrama; Kresna in his demonic appearance, his body is covered with harrowing faces and figures; shadow play figure; Surakarta, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23502; coll. Werner Gamper, gift 2017

58 Buta Amral; chilling version of the god Kresna in righteous wrath; shadow play figure; East Java, Indonesia; animal skin, pigment, wood, string; IIc 23521; coll. Werner Gamper, gift 2017

59 Duryodhana (Indo. Duryodana/Suyudana); eldest son of Dhritarashtra (Indo. Destarata) and commander of the 100 Korawa, is killed by Bhima in the Kurukshetra War; shadow play figure; Jembrana, Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 24786; coll. Werner Gamper, gift 2017

60 Suyudana; eldest son of Destarata and commander of the 100 Korawa, is killed by Bhima in the Kurukshetra War; rod puppet; East Java, Indonesia; wood, pigment, textile, string; IIc 24021; coll. Werner Gamper, gift 2017

61 Suyudana; eldest son of Destarata and commander of the 100 Korawa, is killed by Bhima in the Kurukshetra War; wooden puppet *wayang kelitik*; East Java, Indonesia; wood, animal skin, pigment, string; IIc 24550; coll. Werner Gamper, gift 2017

62 Suyudana; eldest son of Destarata and commander of the 100 Korawa, is killed by Bhima in the Kurukshetra War; rod puppet; Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIc 24375; coll. Werner Gamper, gift 2017

63 Duryodhana; eldest son of Dhritarashtra and commander of the 100 Kaurava, is killed by Bhima in the Kurukshetra War; shadow play figure; Andhra Pradesh, southern India; animal skin, pigment; IIa 3144; coll. Koduru Ramamurthi, purchase 1964

64 Dussasana (Indo. Dursasana); second eldest son of Destarata, brutal Korawa warrior, is killed by Bhima in the Kurukshetra War; shadow play figure; Cirebon regency, north coast of Java, Indonesia; 1933; animal skin, pigment, wood, string; IIc 23605; coll. Werner Gamper, gift 2017

65 Buta Raton; giant demon prince; rod puppet; West Java, Indonesia; 1850-1900; wood, pigment, cotton, silk, string, glass beads; IIc 24111; coll. Werner Gamper, gift 2017

66 Arimba; prince in the kingdom of the giants; rod puppet; West Java, Indonesia; around 1900; wood, pigment, textile, string; IIc 24106; coll. Werner Gamper, gift 2017

67 Two Rakasa; demons as soldiers in Dutch uniforms; shadow play figures; East Java, Indonesia; animal skin, pigment, wood, string; IIc 23615+16; coll. Werner Gamper, gift 2017

68 Buta Rambut Geni; blue giant with blazing hair; shadow play figure; Surakarta, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23518; coll. Werner Gamper, gift 2017

69 Nagapercona; snake king with upper body covered in scales, is beaten and killed by Gatotkaca; rod puppet; Cirebon regency, north coast of Java, Indonesia; wood, pigment, leather, textile, string; IIc 24248; coll. Werner Gamper, gift 2017

- 70 Buta Cakil; cowardly, wicked, easily beatable loudmouth, enemy of the Pandawa, lashes out wildly in battle; shadow play figure; Surakarta, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23515; coll. Werner Gamper, gift 2017
- 71 Buta Cakil; cowardly, wicked, easily beatable loudmouth, enemy of the Pandawa, lashes out wildly in battle; rod puppet; West Java, Indonesia; around 1970; wood, pigment, textile, string; IIc 24119; coll. Werner Gamper, gift 2017
- 72 Buta Terong; green giant and companion of Buta Cakil, these low-ranking giants are often killed by clowns; shadow play figure; Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23522; coll. Werner Gamper, gift 2017
- 73 Buta Begal; demon, is killed in the forest by Gareng; rod puppet; West Java, Indonesia; around 1930; wood, pigment, textile, string; IIc 24097; coll. Werner Gamper, gift 2017
- 74 Buta Buta; demon; rod puppet; West Java, Indonesia; around 1960; wood, pigment, textile, string; IIc 24115; coll. Werner Gamper, gift 2017
- 75 Detya Dembramaha; brutal giant and demon, commander of a huge army, can only be defeated by Bhima; shadow play figure; Banyumas, Central Java, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 23467; coll. Werner Gamper, gift 2017
- 76 Buta Banjolan; demon; rod puppet; Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIc 24276; coll. Werner Gamper, gift 2017
- 77 Kolo Bendrong; demon; shadow play figure; Banyumas, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23439; coll. Werner Gamper, gift 2017
- 78 Wewe Gombel; she-devil with a fancy for small children which she robs, hides, and then places back in a corner; shadow play figure; East or Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23443; coll. Werner Gamper, gift 2017

Hamzanama – the adventures of Amir Hamza

The Adventures of Amir Hamza ranks among the oldest literary works of ancient Persia. Its basic storyline probably reaches back further than the 10th century. However, unlike many other works, it was passed down primarily by word of mouth. In this way the story spread from Anatolia as far as Indonesia, giving rise to many different versions over the course of time.

The best-known manuscript was commissioned by the Mughal emperor Akbar at the beginning of his reign (1556-1605). It probably comprised fourteen volumes of 100 sheets each and roughly 1,400 miniatures.

In the 16th/17th century, the work reached Southeast Asia where it was translated into Malay. There it is known by the title of *Hikayat Amir Hamza*. From there it travelled to Java where it is known as *Serat Menak*. The work was adapted not only as far as language was concerned but also in terms of local cultural practice, and appended with additional figures and stories.

Serat Menak is based on the life of Hamzah ibn Abdul-Muttalib (roughly 570-624), the uncle of the Prophet Mohammed. He himself converted to Islam only later in life, but then became a faithful follower of Mohammed and a champion of Islam.

In the narrative *Serat Menak*, he is made king of Arabia and becomes a heroic propagator of Islam. Amir Hamza experiences many an amorous adventure, wins the hearts of many princesses, and battles victoriously against adversaries, villains, monsters, and giants. On all his adventures he is accompanied by his faithful friend and servant, Umar Maya. Together

the two men studied Islam in Mecca. For his unshakeable faith, Umar Maya is given a magic bag with the power to fulfil every wish. Thanks to these supernatural faculties and his cunning and roguish nature, Umar Maya is a significant trickster figure in *Serat Menak*.

Rod puppets wayang golek

All rod puppets in the Sentolo style; the style was created by the *dalang* Ki Widi Prayitno (ca 1910-1982) for the performance of Islamic narratives; Central Java, Indonesian; wood, pigment, textile, hair, vegetable fibre, plastic; coll. Werner Gamper, gift 2017.

- 79 Abdul Muttalib, governor of the king of Mecca; father of Amir Hamza; produced by Darso Sumarto; 1980; IIc 23904
- 80 Dewi Fatimah; wife of Abdul Muttalib and mother of Amir Hamza; produced by Darso Sumarto; 1980; IIc 23912
- 81 Amir Hamza, son of Abdul Muttalib, studied in Mecca as a young prince; produced by Ki Widi Prayitno; around 1970; IIc 23906
- 82 Tambi Jumiril; Abdul Muttalib's prime minister; produced by Darso Sumarto; 1980; IIc 23903
- 83 Abdullah; cousin and envoy of the king of Mecca, is instructed by Abdul Muttalib to transfer due tribute payments to the kingdom of Yemen; produced by Darso Sumarto; 1980; IIc 23899
- 84 Kalimasada; document/letter; IIc 24735
- 85 Amir Anjilin; prince at the court in Mecca, accompanies Abdullah on his journey to Yemen with the tribute payments; produced by Darso Sumarto; 1980; IIc 23905
- 86 Maktal; head and king of the robbers, attacks the envoy Abdullah with his band and steals the tribute payments; produced by Ki Widi Prayitno; around 1970; IIc 23894
- 87 Surapati; ally of Maktal; produced by Darso Sumarto; 1980; IIc 23900
- 88 Suramadenda; member of Maktal's band of robbers and twin brother of Suramanggala; produced by Darso Sumarto; 1980; IIc 23922
- 89 Suramanggala; member of Maktal's band of robbers and twin brother of Suramadenda; produced by Darso Sumarto; 1980; IIc 23923
- 90 Amir Hamza/Wong Agung Jayengrana; is endowed with supernatural powers after studying in Mecca, he is joined by the horse Kuda Sekardiu which allows him to fly, together with his trusted servant Umar Maya he defeats Maktal, converts him to Islam, and takes the tribute payments to Yemen; produced by Ki Widi Prayitno; 1974 and around 1960; IIc 23890+925
- 91 Umar Maya; trusted friend and companion of Amir Hamza, is shrewd and cunning and has supernatural powers; produced by Ki Widi Prayitno; around 1970; IIc 23897
- 92 Bladu; companion, servant, and clown of Amir Hamza; produced by Darso Sumarto; 1980; IIc 23926
- 93 Jiwen; companion, servant, and clown of Amir Hamza; produced by Darso Sumarto; 1980; IIc 23927
- 94 Toples; companion, servant, and clown of Amir Hamza; produced by Darso Sumarto; 1980; IIc 23928
- 95 Yusup Adi; envoy of King Walkamah, reports to his king that he was nearly killed at the court in Mecca when he suggested Amir Hamza should challenge Prince Hoksam to a duel; produced by Darso Sumarto; 1980; IIc 23901
- 96 King Walkamah; brutal king of Kibar; produced by Ki Widi Prayitno; around 1970; IIc 23919
- 97 Hoksam; Prince of Kibar and son of King Walkamah, sets off to find and kill Amir Hamza but is defeated and killed by Umar Maya at the end of the story; produced by Darso Sumarto; 1980; IIc 23914

98 Binti Bakhram; king of Yemen; because the tribute payments from Mecca are overdue, he quarrels with Amir Hamza, Amir Hamza comes out the winner, and Mecca becomes independent; produced by Darso Sumarto; 1980; IIc 23916

99 Bakhrun; King Bakhram's prime minister; produced by Ki Widi Prayitno; around 1970; IIc 23898

100 Kala Janggirung; demon; produced by Ki Widi Prayitno; around 1970; IIc 23921

101 Ulam Sari; deity for guarding treasures; produced by Ki Widi Prayitno; around 1970; IIc 23929

Servants and clowns – entertainment and criticism

102 Umar Maya; as a young man with his magic bag which has the power to fulfil every wish as soon as he utters the spell *angsang kadratulla*; rod puppet; Sentolo, Central Java, Indonesia; produced by Ki Widi Prayitno; around 1970; wood, pigment, textile, string; IIc 23896; coll. Werner Gamper, gift 2017

103 Gamel Tambak Yudha; groom, looks after Amir Hamza's horse; rod puppet; Sentolo, Central Java, Indonesia; produced by Ki Widi Prayitno; around 1960; wood, pigment, textile, string; IIc 23924; coll. Werner Gamper, gift 2017

104 Umar Maya; Amir Hamza's shrewd and trusted companion with his magic bag; rod puppet; East Java, Indonesia; wood, pigment, textile, string; IIc 23939; coll. Werner Gamper, gift 2017

105 Umar Maya; Amir Hamza's shrewd and trusted companion with his magic bag; rod puppet; East Java, Indonesia; wood, pigment, textile, string; IIc 23943; coll. Werner Gamper, gift 2017

106 Umar Maya; Amir Hamza's shrewd and trusted companion with his magic bag; rod puppet; East Java, Indonesia; wood, pigment, textile, string; IIc 23945; coll. Werner Gamper, gift 2017

107 Umar Maya as an Islamic disciple; rod puppet; East Java, Indonesia; around 1900; wood, pigment, textile, string; IIc 23947; coll. Werner Gamper, gift 2017

108 Umar Maya as an old man; rod puppet, Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIc 24316; coll. Werner Gamper, gift 2017

109 Umar Maya as a young man and regent (*bupati*) of Kiban; rod puppet, Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIc 24317; coll. Werner Gamper, gift 2017

110 Umar Maya; Amir Hamza's shrewd and trusted companion with his magic bag; rod puppet; Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIc 24318; coll. Werner Gamper, gift 2017

111 Umar Maya; Amir Hamza's shrewd and trusted companion; wooden puppet *wayan kelitik*; East Java, Indonesia; wood, animal skin, pigment, string; IIc 24595; coll. Werner Gamper, gift 2017

112 Umar Maya; Amir Hamza's shrewd and trusted companion; wooden puppet *wayan kelitik*; East Java, Indonesia; wood, animal skin, pigment, string; IIc 24598; coll. Werner Gamper, gift 2017

113 Umar Maya; Amir Hamza's shrewd and trusted companion; wooden puppet *wayan kelitik*; East Java, Indonesia; wood, animal skin, pigment, string; IIc 24601; coll. Werner Gamper, gift 2017

114 Jiweng; servant and clown with magic bag; rod puppet; Banyumas regency, Central Java, Indonesia; before 1920; wood, pigment, textile, string; IIc 23778; coll. Werner Gamper, gift 2017

- 115 Junglodipo; servant and clown with magic bag; rod puppet; Banyumas regency, Central Java, Indonesia; before 1920; wood, pigment, textile, string; IIC 23777; coll. Werner Gamper, gift 2017
- 116 Cepot; clown from the simple folk; rod puppet; Banyumas regency, Central Java, Indonesia; wood, pigment, textile, string; IIC 23844; coll. Werner Gamper, gift 2017
- 117 Semar; leading servant, clown and adviser of the good folk, extremely popular among the audience; rod puppet; Banyumas regency, Central Java, Indonesia; wood, pigment, textile, string; IIC 23842; coll. Werner Gamper, gift 2017
- 118 Togog; brother of Semar, servant and clown of the evil folk, usually performs together with giants and demons; rod puppet; Bagelen regency, Central Java, Indonesia; wood, pigment, textile, string; IIC 23883; coll. Werner Gamper, gift 2017
- 119 Umar Maya; Amir Hamza's shrewd and trusted companion in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Amlapura, Bali, Indonesia; animal skin, pigment, wood, string; IIC 23152; coll. Werner Gamper, gift 2017
- 120 Amak Egol; Amir Hamza's servant and clown in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Amlapura, Bali, Indonesia; plastic, pigment, wood, string; IIC 23190; coll. Werner Gamper, gift 2017
- 121 Amak Ocong; Amir Hamza's servant and clown in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Amlapura, Bali, Indonesia; cardboard, pigment, wood, string; IIC 23194; coll. Werner Gamper, gift 2017
- 122 Agus; Amir Hamza's servant and clown in the *wayang sasak* shadow play of the island of Lombok, with *kris* grip in shape of a phallus; shadow play figure; Amlapura, Bali, Indonesia; animal skin, pigment, wood, string; IIC 23195; coll. Werner Gamper, gift 2017
- 123 Gusti Ngurah Sabatan; servant and clown of Amir Hamza's adversaries in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Amlapura, Bali, Indonesia; animal skin, pigment, wood, string; IIC 23198; coll. Werner Gamper, gift 2017
- 124 Mek Leng; wife of Gusti Ngurah Sabatan, servant and clown of Amir Hamza's adversaries in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Amlapura, Bali, Indonesia; animal skin, pigment, wood, string; IIC 23196; coll. Werner Gamper, gift 2017

Villains and demons – threats in all forms

- 125 Umarmadi/Marmadi; prince of the giants nicknamed Raja Jemblung (King Potbelly); rod puppet; Sentolo, Central Java, Indonesia; produced by Darso Sumarto; around 1980; wood, pigment cotton, velvet, string; IIC 23198; coll. Werner Gamper, gift 2017
- 126 Umarmadi/Marmadi; prince of the giants; rod puppet; Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIC 24374; coll. Werner Gamper, gift 2017
- 127 Umarmadi/Marmadi; prince of the giants; rod puppet; Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIC 24308; coll. Werner Gamper, gift 2017
- 128 Umarmadi/Marmadi; prince of the giants; wooden puppet *wayang kelitik*; East Java, Indonesia; wood, animal skin, pigment, string; IIC 24592; coll. Werner Gamper, gift 2017
- 129 Kala Cewana; demon; rod puppet; Banyumas, Central Java, Indonesia; wood, pigment, textile, string; IIC 23841; coll. Werner Gamper, gift 2017
- 130 Sokasrana; forest gnome and spectre with a harelip and a deformed body; rod puppet; Wonogiri, Central Java, Indonesia; around 1920; wood, pigment, textile, string; IIC 23873; coll. Werner Gamper, gift 2017
- 131 Buta Begal; demon; rod puppet; Bagelen, Central Java, Indonesia; around 1920; wood, pigment, textile, string; IIC 23881; coll. Werner Gamper, gift 2017

- 132 Kala Gendanu; demon with high crown; rod puppet; Bagelen, Central Java, Indonesia; around 1920; wood, pigment, textile, string; IIc 23882; coll. Werner Gamper, gift 2017
- 133 Rajah Gajah Druma; evil king of Banyu Urung in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Amlapura, Bali, Indonesia; animal skin, pigment, wood, string; IIc 23170; coll. Werner Gamper, gift 2017
- 134 Patih Ngara Kala; prime minister of Banyu Urung in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Amlapura, Bali, Indonesia; animal skin, pigment, wood, string; IIc 23174; coll. Werner Gamper, gift 2017
- 135 Detia Bergas; demonic giant in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Amlapura, Bali, Indonesia; animal skin, pigment, wood, string; IIc 23202; coll. Werner Gamper, gift 2017
- 136 Detia Bergindi; demonic giant in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Amlapura, Bali, Indonesia; animal skin, pigment, wood, string; IIc 23204; coll. Werner Gamper, gift 2017
- 137 Raksala Bala; demonic giant in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Amlapura, Bali, Indonesia; animal skin, pigment, wood, string; IIc 23205; coll. Werner Gamper, gift 2017
- 138 Patih Cinde; high-ranking, demonic minister with dog's head in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Lombok, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 23366; coll. Werner Gamper, gift 2017
- 139 Calon Arang; witch and demoness in the *wayang sasak* shadow play of the island of Lombok; shadow play figure; Lombok, Indonesia; animal skin, pigment, wood, string; IIc 23362; coll. Werner Gamper, gift 2017
- 140 Sokasrana; demon with ugly body but good traits; shadow play figure; Cirebon regency, north coast of Java; Indonesia; around 1900; animal skin, pigment, wood, string; IIc 23472; coll. Werner Gamper, gift 2017
- 141 Pulunggono; child of a demon or giant; shadow play figure; Yogyakarta, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23473; coll. Werner Gamper, gift 2017

Light and shadow – the theatre in India and Turkey

The shadow play theatre looks back on a long tradition in India. The first written records reach back to the 13th century. Among the most impressive examples are the huge shadow play figures from the south Indian state of Andhra Pradesh. They are made of sheep, goat, or antelope skin, and processed in such a way that they are almost translucent, allowing the figures to create maximum impact in the play of light and shadow. The way they are painted and the punched-out patterns provide additional effects.

Shadow plays are performed on the occasion of religious festivals and at family celebrations. They are not only meant to entertain but also serve the purpose of appeasing and satisfying specific deities. A shadow play troupe consists of at least two men and two women who not only move the figures but also lend them their voice in speech and song. In addition, the play is accompanied by an orchestra.

Possibly, the shadow play theatre found its way to the Islamic world from India. At the same time, the Islamic prohibition of depicting living beings is skilfully bypassed on the basis that the figures are considered nonviable owing to the holes in their bodies through which the rods are passed or because their bodies feature sections of openwork. In addition, shadow plays relate to life and death in another way, too: in many cultures, a shadow is regarded as

the embodiment of a deceased person, a fact that the founding legend of the Turkish Karagöz theatre also makes reference to:

In the 14th century, Sultan Orhan commissioned the building of a mosque in Bursa. Two of the craftsmen, Karagöz and Hacivat, preferred fooling around instead of doing their work properly, to the effect that construction proceeded only slowly. This angered the sultan, so he had the two men executed. However, he soon came to regret his decision when he realized that he missed the men's tomfoolery. His confidant Küsteri uplifted the sultan's spirits again by making two figures out of camel skin that resembled the two men. And so, from then on, Karagöz and Hacivat continued to clown around as shadow play figures.

Ramayana – love, loyalty, and betrayal

In over 24,000 double verses, the Ramayana epic tells the story of Rama, the seventh incarnation of the Hindu god Vishnu. The Ramayana is considered the greatest Hindu epic alongside the Mahabharata. The oldest known version is believed to have been written by the poet Valmiki more than 2,000 years ago.

With the expansion of Hinduism, the Ramayana spread from India across many Asian regions where it continues to enrich everyday life and culture in many ways: the story is told in film, theatre, and comics, and some scenes even make up part of certain rituals. In this way, stories about the divine hero Rama, his wife Sita, the monkey general Hanuman, and the demon king Ravana accompany people throughout their life.

Rama, first-born son of King Dasaratha of Ayodhya, was destined to follow his father on the throne. With a trick, Kaikeyi, the king's youngest consort, succeeds in getting her own son enthroned, while Rama is sent into exile, accompanied by his beautiful wife Sita and his faithful brother, Lakshmana. After thirteen years of peace, the demon king Ravana discovers their secret hideout. Ravana falls in love with Sita and decides to abduct her. He is aided by the demon Maricha. During her captivity, Ravana asks Sita to marry him but she refuses him in disgust.

Together with Lakshmana, Rama sets off to save Sita. They are helped by the monkey god Hanuman, son of the wind god. They travel to Lanka (today's Sri Lanka) where, in a momentous battle, they defeat their demon foes, among them Indrajit and Ravana. Sita returns to Rama but he distrusts her loyalty. To prove her innocence, she throws herself into a fire, which, however, cannot harm her. Rama is made king of Ayodhya and the couple continue life in peace and justice.

Apart from the moving love story between Rama and Sita, what fascinates about the epic is the eternal struggle between good and evil. In addition, the Ramayana teaches about Hindu values and ethics in numerous side stories. Up to this day, certain episodes help people to find their way through life. The figures serve as paragons of righteous behavior, and Rama and Sita represent ideal male and female role models, respectively, a fact that has come under severe criticism in recent years, and not only from the feminist movement.

Shadow play figures

All shadow play figures from Andhra Pradesh, south India; 1st half of 20th c.; animal skin, pigment, wood; coll. Koduru Ramamurthi, purchase 1964.

- 142 Dasaratha, king of Ayodhya and father of Rama; IIa 3160
- 143 Kaikeyi; wife of Dasaratha and mother of Bharata; with a trick she has Bharata made king in place of Rama; IIa 3166
- 144 Sri Rama; seventh incarnation of the god Vishnu and rightful heir to the throne of Ayodhya, usually depicted as a young and handsome man or as warrior with bow and arrow, one of his typical features is the blue colour of his skin; IIa 3148
- 145 Sita; lover and wife of Rama, is faithfully devoted to him and follows him for better or for worse; IIa 3152
- 146 Lakshmana; brother of Rama follows him into exile as his trusted friend; IIa 3150
- 147 Hanuman; son of the wind god Bayu and general of a monkey army, is a wise scholar with strategic skills and magical powers; IIa 3171
- 148 Ravana; demon king of Lanka, abducts Sita, stands for destruction, chaos, and evil; in the world of the gods he is respected for his intelligence, his physical and spiritual strength as well as for his courage; often depicted with ten heads and occasionally with twenty arms; IIa 3153
- 149 Indrajit; demon and son of Ravana, killed by Lakshmana; IIa 3163
- 150 Maricha; demon who turns himself into a golden gazelle to lure Rama away from Sita; IIa 3162

Servants and clowns – entertainment and criticism

- 151 Vidusaka; clown, accompanies the hero; shadow play figure; Mysore, Karnataka, south India; animal skin, pigment; IIa 6284; coll. H. Ploog, purchase 1975
- 152 Bokkinoru; female clown with crooked face, body peculiarities that deviate from the social norm are often the traits of both male and female clowns; marionette; Andhra Pradesh, south India; wood, cloth, string; IIa 11058; coll. Friedrich Seltmann, purchase 1995
- 153 Clown with protruding teeth; marionette; Karnataka, south India; wood, lacquer, cloth, string; IIa 11074; coll. Friedrich Seltmann, purchase 1995
- 154 Semar; Rama's clown and servant, is regarded in Java as the personification of the pre-Hindu god Ismaya and as Siwa's elder brother; is often depicted as being stronger than the Hindu gods, is a moralist and always looks scruffy, audiences love his coarse jokes and witty comments, he is able to address the audience directly and comment on current events, typical for him is his pot belly, his hollow back, one hand with two stretched fingers, the other held as a fist; the bump on his forehead; shadow play figure; Surakarta, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23639; coll. Werner Gamper, gift 2017
- 155 Bagong; son of Semar, Rama's servant and clown, usually performs together with Semar, Petruk, Gareng, is rude and likes to turn other people's words in his mouth; shadow play figure; Surakarta, Central Java, Indonesia; around 1920; animal skin, pigment, wood, string; IIc 23619; coll. Werner Gamper, gift 2017
- 156 Petruk; son of Semar, Rama's servant and clown, usually performs together with his brother Gareng and his father; shadow play figure; Surakarta, Central Java, Indonesia; around 1920; animal skin, pigment, wood, string; IIc 23620; coll. Werner Gamper, gift 2017
- 157 Gareng; son of Semar, Rama's servant and clown, usually performs together with his brother Petruk and his father; shadow play figure; Surakarta, Central Java, Indonesia; around 1920; animal skin, pigment, wood, string; IIc 23633; coll. Werner Gamper, gift 2017
- 158 Gareng; son of Semar, Rama's servant and clown, attached to his belt he carries an axe; shadow play figure; Cirebon regency, north coast of Java, Indonesia; around 1920; animal skin, pigment, wood, string; IIc 23630; coll. Werner Gamper, gift 2017

- 159 Semar; main servant, clown, and wise adviser of Rama; rod puppet; Banyumas, Central Java, Indonesia; wood, pigment, textile, string; IIc 23843; coll. Werner Gamper, gift 2017
- 160 Semar; main servant, clown, and wise adviser of Rama; rod puppet; West Java, Indonesia; around 1950; wood, pigment, textile, string; IIc 24202; coll. Werner Gamper, gift 2017
- 161 Bagong/ Astrajingga; servant and clown of the good folk; rod puppet; Cirebon regency, north coast of Java, Indonesia; around 1970; wood, pigment, textile, string; IIc 24477; coll. Werner Gamper, gift 2017
- 162 Togog; brother of Semar; servant and clown of Ravana (Indo. Rawana), usually in the company of giants, as these are usually killed, he is constantly in search for a new master which gives him the reputation of being unfaithful; shadow play figure; Yogyakarta, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23646; coll. Werner Gamper, gift 2017
- 163 Sarawita; Togog's companion, servant and clown of Ravana; shadow play figure; Yogyakarta, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23625; coll. Werner Gamper, gift 2017
- 164 Dawala; fun-loving clown who likes to sing; rod puppet; West Java, Indonesia; around 1940; wood, pigment, textile, string; IIc 24210; coll. Werner Gamper, gift 2017
- 165 Cepot/Astrajingga; servant and clown of the good folk; rod puppet; Cirebon regency, north coast of Java, Indonesia; around 1970; wood, pigment, textile, string; IIc 24218; coll. Werner Gamper, gift 2017
- 166 Cepot; servant and clown of the good folk, in the Cirebon regency he is considered the eldest son of Semar; rod puppet; Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIc 24473; coll. Werner Gamper, gift 2017
- 167 Twalen; incarnation of the supreme Balinese god Sang Hyang Tunngal with supernatural powers, as Balinese counterpart to Semar he is the leading clown and wise adviser of Rama in Bali; shadow play figure; Buleleng, Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 24851; coll. Werner Gamper, gift 2017
- 168 Mredah; son of Twalen, he and his father are Rama's most important servants in Bali, with his quick wit and intelligence he often helps his somewhat childish old father; shadow play figure; Buleleng, Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 24852; coll. Werner Gamper, gift 2017
- 169 Delem; servant and clown of Rawana, although he has supernatural powers, he is somewhat dumb and slow; shadow play figure; Buleleng, Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 24849; coll. Werner Gamper, gift 2017
- 170 Sangut; younger brother of Delem and servant of Rawana, intelligent, smart and imaginative; shadow play figure; Buleleng, Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 24850; coll. Werner Gamper, gift 2017
- 171 Gus de Ngurah and Gus Tur; two arrogant servants and clowns of Rama, take the lead in all dialogues in narratives in western and northern Bali; shadow play figures; Buleleng, Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 24858+59; coll. Werner Gamper, gift 2017
- 172 Gigi Renyep; Gigi Renyep means "mouth full of teeth", servant and clown; shadow play figure; Buleleng, Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 23390; coll. Werner Gamper, gift 2017
- 173 Vidusaka; clown and brahman, accompanies the hero; shadow play figure; Andhra Pradesh, south India; animal skin, pigment; IIa 3157; coll. Koduru Ramamurthi, purchase 1964.

Villains and demons – threats in all forms

- 174 Ravana; demon king of Lanka and Rama's adversary; marionette, Andhra Pradesh, south India; around 1900; wood, cloth, string, iron; IIa 11056; coll. Friedrich Seltmann, purchase 1995
- 175 Ravana; demon king of Lanka and Rama's adversary; marionette; Karnataka, south India, around 1850; wood, lacquer, cloth, foil, string; IIa 11073; coll. Friedrich Seltmann, purchase 1995
- 176 Indrajit; demon and son of Ravana, dies in combat against Lakshmana; marionette; Karnataka, south India, around 1850; wood, cloth, string; IIa 11076; coll. Friedrich Seltmann, purchase 1995
- 177 Ravana (Indo. Rawana); demon king of Lanka (Indo. Alengka) and Rama's adversary; rod puppet; West Java, Indonesia; around 1900; wood, pigment, textile string; IIc 24167; coll. Werner Gamper, gift 2017
- 178 Dewi Durga; goddess, in her evil and frightful appearance she is the supreme demon, lord of the underworld, and wife of Rawana; rod puppet; West Java, Indonesia; around 1970; wood, pigment, textile string; IIc 24085; coll. Werner Gamper, gift 2017
- 179 Kumbakarna; demon brother of Rawana, strong but rather slow, needs rousing by Indrajit for every battle, defeated by Lakshmana; shadow play figure; Bali, Indonesia; around 1900; animal skin, pigment, wood, string; IIc 24896; coll. Werner Gamper, gift 2017
- 180 Kumbakarna; demon brother of Rawana; rod puppet, West Java, Indonesia; around 1900; wood, pigment, textile string; IIc 24104; coll. Werner Gamper, gift 2017
- 181 Indrajit; demonic and sadistic son of Rawana, killed by Lakshmana; rod puppet; West Java, Indonesia; around 1930; wood, pigment, textile, cotton, silk, vegetable fibres, metal, plastic, sequins, trimmings, string; IIc 24121; coll. Werner Gamper, gift 2017
- 182 Prahasta; demonic uncle, minister, and general of Rawana; shadow play figure; Banyumas, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23520; coll. Werner Gamper, gift 2017
- 183 Mahesasura; minister from the demon empire of Gowa Kiskendha, fights on the side of Rawana; shadow play figure; Banyumas, Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23491; coll. Werner Gamper, gift 2017
- 184 Prahasta; demonic uncle, minister, and general of Rawana; rod puppet; Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIc 24282; coll. Werner Gamper, gift 2017
- 185 Jambu Mangli; brutal minister and general in Rawana's army; rod puppet; Cirebon regency, north coast of Java, Indonesia; wood, pigment, textile, string; IIc 24275; coll. Werner Gamper, gift 2017
- 186 Singa Kaki Kuda; mythical creature with lion's head, elephant's trunk, horse's hooves, and cock spurs, aggressive follower of Rawana; shadow play figure; Surakarta, Central Java, Indonesia; around 1800; animal skin, pigment, wood, string; IIc 23501; coll. Werner Gamper, gift 2017
- 187 Yuyu Rumpung; crab demon and brutal soldier in the ranks of Rawana; shadow play figure; East of Central Java, Indonesia; around 1800; animal skin, pigment, wood, string; IIc 23496; coll. Werner Gamper, gift 2017
- 188 Kalabaya; giant crocodile, helper of Rawana and Durga; shadow play figure; Cirebon regency, north coast of Java, Indonesia; animal skin, pigment, wood, string; IIc 23506; coll. Werner Gamper, gift 2017
- 189 Macan Lodoyo; man-tiger, helper of Rawana and Durga; shadow play figure; East of Central Java, Indonesia; animal skin, pigment, wood, string; IIc 23508; coll. Werner Gamper, gift 2017

- 190 Buta Liong/Tong Tong Barong; prince and vassal of Rawana; rod puppet; West Java, Indonesia; around 1940; wood, pigment, textile, string; IIc 24076; coll. Werner Gamper, gift 2017
- 191 Yaksa Rewang; demon, cuts people to pieces with his sword; shadow play figure; northern Bali, Indonesia; animal skin, pigment, wood, string; IIc 23371; coll. Werner Gamper, gift 2017
- 192 Yaksa; demon covered in buboes and engulfed in flames; shadow play figure; northern Bali, Indonesia; animal skin, pigment, wood, string; IIc 23372; coll. Werner Gamper, gift 2017
- 193 Buta Terong; demon servant and soldier at the court of the giants; shadow play figure; Central Java, Indonesia; around 1920; animal skin, pigment, wood, string; IIc 23471; coll. Werner Gamper, gift 2017
- 194 Buta Buta; demon, can be used by a *dalang* at his discretion; rod puppet; West Java, Indonesia; around 1960; wood, pigment, textile, string; IIc 24117; coll. Werner Gamper, gift 2017
- 195 Rakshasa; Indian term for demons, appear in the shape of humans or animals and often look frightening; shadow play figure; Andhra Pradesh, south India; animal skin, pigment; IIa 3179; coll. Koduru Ramamurthi; purchase 1964

Karagöz – brawls and criticism

Taking its name from its lead character, Turkish shadow puppetry is known as Karagöz. The tradition had its heyday in the 19th century, with performances given during the fasting month of Ramadan both in coffee houses and at the Ottoman court. *Karagözcü* puppeteers needed some 30 stories in their repertoires to be able to present a new performance every evening at the end of fasting after sunset.

Karagöz performances are set in an imaginary district of Istanbul. At the start of each performance, Hacivat stands outside the house of his friend and neighbour Karagöz, and calls on him to come outside. He does so, and the two of them take great pleasure in beating each other up. Their conversation afterwards is peppered with earthy and vulgar expressions. This first highlight of the performance is driven by the characters' contradictory qualities: uneducated and speaking plain Turkish, Karagöz delights in deliberately misunderstanding educated, upper-middle-class Hacivat with his stilted Ottoman Turkish and its countless loan words from Arabic and Persian.

At this point the real story begins, usually involving a promising business idea dreamt up by the pair. Thus we find Karagöz, with Hacivat's help, trying his hand at captaining a boat, being a pharmacist, or even offering himself for sale as a false bride! The pair's customers are always the same people, for instance Tiryaki the opium addict, Celebi the modish man about town, and women in difficulty. Thanks to mistaken identities and misunderstandings, the schemes of Karagöz and Hacivat typically fail, and both take their leave of each other with the promise of further adventure at a later date.

The stylized characters of Karagöz puppet theatre reflect the social diversity of the Ottoman Empire. All kinds of comical situations arise from its mix of different cultures, languages and levels of education. Karagöz is great entertainment, but with stories that explore tensions within society, it also has a critical and social aspect to it.

Karagöz puppeteers in Turkey today may be small in number, but they use modern materials for their characters and tell stories about a 21st century Karagöz. A garbage-eating monster

confronts him for throwing his litter into the sea, for instance, and in so doing the tradition draws attention to the issue of environmental pollution.

Shadow play puppets

Shadow play figures; Turkey; second half of 20th c.; animal skin, leather, pigment; coll. Christopher Denyer, purchase 1971

- 196 Karagöz; a simple, uneducated man with a movable hat, he is the main character in Turkish shadow puppetry; with his habit of misunderstanding and devising new schemes all the time, he is forever taking the mickey out of those around him; he is keen on dealing blows with his articulated arm; IIe 2205
- 197 Hacivat; Karagöz's upper-middle-class neighbour and friend; a smart aleck, he gets thumped by Karagöz all the time, but persists in helping him out of the tight spots he keeps getting into; IIe 2204
- 198 Tiryaki; he has a hookah and is addicted to opium; IIe 2218
- 199 Male character, possibly representing a Jew; Jews are often depicted as stubborn and haggling sellers of cheap rubbish, goldsmiths, or money lenders; IIe 2201
- 200 Boat carrying eight passengers, including Karagöz and Hacivat at the oars, two musicians, two armed men, a woman and a Jew; IIe 2219
- 201 Musician with a tambourine; IIe 2209
- 202 Zenne; a prostitute; *zenne* is an old Turkish word for woman, and in Karagöz puppetry, the word applies to all women; IIe 2217
- 203 Male character with a scimitar; IIe 2211
- 204 Himmet; a giant of a woodcutter from Kastamonu, a province and town in the north of Anatolia; seeking his fortune in the city before returning to his native village and his waiting wife; IIe 2202
- 205 Tuzsuz Deli Bekir; a bullying drunk and clownish brawler, with a scimitar in one hand and a bottle of alcohol in the other, he represents authority; IIe 2203
- 206 Albanian man with a scimitar and pistol; Albanians are often portrayed as pedlars, gardeners, horse dealers or country policemen; IIe 2207
- 207 Celebi; a glamour boy whose cane and buttonhole indicate his fondness for idleness; IIe 2216
- 208 Zenne; respectable lady with a veil; IIe 2206
- 209 Celebi; a modish and respectable elderly gentleman; IIe 2214
- 210 Short portly gent; a respectable gentleman who represents the authorities; IIe 2213
- 211 Dark-skinned man; dark-skinned characters are often used for stock figures of eunuchs or devoted servants; IIe 2215
- 212 Dark-skinned man; IIe 2208
- 213 Beberuhi; dim-witted dwarf of great physical strength, his pointed cap is so long that it is called *altı kulaç* (six fathoms, a former unit of length); IIe 2210
- 214 Beberuhi; dwarf with his pointed cap *altı kulaç*; IIe 2212

Karagiozis – Greek shadow puppetry

Shadow play performances featuring Karagöz and Hacivat were common throughout the Ottoman Empire which long included Greece. The 19th century saw the emergence of a Greek version of shadow puppetry whose main characters are called Karagiozis and Hatziavatis.

Like his Turkish counterpart, Karagiozis is a simple man of the people. His clothes more forcefully emphasize the fact of his poverty, however. The Greek shadow play repertoire was augmented through the inclusion of heroic content: a classic story is that of "Alexander

the Great and the accursed snake". The humour and comic effect typical of Turkish shadow puppetry are still present in the Greek version, albeit toned down.

Greece's relations with Turkey are also explored in these plays in which the Greeks interact with other characters such as the vizier and his daughter, the pasha, and Veligekas his watchman who represent Turkish authority. The difficult nature of relations between both countries became apparent in the recent past when UNESCO included Karagöz shadow puppetry in its list of intangible cultural heritage; that decision was strongly criticized in Greece.

The first magazines with stories about Karagiozis appeared in the 1920s, and they included figures that readers could cut out. Later on, comics and animated films appeared on the market, intended mainly for children. While the importance of classic shadow puppetry has waned in recent years, Karagiozis and Hatzivatis remain symbols of Greek culture and identity to this day.

Scrapbook figures

Karagiozis figures; Chania, Crete, Greece; second half of 20th c.; printed paper; coll. Robert Hiltbrand, purchase 1974

- 215 Sheet VI 43436, second from right: Karagiozis; third from right: the vizier
216 Sheet VI 43437, first from right: Veligekas, the watchman in the seraglio; fourth from right: Kollitiris, one of Karagiozis's three sons
217 Sheet VI 43438, first from right: the vizier's daughter
218 Sheet VI 43439, second from right: Alexander the Great; fourth from right: the Devil
219 Sheet VI 43441, second from right: Sior Dionysius, from the island of Zakynthos, then under Venetian rule; at left: snake and cannon
220 Sheet VI 43442, second from right: Katsantonis, a Greek rebel against the Ottomans; at left: Karagiozis and Hatzivatis as a donkey and a billy goat
221 Sheet VI 43448, second from right: Karagiozis as a bridegroom
222 Sheet VI 43444, second from right: Markos Botsaris, hero of the Greek War of Independence; at left: Karagiozis's miserable shack
223 Sheet VI 43449, first from right: Karagiozis as a chauffeur; at left: Karagiozis and passengers

Hand puppets from China and Europe

Residents of Java of Chinese ethnicity call hand puppets *wayang potehi*. In the 17th century, Batavia (now Jakarta), the commercial and administrative hub of the Dutch East Indies (now Indonesia) began to attract Chinese merchants and shopkeepers from Fujian in southeast China. Many of them settled in the Dutch colony's coastal towns and married local women. This gave rise to a new and distinct culture known as *peranakan*, one that combined Chinese and Indonesian elements.

The newcomers from Fujian brought *potehi* puppetry (*pòo-tē-hi* in Hokkien Chinese) with them, and continued to practise it in their new Indonesian home. The stories found in the *wayang potehi* tradition are based on old Chinese myths, legends and novels, including *The Journey to the West* (Hokkien 'Se Yu'). Its language has changed over the centuries, however. In the 19th and 20th centuries, many *peranakan* authors translated the stories into Malay and Indonesian. The use of language today in *wayang potehi* is thus unique: Indonesian is the dominant language, Javanese is used only in comic scenes, and Hokkien is used solely for formulaic speech-song.

Between 1967 and 2000, Indonesians of Chinese descent were prohibited from involvement in activities connected with Chinese culture; this very nearly caused the disappearance of the *wayang potehi* tradition. Today it is proving increasingly popular, despite the small number of its practitioners.

German-speaking Europe associates hand puppets mainly with “Kaspertheater”, Punch-and-Judy-type shows for children. This genre of theatre, however, is much older; before 1850 it was not intended as entertainment for children. The first illustrations of it are known from the 14th-century *Alexander Romance*, while in the 15th century, the performances of puppeteers were likened to the kingdom of heaven. At the time, comic scenes were being added to medieval Christian mystery plays, a development that gave rise to itinerant troupes and puppet shows that performed in market squares and in the streets. Kasper, a character very similar to Mr Puch, was a familiar figure at fairs in the 19th century, for instance.

The stories of such troupes were not recorded in writing. Plots were largely improvised and characters often personified human vices. The Devil and “the comic figure”, too, became firmly established, the latter fusing several types such as the Farmer, the Farmhand, the Fool, and the Jester – and there was even a hint of the diabolical about him. A comic figure only too ready to start a fight, he spoke for the masses and was thus anathema to the authorities. For their criticism of social conditions, players often had to face sanctions and prohibitions.

“The comic figure” has been making something of a comeback since 2000. Young and well-trained puppeteers are increasingly banking on the old joker with his irritating, non-PC ways – and this some one hundred and fifty years after he had to make way for Kasper-as-instructor.

Hello children, are you all there? (Na Wusch – Liebe Kinder ...)

Many people in German-speaking Europe will remember the comic figure of Kasper from “Kaspertheater”, Punch-and-Judy-type shows for children. Trusting yet cunning, articulate and cheeky, he is a good sort at heart, and in the end does the right thing, whether that is catching the thief or going into raptures over granny’s home baking. It was only around the middle of the nineteenth century that he put in an appearance as a harmless and amusing entertainer and instructor; his predecessors were neither one nor the other.

Meister Hä默lein and Pulcinella were two such figures. Both have their origins in a tradition of hand puppets that pre-dates the Renaissance. While they are funny, there is something sinister about them too, especially the figure of Pulcinella from the *commedia dell’arte*, an Italian theatrical genre dating to the 16th century. He greatly influenced the comic characters of European puppetry, many of which are still called Polichinelle (in French), Mr Punch (English), Policinello (Italian) or Kasper Putschenelle (German).

In his early days, Kasper was a coarse and violent character. He would beat those around him with his stick, and never be punished for doing so. At the same time, he was cunning, fearless, and reacted badly to any form of authority. He knew how to extricate himself from any situation, no matter how threatening, and that made him invincible; he could even escape the devil or death itself. This is Kasper as he still exists today in the form of Mr Punch in Britain and Polichinelle in France.

Kasper's transformation in German-speaking Europe began in Munich. In the second half of the 19th century, Josef Leonhard Schmid's Puppet Theatre set itself the task of educating children. When central European progressive teaching methods early in the 20th century reinterpreted the genre of "Kaspertheater", the figure of Kasper was tamed, and almost all coarse forms of expression were eliminated from his performances.

Hand puppets

These hand puppets are from Thuringia in Germany; around 1910; wood, pigment, cotton, other fabric; coll. Hans Peter His, bequest from 1974, previously in the Emil Seiler-La Roche collection

- 224 Large-nosed Kasper in a pointed cap; H 0854.05
- 225 Granny; the only person Kasper obeys; H 0854.08
- 226 Young woman, possibly Gretel, Kasper's girlfriend; H 0854.10
- 227 Student; H 0854.07
- 228 Chimney sweep; H 0854.09
- 229 Crocodile; H 0854.02
- 230 Policeman; H 0854.06
- 231 Devil carrying a pitchfork; H 0854.03+11
- 232 Death; H 0854.04

Kasper today – entertainment and instruction

- 233 Polichinelle, the boorish and pugnacious predecessor of today's Kasper; jumping jack for a scrapbook; Épinal, France; around 1870; printed paper; H 0596.03; coll. Hans Peter His, bequest from 1974, previously in the Emil Seiler-La Roche collection
- 234 Kasper; hand puppet; Basel, Switzerland; wood, pigment, textile, fur; VI 70644.17; old stock
- 235 Head of a Kasper; hand puppet; Basel, Switzerland; 1st half of 20th c.; wood, pigment, textile; VI 21053m; coll. Christ-Merian, gift 1954
- 236 Kasper; hand puppet; Basel, Switzerland; wood, pigment, textile, metal; VI 70644.03; old stock
- 237 Kasper; hand puppet; Basel, Switzerland; early 20th c.; wood, pigment, textile; VI 41144; coll. Theodora von der Mühl-Burckhardt, gift 1972
- 238 Perot Polichinelle; hand puppet; Barcelona, Spain; around 1950; wood, pigment, textile; VI 21365; coll. Joan Amades, purchase 1955
- 239 Kasper; hand puppet; Basel, Switzerland; made by Sylvia Stieger around 1980; Papier mâché, pigment, textile; VI 56685; coll. Theo Gantner, purchase 1982
- 240 Kasper; hand puppet; Basel, Switzerland; early 20th c.; wood, pigment, textile; VI 41145; coll. Theodora von der Mühl-Burckhardt, gift 1972
- 241 Two Kasper; hand puppets; Basel, Switzerland; 1st half of 20th c.; wood, pigment, textile, metal; VI 21053a+I; coll. Christ-Merian, gift 1954
- 242 Kasper; hand puppet; Basel, Switzerland; early 20th c.; wood, pigment, textile; VI 41141; coll. Theodora von der Mühl-Burckhardt, gift 1972
- 243 Kasper; hand puppet; Basel, Switzerland; 1st half of 20th c.; wood, pigment, textile; VI 21053g; collection of Christ-Merian, gift 1954
- 244 Head of Guignol; around 1810 in Lyon, Laurent Mourguet created the figure of Guignol, the French equivalent of Kasper in German-speaking countries; hand puppet; France; wood, pigment, textile, felt, metal; VI 71136; old stock
- 245 Guignol; hand puppet; France; wood, pigment, textile, felt, metal; VI 71134; old stock
- 246 Head of Kasper from a Waldorf school; hand puppet; Germany; wood, pigment; VI 71149; old stock

Learning to deal with evil

- 247 Crocodile with articulated jaws; hand puppet; Basel, Switzerland; wood, pigment, felt, textile; VI 70644.04; old stock
- 248 Witch; hand puppet; Basel, Switzerland; made by Sylvia Stieger in 1972; Papier mâché, pigment, felt, textile; VI 41811; coll. Sylvia Stieger, purchase 1973
- 249 Witch, Kasper figure from a Waldorf school; hand puppet; Germany; wood, pigment, textile, felt, cardboard; VI 71144; old stock
- 250 Witch; hand puppet; Basel, Switzerland; wood, pigment, textile, felt; VI 70644.13; old stock
- 251 El demonio; the Devil; speaks infrequently in a deep voice; hand puppet; Barcelona, Spain; around 1950; wood, pigment, textile; VI 21376; coll. Joan Amades, purchase 1955
- 252 Devil; hand puppet; Basel, Switzerland; made by Sylvia Stieger in 1972; Papier mâché, pigment, felt, pelt; VI 41812; coll. Sylvia Stieger, purchase 1973
- 253 Devil; hand puppet; Basel, Switzerland; early 20th c.; wood, pigment, textile; VI 41147; coll. Theodora von der Mühl-Burckhardt, gift 1972
- 254 Devil; hand puppet; Basel, Switzerland; wood, pigment, textile; VI 51278; coll. A. Saboz-Bachofen, gift 1979
- 255 Devil; hand puppet; Basel, Switzerland; wood, pigment, textile; VI 70644.07; old stock
- 256 Devil with a pitchfork; hand puppet; Basel, Switzerland; early 20th c.; wood, pigment, textile, metal; VI 41148; coll. Theodora von der Mühl-Burckhardt, gift 1972
- 257 Death; hand puppet; Basel, Switzerland; wood, pigment, textile; VI 70644.05; old stock
- 258 La muerte; Death in the form of a skeleton vanquishes the Devil himself; hand puppet; Barcelona, Spain; around 1950; wood, pigment, textile; VI 21371; coll. Joan Amades, purchase 1955
- 259 Death; hand puppet; Basel, Switzerland; early 20th c.; wood, pigment, textile; VI 41146; coll. Theodora von der Mühl-Burckhardt, gift 1972
- 260 Death; hand puppet; Basel, Switzerland; wood, pigment, textile; VI 51277; coll. A. Saboz-Bachofen, gift 1979
- 261 Ghost; Kasper figure from a Waldorf school; hand puppet; Germany; wood, pigment, textile; VI 71148; old stock

Se Yu – The Journey to the West

The Journey to the West (standard Chinese ‘*Xiyou Ji*’, Hokkien ‘*Se Yu*’) is one of the four classic novels of Chinese literature. Published during the Ming dynasty (1368-1644), its author is assumed to be Wu Cheng’en (c.1500-80).

The novel is based on the legendary pilgrimage undertaken by the monk Xuanzang, who travelled westwards during the Tang dynasty (7th-10th c.) with the intention of returning to China with the sacred texts of Buddhism. The fictional monk’s name is Tang Sanzang. Legends and tales abound in his story; drawing on Confucian, Taoist, and Buddhist philosophy, it is also a great adventure and a satire on Chinese bureaucracy.

The following individuals make up the group of pilgrims:

- Tang Sanzang; the monk charged by emperor Taizong to travel westwards to acquire the sacred texts of Buddhism.
- Sun Wukong; the cunning and haughty monkey king, punished by Buddha for his arrogant conduct in heaven; with the help of the goddess Guanyin, he becomes a disciple and companion of Tang Sanzang.

- Zhu Bajie; a former heavenly officer, whose offences prompt his banishment to Earth in the form of a pig.
- Sha Wujing; a curtain-lifting general in heaven who destroyed a precious vase, he is sent to Earth in the form of a fearsome demon.
- Yulong; the third son of the dragon king, he set fire to his father's pearl, but helped by Guanyin, he escapes the death penalty, and is transformed into Tang Sanzang's horse.

The five companions experience numerous adventures and confront many dangers on their journey. Demons, monsters, and spirits assail them frequently in their attempts to devour Tang Sanzang, whose flesh holds the promise of immortality for them. Especially thanks to Sun Wukong and his combination of impetuosity, great courage, odd sense of humour and surprising wisdom, the travellers successfully come through all the dangers and trials they encounter. At the end of the story, they receive the sacred texts of Buddhism from the Buddha himself and return to China with them. As their reward, Tang Sanzang and Sun Wukong attain Buddhahood, Sha Wujing achieves nirvana, Yulong becomes a naga (part-human, part-cobra), and Zha Bajie is made an altar cleanser.

Sun Wukong is the story's main character, in fact, and is one of the most famous and best-loved characters in Chinese mythology. He is a cheerful rebel who brazenly challenges the rigidified rule of heaven – and is thus a typical trickster.

Hand puppets

All *wayang potehi* puppets by the master puppeteer (*dalang*) Ki Sukar Mujiono; Surabaya, Java, Indonesia; 20th c.; wood, pigment, textile, hair, vegetable fibre, synthetic material; coll. Werner Gamper, gift 2017

- 262 Cia Biroco, god of the unseen, and Tay Pek Kim Je, god of the sky and the liberation of souls, utter a prayer at the beginning of the performance; IIc 23033+44
- 263 Tek Jin Kiat; the king's prime minister, always appears first; IIc 23038
- 264 Tang Sanzang (Indo. Tong Sang Cong); monk sent by Emperor Taizong on a journey to the West; IIc 23043
- 265 Sun Wukong (Indo. Sun Go Kong); the cunning and haughty monkey king with supernatural powers, companion of Tang Sanzang; IIc 23039
- 266 Zhu Bajie (Indo. Ti Pat Kay); the heavenly general in the form of a pig, companion of Tang Sanzang; IIc 23042
- 267 Sha Wujing (Indo. Si Go Ceng); heaven's former curtain-lifting general in semi-demonic form, companion of Tang Sanzang; IIc 23041
- 268 Yulong; the third son of the dragon king, a white horse on Earth, the companion and mount of Tang Sanzang; IIc 23046
- 269 Kim Kak and Gim Kak; emissaries of the dragon king Wansheng who abduct Tang Sanzang, but Sun Go Kong and Ti Pat Kay are able to kill them and free him; IIc 23052+53
- 270 Say Cu Houw; the tiger is servant and vanguard to the Yellow Wind Demon; Ti Pat Kay recognizes the danger and can kill him; IIc 23050
- 271 Gajah; the yellow-tusked elephant is a demon on the Lion-Camel-Ridge; with his trunk, he captures Ti Pat Kay, but his master, the bodhisattva Samantabhadra, calls him back; IIc 23049
- 272 Kera Tungpai; in the Indonesian version of the story, a monkey that sometimes appears as Sun Go Kong's opponent, but is easily defeated by him; IIc 23040

273 Lembu; the bull demon king appears as Ti Pat Kay to trick Sun Go Kong, but in combat reveals his true self, he must return to the Jade emperor in heaven to have his fate decided; IIc 23051

274 Naga; nagas are semi-divine beings in the form of snakes or dragons that live in the underworld; at the end of the story, Yulong, who serves as Tang Sanzang's mount, is rewarded by being turned into a naga; IIc 23054

Entertainment and Criticism

275 Dull-witted and corrupt official; rod puppet; Lingao, Hainan, China; made by Chen Zhonggao and Wu Qianpeng in 2011; artificial silk, tricot, synthetic fibre, papier mâché, wood, metal, bamboo; IId 15517; purchase 2011

276 Sun Wukong; the monkey king; rod puppet; Lingao, Hainan, China; made by Chen Zhonggao and Wu Qianpeng in 2011; artificial silk, tricot, synthetic fibre, papier mâché, wood, metal, bamboo; IId 15516; purchase 2011

Zither music and kindred spirits

Shadow plays are a popular form of theatre in China. Like India, China is assumed to be a possible place of origin; a variety of styles emerged in the Chinese provinces. The repertoire of shadow puppeteers mainly draws on historical dramas, classic tales such as *The Journey to the West*, and also famous legends.

The Zither tells the story of the friendship between Yu Boya and Zhong Ziqi. Yu Boya was a zither virtuoso. Travelling by boat one day, he is forced onto land because of a storm. He starts playing his zither, but has the feeling that someone is listening to him. He sends a boy off to look, and he returns with Zhong Ziqu, a woodcutter. Yu Boya instinctively feels that Zhong Ziqi understands his music, and plays a tune that he dedicates to the towering mountains. The piece of music is so lovely that Zhong Ziqi exclaims: "Such a wonderful tune! It is as sublime as Tai mountain!" On hearing another piece that imitates the sound of rushing water, Zhong Ziqi exclaims: "This music is as strong and powerful as a great river moving along!" Kindred spirits through the power of music, after Zhong Ziqi's death, Yu Boya destroys his zither because he feels no one else will understand him.

Shadow puppets

All shadow puppets from Chengdu, Sichuan, China; 1st half of 20th c.; buffalo hide, pigment, wood, metal, hair, string; coll. Gottlieb Eger, purchase 1951, previously in the Karl Eger collection

277 Boy; IId 4018

278 Zhong Ziqi; woodcutter; IId 4019

279 Yu Boya; zither virtuoso; IId 4017

280 Qin; the zither; IId 4023

281 Props:

Table; IId 4024

Stool; IId 4020

Bonsai tree in a pot with a base; IId 4021

Bonsai tree; IId 4022

Wayang Hip Hop – fusing the old and the new

The tradition of shadow puppetry is alive and dynamic. Time and again, innovative puppeteers have made connections with current events. Since the early 20th century, for instance, Indonesia's *wayang* theatre has known representations of Dutch colonizers as outsiders. Occasionally they even appear as demons in European military uniform.

Committed and talented individuals are key to the renewal of shadow puppetry. They prevent the stagnation of traditional forms and allow them to develop in new directions. One such pioneer is the master puppeteer (*dalang*) Ki Catur "Benyek" Kuncoro from Yogyakarta on Java. He is especially popular with young and well-educated fans of puppetry.

Wayang Hip Hop is not just a new type of *wayang* puppetry; it is also the name of a group of artists from various disciplines established and run by Catur Kuncoro. His success lies in the surprising way he combines disparate elements into a complex whole. He blends various musical genres and adapts classic *wayang* stories to current social issues. Old Javanese wisdom is framed in contemporary settings, and the comic interludes of traditional shows are extended into full shows.

To do so, Catur Kuncoro has himself reimagined the comic figures of *wayang kulit* shadow puppetry. Wise old Semar hits the stage as Rapper Sammy and his sons Gareng, Petruk and Bagong are Bad Boy, Dancer and Skater. There is even a regular spot for Lady Gaga in his performances.

Shadow play puppets

All *Wayang Hip Hop* shadow puppets by Ki Catur 'Benyek' Kuncoro; Yogyakarta, Java, Indonesia; 2019; hide, pigment, synthetic material; purchase 2019

- 282 Two demons
- 283 Clown Petruk as a village chief
- 284 Clowns and servants Petruk, Gareng, Bagong and Semar as hip hopper Patrick, Garry, Boggy and Sammy
- 285 Clown Bagong as Skater
- 286 Clown Gareng as Bad Boy Garry
- 287 Clown Petruk as Dancer
- 288 Lady Gaga
- 289 Yatin, a smoker
- 290 *Gunungan*; a prop that indicates the start and finish of a performance as well as transitions within it; here it takes the form of a mosque with the national eagle at its centre.

L'Histoire du Soldat – Festi-Ligerz Puppet Theatre

L'histoire du soldat (The Soldier's Tale) is a piece of music theatre scored in 1917 by Igor Stravinsky (1882-1971) with the libretto by Charles-Ferdinand Ramuz (1878-1947). Based on a Russian fairy tale, it was composed for a travelling theatre. Elsi and Fernand Giauque adapted the piece for their puppet theatre in 1931. Maja Sacher-Stehlin invited them and their Festi-Ligerz Puppet Theatre to perform it in Basel in 1942.

In 2013, Rivgosch, a family business in Biel, brought the puppets and the music score to public attention again. To mark the centenary of *The Soldier's Tale*, a re-enactment of its 1931 performance was premiered in Heidelberg in 2017 in a collaborative project involving

the Marionettenoper im Säulensaal (University of Heidelberg Music Department), Rivgosch Biel, the Estate of Elsi Giauque Ligerz, and edition clandestin publishers in Biel. *The Soldier's Tale* makes a return to Basel in March 2020 in a guest performance at the city's Puppet Theatre (Basler Marionetten Theater).

The Soldier's Tale is literary theatre in which Ramuz and Stravinsky anticipated the alienation effects that would later be central to the work of Antonin Artaud and Bertolt Brecht. The story has many things in common with classic figure theatre: evil in the form of the Devil leads the main character into temptation, for instance.

A soldier on leave encounters the Devil who convinces him to exchange his fiddle for a book that promises him great wealth. The soldier agrees, and must teach the Devil how to play the instrument in three days. In fact, three years go by, and the world the soldier knew no longer exists: his mother no longer recognizes him, his wife has re-married, and the army thinks he has deserted. The book *does* make him a rich man, but that does not make him happy. Resorting to a ruse, he gets his fiddle back, but he is now not allowed to return home. When he goes anyway, he finds the Devil waiting for him there.

The moral of the story is this:

“You must not seek to add / To what you have, what you once had; / You have no right to share / What you are with what you were. / No one can have it all, / That is forbidden. / You must learn to choose between. / One happy thing is every happy thing; / Two is as if they had never been.”

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Marionettes and props of the Festi-Ligerz puppet theatre for *The Soldier's Tale*: 4 devils, 1 soldier, 1 princess, 1 narrator, various props; Elsi and Fernand Giauque, Ligerz, Switzerland; 1931; wood, pigment, metal, textile, leather; on loan from the estate of Elsi Giauque

Nathan the Wise – Basel Puppet Theatre

Basel Puppet Theatre celebrates its 75th anniversary in 2019. It grew out of the passion and commitment of a man called Richard Koelner who established it in 1943. The Zehntenkeller on the city's Münsterplatz has been its home since 1956. In its early days, the Puppet Theatre staged only performances of plays and operas for adults. Fairy tales in Swiss dialect appeared on the bill in 1956. Since then, performances for children and school groups have played as important a part in the programme as those for adult audiences.

On the occasion of the puppet theatre's 40th anniversary, Richard Koelner staged a production of Gotthold Ephraim Lessing's play *Nathan the Wise*. The adaptation, the marionettes, the set design, and stage direction were all Koelner's work.

Nathan the Wise was published in 1779 and is a prominent work of the Enlightenment; in it, Lessing is concerned with humanism and religious tolerance. At its heart lies the parable of the ring: Sultan Saladin summons the wise Jewish merchant Nathan, and asks him which of the three religions – Christianity, Judaism, Islam – is the true one. Nathan does not answer him directly, but avails himself of a parable...

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Marionettes of Nathan and Saladin by Richard Koelner; Basel, Switzerland; 1983; wood, pigment, textile, metal, hair; on loan from Basel Puppet Theatre

Hands-on station

“You can play with us, but be sure to match us up with the right number when you put us back. You will find stories about us in the story booklet or at the exhibition’s listening posts.”

Balinese shadow play puppets

“We are old and fragile, so please treat us gently!”

1. King Dasaratha; he tries to please everybody
2. Prince Rama; a hero and a good archer
3. Sita, Rama’s faithful wife; a beauty and a model for other women
4. Lakshmana; Rama’s brother who does not leave his side
5. Clown; uses foul language and makes fun of the rich and powerful
6. Demon king Ravana; he is evil and powerful
7. Hanuman; commander of the monkey army, assists Rama and Sita
8. Monkey; a soldier in Hanuman’s army
9. Garuda; a divine bird and strong and fearless companion to Prince Rama

Karagöz shadow play puppets

10. Karagöz; a simple but quick-witted ne’er-do-well always looking for work
11. Hacivat; Karagöz’s educated, upper-class friend who always knows better
12. Celebi; the local dandy and ladies’ man
13. Tuzsuz Deli Bekir; a drunk always looking for a fight
14. Zenne; “woman”, whose role is often that of lover
15. Laz; a country bumpkin whose dialect is barely comprehensible
16. Beberuhi; a dwarf and foolish braggart, physically very strong
17. Karagöz’s house
18. Hacivat’s house
19. Hacivat’s boat that plies the Bosphorus

Hand puppets from the *Kaspertheater* and *The Journey to the West*

20. Kasper; a helpful prankster
21. Policeman; goes by the book, but is a bit dim
22. Granny; a good soul, always concerned about Kasper, and loves baking cakes
23. Gretel; Kasper’s plucky girlfriend
24. Robber; lives in the forest and would love to be rich
25. Crocodile; always hungry and gobbles up anything that comes his way
26. Sun Wukong; the impertinent and cunning monkey king with supernatural powers

Javanese puppets

“Treat us carefully! We are very old and have brittle bones!”

27. Noble knight; does battle with the villains and demons of this world
28. Evil demon prince; lacking in morals and compassion

Nepalese marionettes

29. The elephant god Ganesha is the bringer of good fortune and assists his devotees in serious difficulty
30. Brahmavani, a powerful mother goddess

Thank you for returning this handout after use.