

tural impression, but one wonders for how many of other recorded tales and stories a similar situation has to be implied, though it is not as explicitly made clear as in this present volume.

The volume is introduced as a revised edition of the author's Master thesis. One may have expected more here and there, but on the whole it is just through this short of "unloaded" treatment, that the story is enabled to retain much of its original life and freshness. For this, we think, the author is to be recommended.

Peter Knecht

Metin And: *Karagöz*. Turkish Shadow Theatre. Ankara, Dost Yayinlari 1975. 85 full color and 80 black and white illustrations. 80 pages text, 16 color plates.

The peculiar approach of the author to the Turkish shadow theater (*Karagöz*) is that he sees this as one variety of the performing arts and, therefore, its history closely connected with them. In an introductory chapter he states that there are, or rather were, four traditions of the performing Turkish arts: the folk theater tradition from the predominantly rural areas of the country, the popular theater tradition of the predominantly urban class (especially that of Istanbul), the court theater tradition, and the Western theater tradition. These traditions are also evident in the shadow theater.

The author follows the general assumption that the shadow theater originated in Indonesia from where it travelled to China, India and beyond. Arab traders brought it to Egypt. Its further diffusion the author himself summarizes as follows: "Turkish shadow theater appears to be the product of a historical process whereby the Mameluk [sc. Egypt, Ed.] derived shadow play technique was taken over by the Turks from a technical point of view only. In addition, it can be assumed that the Turkish shadow theatre borrowed movement, posture and costumes of the Ottoman puppet theatre along with human actors, such as Ottoman jesters and grotesque dancers, both of which had been in existence long before the advent of shadow theater" (p. 34).

After having followed up the origin and development of the Turkish shadow theater, the author goes into many details of the technique and structure of *Karagöz*, its stock characters, scenarios, its function as an agit prop in the Ottoman Empire, and finally its decline and its influence on modern stage plays in which typical shadow play characters are enacted by life actors. Generally speaking, the ancient shadow play was a kind of burlesque show by which the people reacted in a humorous way to the banalities and hardships of the political and social situation. Its stock characters are extremely varied, which is not surprising in view of the once wide-spread Ottoman Empire.

The 16 color plates show us 85 specimens of shadow play figures. Throughout the text such figures in black and white are shown on the margin of the pages. With some imagination the reader can guess how amusing for the audience the show must have been. The author is known to be a leading authority on research into the performing arts of the Turkish people. Without glorifying it, he contributes much to our knowledge of this field of human civilization. The present reviewer wished that a glossary of Turkish terms had been added so that one could be spared the trouble of looking back to previous pages to find the English equivalent of a Turkish word. But, all in all, the little book with its ample

illustrations makes charming reading. The specialist in the history and typology of dramatic art will find satisfaction in many ways.

M.E.

*A Comment by Prof. W. Eberhard*

Mr. Alsace Yen's remark in *AFS* 34, 1975, p. 45 contains several misapprehensions.

(a) Prof. Bodde in a letter of July 19, 1976 informs me that he may have written to Mr. Yen after Mr. Yen's lecture on April 24, 1973, but "I am certain that I would never have told him that you (i.e. Eberhard) were currently doing research on the festival".

(b) Indeed, I did write about the festival, and my publications are certainly available in the Harvard University Library and other College libraries. They are "Die Lokalkulturen des Südens und Ostens" (*Monumenta Serica*, Monograph 3, Peking 1942; engl. translation Leiden 1968) and "Chinese Festivals", New York 1952. Whoever has read these studies will understand that I do not plan to work further on this specific festival. I am planning a study on festivals among Chinese-Americans, but the *shang-ssu* festival does not play any role among them.