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Six Animal Bone Pieces exhibited in Museum of Egyptian Geographical Association in Cairo

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Keywords

Bone
Ebony
Magic
Child toys
Ornament

Abstract

The study deals with six pieces made of bone preserved in the Egyptian Geographical Association in Cairo. They date back to the ottoman their province is unknown, their usage is debatable, whether they were used as toys for children or for other purposes such as magic or ornament. The research aims to publish these pieces for the first time and provide a description of them, with an analytical study of their elements and giving the probable date of their date. Therefore, the study follows the descriptive analytical and comparative methods of research to accomplish this.

Research Importance

The study showed the diversity of amulets and incantations in the Museum of the Egyptian Geographical Society in Cairo, the multiplicity of their purposes, and the materials from which they were made. It also showed the variety of Islamic art collections in the Museum of the Egyptian Geographical Society, which was established by Khedive Ismail in 1875 AD.

Research Aims

The research aims to study and publish the bone statues preserved in the Egyptian Geographical Society Museum in Cairo. The study also aims to understand the reason for making the statues, as well as the raw material from which the statues are made.

Research Methodology

In this study, I will follow the descriptive analytical approach by presenting the bone statues found in the Museum of the Egyptian Geographical Society.

Introduction

Animal bones have been used as a plastic medium since ancient times. The ancient Egyptians used it since the pre-dynastic era for some of their life purposes. These included making amulets and beads such as the examples excavated in the tomb of Marmadat Bani Salama (Western Delta). Bones have been used in all subsequent

eras due to its abundance, convenience for engraving and carving many small things such as combs, bracelets, rings, writing tablets, and amulets[1].

Some craftsmen used bone instead of ivory – a hard, white material from the tusks of elephants or hippopotamus. The commercial value of ivory depends on its hardness and color. It is worth noting that ivory is composed of 60% mineral salts and 40%[2] organic materials. Unfortunately, the ivory artifacts dating back to the early Islamic era are few[3], despite its use on a large scale since ancient times. However, there are many artifacts inlaid with ivory dating back to the Umayyad and Fatimid eras[4].

It is often difficult to distinguish between ivory and bone due to the great similarity between them, however, the specialists can distinguish them easily as the yellowness of ivory depends on some natural acids within the ivory itself. The "pale yellow" is referred to as the "ivory color". Perhaps the yellowing color results from some natural acids within the ivory itself, which turns into this color over time. In addition,

1-سمير فهميم ، التمائم فى مصر القديمة ص 94-97. سعد الخادم الفن الشعبى والعتقدات السحرية مجموعة الالف كتاب عدد 488 ، مكتبة النهضة المصرية ، القاهره ، ط1 ، 1964 م ، ص 168 ، هبه الله محمد فتحى حسن ، الفنون الشعبية فى مصر الاسلامية ، رسالة ماجستير غير منشوره جامغة القاهره، 1983م ، ص 581 .

2- عزه امين عبد الله سالم ، الحلى الافريقية كمدخل لاثراء جمال الاشغال الفنية ، رسالة ماجستير غير منشورة كلية التربية الفنية جامعة حلوان 2006م ، ص 163. احمد عبد الرازاق احمد الفنون الاسلامية حتى العصر الفاطمى:ص 103، وكان يصنع من العاج العديد من التحف مثل العلب والدمى والصناديق وابواق الصيد وادوات الزينة والمراود والملاعق وغيرها للمزيد راجع محمد عبد العزيز مرزوق التحف المصنوعة من العاج مجلة كلية الاداب جامعة القاهرة،مج 17،ج2، 1955م ، ص 1:15. سعاد ماهر محمد الفنون الاسلامية ص 204-207، على احمد الطايش ، الفنون الزخرفية الاسلامية المبكرة ، ص 87.

3- راجع فوزية عبد الله محمد عبد الغنى حماد ، المصنوعات العاجية فى مصر وبلادهاالحضارى فى الشرق الادنى القديم منذ نهاية الدولة الحديثة حتى اواخر الاسرة السابعة والعشرين ، رسالة دكتوراه غير منشورة كلية الاثار ، جامعة القاهره ، 2004 م، ص 15.

4- Excavations at Al-Fasat revealed artifacts made of ivory or wood inlaid with these materials. The artifacts attributed to the Umayyad period are characterized by decorations influenced by Hellenistic and Sasanian arts. In the Fatimid period, we have received many pieces of ivory and bone, and the artifacts made of ivory are distinguished by their diverse shapes and decorations. For more details, refer to

عبد الناصر ياسين الفنون الزخرفية الاسلامية فى مصر منذ الفتح الاسلامى حتى نهاية العصر الفاطمى ، ج 2، ص 493 .

it may result from the ivory exposure to sunlight, i.e., the yellowing of ivory is not a defect, but rather a result of natural and chemical factors. It is worth noting that ivory can be whitened by placing a small amount of hydrogen peroxide. Whitening the ivory may be one of the reasons that led to the great similarity between ivory and bone5, especially with the use of oil that leaves a clear effect on bone fillings. Nonetheless, they can be distinguished by touch as the ivory has a smooth touch, while bones exhibit high porosity due to the presence of cells that appear as very small pores.

Bone artifacts such as bracelets and artifacts used as amulets seem more difficult to form and this may require strenuous effort from the artist, as bone requires precise skill due to its hardness. Though, the artist has been creative in achieving his goal of making these artifacts in terms of their function on the one hand and considering the economic aspect on the other. At a time when the gold and silver bracelets and earrings sometimes inlaid with precious stones were used, such artifacts were the ornaments of members of the poor and middle classes of society in general.

Animal bones have also been used as a raw material to produce writing boards, using the bones of camels, buffaloes and cows after manipulating and painting them with a resinous substance that helps the functional purpose they serve, i.e., writing. Such substance covers the pores of the bone in order not to absorb the ink used by the child when writing on it. It also helps dividing the board into rows, helping the learning child to master and improve handwriting6.

ممدوح رمضان محمود احمد الشوكى ، اعمال العاج والعظم فى مصر منذ العصر الاسلامى المبكر وحتى العصر المملوكى ، رسالة 5-ماجستير غير منشورة كلية الاثار جامعة القاهرة ، 2000م ص 65-66

عبد الحميد ابو عليو ، عبد الحميد عبد السلام محمد عبد الرحمن عليو ، مجموعة التمائم والاحجبة المحفوظة فى متحف الفن الاسلامى 6-بالقاهرة " دراسة اثرية فنية ، رسالة ماجستير ، كلية الاداب جامعة عين شمس ،2015 م، ص604

These statues are preserved in the Geographic Society Museum in Cairo, as Khedive Ismail was keen for Egypt to keep pace with the world in scientific fields. He was the first to establish scientific societies, and the first of these was the Khedivial Geographic Society, which was one of the first scientific societies in the world7. He believed that Egypt was in need of an academic Egyptian geographic entity consisting of foreign and Egyptian scientists. Therefore, he issued a decree on May 19, 1875 AD to establish the Khedivial Geographic Society. In the decree, he confirmed that Cairo would be the headquarter of the Society and ordered allocating the society an annual subsidy of 400 LE8.

The Society aimed at conducting studies related to geographical exploration of Africa and to pay attention to scientific and geographical research in general and African research in particular. The Society has to issue a periodical magazine to publish the scientific researches and news on exploration trips in the African regions, illustrated with maps، The early era of Khedive Tawfiq witnessed his great interest in the Society and in order to maintain regular work, he nominated its president and secretary, General Stone and Mr. Bonola. Later, Riad Pasha, the then Minister of Interior, settled the financial situation of the Society and the government paid its debts. In October 1879, the central committee was reconstituted, the former members reassumed their positions, and the sessions were held regularly. In addition, the bulletins were published. Then the International Geographical

- حسين كفافي:الخديو اسماعيل ومعشوقته مصر،الهيئة المصرية العامة للكتاب،1997م،ص1117

- وائل ابراهيم الدسوقي:المؤسسات العلمية والثقافية في مصر في القرن التاسع عشر،رسالة دكتوراه،كلية الاداب قسم التاريخ جامعة عين شمس،2011م،ص738

Congress held in Venice in September 1881 and the Society obtained a permission to participate. Egypt's presence at this Congress was welcomed significantly[9].

The first headquarter of the Geographic Society after the Khedive's decree of establishment was a mere hall in the house of Muhammad Bey al-Defterdar. This house was the remnant of the palace of Muhammad Bey al-Alfi, which was later occupied by Diwan al-Madaress (Schools Office), then Madraset al-Alsun (School of Languages), then the Shepheard Hotel, which burned down in January 1952. In 1878, the Society moved to a new headquarter that replaced the former Mixed Court, and its remains are still in place at the end of al-Aseeli Street, between the current Khaznadar Square and al-Geish Street. In 1895, the Society moved to another headquarter that at the intersection of Qasr al-Aini Street and the current People's Assembly Street, but this building was demolished. Later, in 1925, the Society moved to its current headquarter, which is a historic building within a complex including many luxurious political and governmental buildings in the heart of Cairo. These include the People's Assembly, the Shura Council, and the Ministries of Irrigation, Social Affairs, and Transportation[10].

This headquarter was opened on Friday, April 3, 1925, upon celebrating the fiftieth anniversary of establishing the Royal Geographical Society of Egypt in the grand hall of its new headquarter. Delegations of geographical societies participating in the 12th International Geographical Congress, which Egypt hosted for the first time, attended this official ceremony[11].

9- Bonola, Federico: La Société khédiviale de géographie,le caire,1833,p11

- حمادة حسنى احمد ،الجمعية الجغرافية المصرية علي مشارف قرن جديد،كتيبات صغيرة داخل مبنى الجمعية عثر عليها الباحث تطبع من خلال المتحف .ص6. 10

11 -Ferrié J.N., Boëstch G: La société de géographie du Caire à l'époque coloniale : mise en scène de la science et réseaux scientifiques, Paris : ORSTOM, 1996, p. 69-78. ISBN 2-7099-1294-5, p73.

The architect Dolph Brandy supervised the construction of the building which consists of two wings and two floors, resting on 12 steel columns with a 15 meters high ceiling. The ceiling of the Society was decorated with Islamic muqarnas and ornaments. It was divided into 15 square sections of colored, wrought Baghdadi wood that cover the conference hall, which includes 436 chairs. The colonnaded halls included columns, each of which is 10.5 m high, and each is adorned with the crown, the Egyptian flag, the crescent and three stars. Currently, the ground floor is occupied by the museum halls in addition to the board of directors meeting hall, the Africa Hall, the Suez Canal Hall, in addition to service facilities and a press store. As for the second floor, it includes the large lectures hall in addition to the offices of the Society's president and secretary-general as well as the computer hall, and Dr. Suleiman Huzain's library, all of which are located in the right wing of the hall. As for the left wing, it was allocated entirely to the Society's main library12.

The Descriptive Study

Sample one

Statuette resembles a man

The first example represents a figurine of a child made out of bone by engraving. It is 10 cm long, 3 cm wide, 5 cm thick (Pl. No. 1) It dates back to the Ottoman era (14 AH / 20 AD), and is made in Egypt, but its lower part needs restoration. The Statuette depicts an abstract human shape consisting of three parts: the head, the torso, and the legs. The head of the figurine takes an oval shape including the head, nose, mouth, and ear. There is a pointed nose, engraved with high precision in the middle of the face. Below the face, there is a neck with two lines, then the torso of the figurine includes the chest, abdomen, and waist. The artist depicted the arms by

12-المرجع السابق،ص8/حماده حسني احمد:الجمعية الجغرافية المصرية دراسة تاريخية،ص.36

carving them next to the body, while the legs are separate from the bottom. Unfortunately, the lower part is missing or broken and needs restoration. Examining the back of the figurine, it can be found that it is a hollow figurine and the back is completely missing and needs restoration.

PL. 1: Statuette of a man preserved in the Egyptian Geographic Society in Cairo. (Photographed by the researcher)

PL1-1: an illustration Statuette of a man preserved in the Egyptian Geographic Society in Cairo (Made by the researcher)

Sample two

The second model represents a statue of a man made of bone without features, crafted through carving. It has a height of 10 cm, a width of 3 cm, and a thickness of 5 cm. The plate number 2 depicts a bone statue in a stylized human form consisting of three parts: the head, torso, and legs. The head of the statue has an oval shape characterized by the presence of a nose, mouth, and ear, although the features are not visible in the carving. The face is centered with a finely carved delicate nose, and at the bottom of the face, there is a neck with two lines. The torso of the statue includes the chest, abdomen, and waist area. The artist expressed the arms by carving them beside the body, while the legs are separated at the bottom. Unfortunately, the lower part is missing or broken and needs restoration. If we look at the back of the statue, we find that it is hollow, and the back itself is completely missing and also requires restoration.

PL. 2: Statuette of a man without Features preserved in the Egyptian Geographic Society in Cairo.

(Photographed by the researchers)

PL. 2-1: Statuette of a man without Features preserved in the Egyptian Geographic Society in Cairo.
(Photographed by the researchers)

Sample Three

The third model represents a statue of a man made of bone, crafted through carving, measuring 10 cm in height, 3 cm in width, and 5 cm in thickness. The plaque number is 3, and the record number is 1025. The statue is in the form of a stylized human figure consisting of three parts: the head, the torso, and the legs. The head of the statue has an oval shape but lacks features, characterized by the absence of eyes, mouth, and ears. The neck is distinct, and in the middle of the body, it takes a hexagonal shape. Below this body, the statue continues with two lines, and at the bottom, it ends in the form of legs without any arms on the sides. The statue resembles a clamp, lacking a belly, and there are no decorations or representations on the statue.

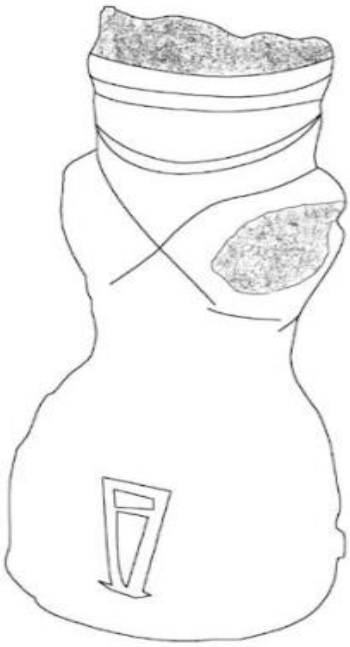
PL. 3: Statuette of a man preserved in the Egyptian Geographic Society in Cairo. (Photographed by the researcher)

Sample Four

The fourth model represents a statue of a woman made of bone, crafted through carving. It has a height of 9 cm and a width of 4 cm. The registration number is 606, and the plate number is 3. It dates back to the Ottoman era (14 AH / 20 AD), and it was made in Egypt. The upper part is missing and needs restoration. The statue is in the form of a three-piece figure; the face is missing, and the second part is the torso, which is centered by a wide band. The color of the statue resembles brown and then extends to the lower part, resembling a dress. "The face." ‹The statute without any arms and needs restoration for arm and head.

PL4: Statuette of a woman preserved in the Egyptian Geographic Society in Cairo. (Photographed by the researcher)

PL4-1: Statuette of a woman preserved in the Egyptian Geographic Society in Cairo. (Photographed by the researcher)



PL4-2: an illustration e of a woman preserved in the Egyptian Geographic Society in Cairo. (made by the researcher)

Sample five

The fifth example represents a figurine of a child made of bone by engraving. It is 9 cm long, 3 cm wide and registration No is 606 (Pl. No. 5). It dates back to the Ottoman era (14th Century AH / 20th Century AD). It was made in Egypt, the lower part is missing. The figurine depicts a child and consists of three parts: the upper part, which is the face, the middle part, which is the torso, and the lower part, which is the child's legs. The first part depicts a child's face engraved without any features, as the artist depicts the child without hair. The middle part, the torso shows the child's arms next to the body. Unfortunately, the left arm is broken and needs to be restored. At the end of the abdomen, there are two lines. The last part depicts the legs. The artist excelled in engraving the figurine but unfortunately the details of the face were not engraved. Examining the back of the figurine, it can be seen that the back is incomplete and needs to be restored.

pl: 5 Statuette of a small child preserved in the Egyptian Geographic Society in Cairo. (Photographed by the researchers)

pl: 5-1 an illustration e of a small child preserved in the Egyptian Geographic Society in Cairo. (made by the researchers)

The sixth model represents a whistle made of bone, crafted through carving. It measures 4.5 cm in length and 2 cm in width, with registration number 711 and plate number 2. It dates back to the Ottoman era (14 AH / 20 CE) and was made in Egypt. The bone whistle consists of a single piece formed by two bone tubes connected at their ends by another piece of bone. It has two holes, and when blown, it produces a sound. It was used by children for play, and the top is a piece of wood with a string, which was often used to hang the whistle around the neck. There are no decorations or engravings on the piece.

Pl"6" Bone whistle preserved in the Egyptian Geographic Society in Cairo.

(Photographed by the researcher)

The Analytical Study

Presented 5 statues and a whistle toy. The proposed history of these artifacts, their function and use, methods of manufacturing and ornamentation will be analyzed in the following.

Regarding the statues, they date back to the Ottoman era.

This piece belongs to the Ottoman era when comparing the statues with the piece mentioned in the research titled "Artistic Archaeological Study of a Collection of Wooden and Bone Artifacts Preserved in the New Valley Museum in Kharga." It is

a spindle made of bone, and the researcher found that it is made of the same raw material and design, suggesting that it dates back to the Ottoman era.[13]

First: The function of the studied artifacts.

The first opinion suggests that they were likely children's dolls.

These artifacts may have been examples of children's dolls like the collections displayed in the Egyptian, Coptic, Greek and Islamic museums. Some scholars of Islamic arts and researcher have adopted this opinion14, explaining that there are holes in the shoulders of these statues that may have been attached to strings to move them (Plate No. 6). Perhaps they were wrapped with clothes because some of them are hollow carved without refining and many names were given to them, as they are called "Arousa, Domya" which means "doll". Moreover, many considered them to resemble a clothespin15.

The second opinion suggests that they were intended for decoration.

Some believe that these statues were used for decoration purposes and it was said that these statues were fixed by a liquid adhesive substance placed on their back to protrude from the body attached to them16.

[13] - عزه عبد المعطي عبده ، مجلة العمارة والفنون والعلوم الانسانية المجلد 2 العدد 6 ابريل 2017 ص23.

14 - عبد الرؤف على يوسف ، الخسب والعاج ، القاهرة تاريخها فنونها اثارها مؤسسة الاهرام القاهرة ،1970م ، ص 364

- ممدوح رمضان محمود احمد الشوبكى ، اعمال العاج والعظم ، مرجع سبق ذكرة رص.6715

- اشرف سيد محمد حسن ، مجموعة تماثيل قبطية صغيرة من الاعاج والعظم ، ص 1216/11

The third opinion suggests that they were used for magic.

Some scholars believe[17] that this type of statues with human features and no arms may have been used as magic amulets[18], especially as amulets for white magic[19] due to the presence of some symbols on them (Plates No. 1, 4, 5), which bring benefit to the individual and ward off harm from him, while others were used for the purpose of malicious black magic[20].

1- سعد الخادم ، الفنى الشعبى والمعتقدات السحرية مجموعة الالف كتاب عدد 488 مكتبة النهضة المصرية ، القاهرة ، ط1، 1964، ص 168، سليمان محمود حسن الرموز التشكيلية فى السحر ، ص 89.

18- سعد الخادم ، الفنى الشعبى والمعتقدات السحرية ، ص168

19 White magic is a form of magic that does not harm others and does not benefit one person at the expense of an006Fther. It is considered more important from a societal perspective because it achieves practical goals that benefit the community as a whole and do not conflict with the values of that community. White magic is represented in spells, amulets, and charms that individuals use to accomplish daily tasks and achieve goals that they may struggle to accomplish with their own abilities.it magic used for good deeds.

للمزيد راجع سيرجميس فريزر الغصن الذهبي دراسه في السحر والدين ج١ ص102

نهاد احمد فكري السكري، المعتقدات السحريه واثارها في العلاقات الاجتماعيه في محيط الاسره دراسه انثروبولوجية مقارنه بين الريف والحضر رساله ماجستير غير منشوره كليه الاداب جامعه المنوفيه، ٢٠٠٩ م ، ص٤٠

. راجع امينه سالم علي ثقافه السحر لدى الممارس والمتلقي المصري دراسه عنصر انثروبولوجية رسالة دكتوراه غير منشوره كليه الاداب جامعه حلوان،2012م ،ص 373.

20 Black magic is harmful magic intended to harm others, at least to hurt a person who has died for someone else or to achieve a benefit for one person at the expense of another. This form of magic is very common in all societies and cultures throughout all ages. It is known as malicious and harmful magic or, in other words, devilish magic. Black magic has been used in Egypt since the Paranoiac era; it was common, and there is a belief that the ancient Egyptians resorted to spiritual power in its various forms to harm their adversaries

للمزيد راجع سيرجميس الغصن الذهبي دراسه في .السعيدي السحر والمجتمع ص ٩٩_١٠٠، امينه عبد الله سالم علي ثقافة السحر والدين ص 102 .

The fourth opinion

They were used as spindle heads for spinning cotton and converting it into threads, as they had holes for securing the threads and grooves on which cotton and thread were wound.

Figurines made for the Purpose of Black Magic

These statues are made to bring harm and evil to others. The idea of black magic depends on making statues of bone, wax, wood. or clay and tie some knots21 on a string in a certain way, provided having some tracesof the bewitched such as a nail, hair or part of his clothing22, while muttering some incantations, hymns and spells and noticing23 that any harm befalls the statue must befall the bewitched person24.

Many historical sources and references have been concerned with this phenomenon in the Middle Ages. A statue was made of wax and pins were inserted in it to hurt the bewitched person. Perhaps this is confirmed by a clay statue

21 عن ابى هريرة عن سول الله صلى الله علية وسلم من عقد عقدة ثم نفث فيها فقد سحر ومن سحر سحر فقد أشرك ومن تعلق شيئا وكل الية " وذا حديث مرفوع وحسنة ابن مفلح للمزيد راجع شيخ الاسلام كتاب التوحيد ص 115-116محمد بن صالح الغثيمين القول المفيد على كتاب التوحيد دار العاصمة والنشر الرياض ج 3ط 1، 1993م ، ص 37.

22- One of the most common methods used by sorcerers and magicians is resorting to the use of knots and the soul. This is done through various means such as tying hair, threads, or certain clothing items. The way to break free from this is to untie those knots one by one after reciting some beneficial verses and chapters from the Quran and Sunnah to nullify the magic. They are then destroyed by burning, burying, or any other method. For more, refer to

ابو البراء اسامه ابن ياسين المعاني الصواعق المرسله في التصدي للمشعوذين والسحره دور المعاني عمان ط١ ٢٠٠٠م ،ص ٦١٩، راجع ساميه حسن الساعاتي، السحر والمجتمع،ص ١٠٥، ١٠٦.

23 - محسن محمد عطية ، الفن والحياة والاجتماعية ، دار المعارف بمصر ، القاهرة ، ط2، 1997م ، ص 136.

24 - ابو البراءأسامة بن ياسين المعانى ، الصواعق المرسلة ، مرجع سبق ذكرة ، ص 43.

preserved in the Louvre Museum, with needles inserted in its eyes and parts of its body[25].

In this regard, a researcher indicated that to get rid of a person, a figurine or a wax statue resembling the bewitched with traces of nails, hair, etc. and the victim is exposed every night for seven days to burning, and after the seven nights, the witch burns the statue. As a result, the victim will die

In addition, any harm befalling the statue made for magic must befall the bewitched victim For example, a researcher says, make a figurine of abandoned beeswax so that it is more dangerous. If the figurine is stabbed in the eye, the bewitched victim will go blind, and if the figurine is hit in the stomach, the bewitched victim will suffer, and if in the head, he will get a headache, and so on. But if the practitioner of black magic wanted his victim's death, he makes an iron rod from the middle of the head to the end of the feet, then buries it in the way of the bewitched victim to tread it and then dies[26].

There are statues and figurines that are made for the purpose of love and winning hearts. This is also befalls under black magic because it achieves artificial love, and once the magic is eliminated, everything turns upside down. In this regard, Al-Kilani says: "bring two figurines of wax and stick one the face of one to the other, then wrap them in a clean rag, and they will go away in love as long as the two figurines are stuck together[27].

25 -اشرف سيد محمد حسن ، مجموعة تماثيل قبطية صغيرة من العاجوالعظم لم تنشر من قبل ، المؤتمر الدولى الثالق لكلية الاثار جامعة القاهرة 17 19، ابريل 2010م ، ص 10.

- سيرحميس فريز، الغصن الذهبى 109-26.110

- عبد الحميد ابو عليو ، مرجع سبق ذكرة ، ص.1527

It is reported that a Jew from the Banu Zurayq, whose name was Labīd ibn al-A'sam, performed magic on the Prophet (PBUH). He made a figurine of wax inserted with pins and tied to 11 knots. Then the Archangel Gabriel came down with Al-Mu'awwidhatayn, and whenever the Prophet (PBUH) recited a verse, he would find a knot untied, and whenever he removed a pin, he felt pain at first but soon, he felt relief[28].

It was said that the figurine was made of wood and inserted with pins. This magic was performed on the Prophet (PBUH) by a Jew called (Luciades)[29].

Hence, it is clear that there are figurines made of wood, bone and wax, to be used in black magic. This confirms the idea of making figurines for the purpose of magic that can't be denied in light of the archaeological evidence, sources and references.

Figurines made for the Purpose of White Magic

There are many references and sources that refer to the use of figurines for good purposes as a kind of providing protection and safety for people from magic and envy, facilitating the process of childbirth and giving birth as well as granting offspring to barren women[30]. For example, Al-Buni mentioned that: "If you want to bring benefit, make a figurine of the intended person from white wax and engrave his name on it alongside the name of the king, the aides and the caliph. Hold the

28-ابو البراء اسامة بن ياسين المعانى ، الصواعق المرسلة مرجع سبق ذكرة ، 42

29- For more, refer to Muhammad Muhammad Jaafar, The Book of Magic, p. 20; Samia Hassan Al-Sa'ati, Magic and Society, p. 45. The traffic reports about the incident of the Prophet (peace be upon him) confirmed that the one who performed this magic was Labid bin Al-A'sam. I do not know where Muhammad Muhammad Jaafar and Samia Al-Sa'ati got the information that Lusiades was the one who bewitched the Prophet (peace be upon him).

30 - سيرجميس فريزر ، الغصن الذهبى ، ص 112

figurines in your hands and you will see the speed of the answer[31]". It was said that if a woman wanted to give birth, she would make a figurine from wood and carry it in her lap in the hope that this would lead to the fulfillment of her wish[32].

There is also a reference to figurines made for the purpose of removing worry and grief and bringing happiness to their owners. For example, there was a king called Mankaus who made a house with a collection of figurines that one of them resembled a smiling woman whose smile would remove any person's worry upon looking to her[33].

There were figurines that were distributed to children when preparing the bride for her wedding. They were used as amulets for them and as a kind of good omen[34].

Therefore, the study dealt with a collection of figurines made for the purpose of white magic and praiseworthy purposes. These included a figurine of bone as there are some symbols on the figurines (Plates No. 1, 4, 5) that these symbols may refer to white magic and bring good to their owners.

In light of the above, the study suggests that these figurines were used in magical works, whether for black magic or white magic. Some of these figurines record the names of everyone who saw the child while his mother's perforation of the paper and then burning it, inviting the child to look at it while it burns. Then, the mother takes a piece of alum and pours it on the child's forehead, then it is placed in fire where the child is asked to step over it seven times. These paper figurines have many uses, some of which are made for love or to bring back an absent person.

31-البونى ، شمس المعارق الصغرى ، 140-141

32-سيرجميس فريزر ، الغصن الذهبى ، ص 112

33- سليمان محمود فوزى ، الرموز التشكيلية فى السحر ، ص 33.82

34-هبة الله محمد فتحى حسن ، الفنون الشعبية فى مصر ص 145

The studies also draw attention to the multiplicity or overlapping functions of applied artistic artifacts, especially in the artifacts under study. However, it does not rule out the saying that these figurines were made to be dolls for children taking into consideration the belief in amulets and incantations. However, the study does not support the view explaining that the shoulders of these figurines have holes in which strings are fixed to move them, and they were wrapped with clothes because some of them are hollow and carved without refining. This is evident in the toy of whistle. Perhaps it is used for magic due to the presence of some symbols on these figurines.

The study does not accept this explanation, because the outer appearance of these figurines was a natural feature of the material from which the artifact[35] was made, which is bone. In addition, there is no example of any figurines made of ivory or wood with a hollow back[36].

35- عبد الرؤوف على يوسف ، الخشب والعاج ، ص 364 ، هبة الله محمد فتحى حسن ، الفنون الشعبية فى مصر ، ص 87 احمد عبد الرؤف احمد ، الفنون الاسلامية حتى نهاية العصر الفاطمى ، ص103.

36- The study points out that not all statues made of bone are hollow; rather, some of these statues, taken from specific areas of the animal's body, have naturally hollow bones.

Bone

Some craftsmen use bone instead of ivory[37] in the decoration of various inlays and artifacts. Bone can be distinguished from ivory[38] by using oil, which leaves a clear mark on bone inlays. One of the characteristics of ivory is its smooth texture, while bone is filled with cells that appear as very small holes. Regarding the history of using bone as a sculptural material, it was natural for primitive humans to use it due to its abundance, as it is suitable for carving and engraving. Animal bones have been used since ancient times and continued to be used in all subsequent eras, producing small items such as combs, bracelets, rings, and more. Amulets have also been made from it since ancient times[39].

[37] Ivory is the material from which the tusks of elephants or hippopotamuses are made, and the commercial value of ivory depends on its hardness and color. It is worth noting that ivory consists of 60% mineral salts and 40% organic materials. Refer to Izzah Amin Abdullah Salem, African Jewelry, p. 163. Unfortunately, the artifacts that have reached us from the beginning of the Islamic era are few, despite the fact that it flourished since ancient times. Refer to Fawziya Abdullah Muhammad Abdul Ghani Hamad, Ivory Artifacts in Egypt and Its Civilizational Countries in the Ancient Near East from the End of the New Kingdom to the Late Twenty-Seventh Dynasty, unpublished PhD thesis, Faculty of Archaeology, Cairo University, 2004, pp. 3, 15. Excavations at Fustat revealed artifacts made of ivory or wood inlaid with these materials. The artifacts attributed to the Umayyad period are characterized by decorations influenced by Hellenistic and Sasanian arts. In the Fatimid era, we received many pieces of ivory and bone, and the ivory artifacts were distinguished by their diverse shapes and decorations. For more, refer to Ahmed Abdul Razak Ahmed, Islamic Arts until the Fatimid Era, pp. 00, 103; Abdul Nasser Yassin, Islamic Decorative Arts in Egypt from the Islamic Conquest to the End of the Fatimid Era, vol. 2, p. 493. Many artifacts were made from ivory, such as boxes, ewers, dolls, chests, hunting horns, decorative tools, spoons, and others.

للمزيد راجع محمد عبد العزيز مرزوق التحف المصنوعة من العاج مجلة كلية الاداب جامعة القاهرة،مج 17،ج2، 1955م ، ص 15،1. سعاد ماهر محمد الفنون الاسلامية ص 204-207، على احمد الطايش ، الفنون الزخرفية الاسلامية المبكرة ، ص 87.

[38]It is often difficult for a person to distinguish between ivory and bone due to the significant and strange similarity between them; however, it is not difficult for specialists to differentiate between the two. This yellowing may be the result of the presence of certain natural acids within the ivory material itself, which is known for its pale yellow color, often referred to as "ivory color." The yellowing may also be due to the exposure of the ivory material to sunlight. Thus, the yellowing of ivory is not a defect or flaw but rather subject to natural and chemical factors. It is worth mentioning that ivory can be whitened by applying a small amount of hydrogen peroxide, and this whitening of ivory may be one of the reasons that led to the significant similarity between ivory and bone.

للمزيد راجع ممدوح رمضان محمود احمد الشوبكى ، اعمال العاج والعظم ، ص 65-66.

Bone has been widely used since ancient times, and it was natural for humans to use it for some purposes in their lives. Among these purposes is its use in making amulets and beads, and a good example of this is what was found in the tomb of Mermada Bani Salama.

The study examined a collection of artifacts made from bone, numbered-2-1 6-4-3, which were distinguished by their diverse functions. Some were made as boards for learning to read and write, while others were made for decoration, such as bracelets, and some served as amulets. The decorative industrial techniques used for these artifacts included shaping and engraving, although the artist faces significant difficulty in carving decorations on this material due to the precision required because of its hardness[40].

It is noted in the artistic artifacts of the study that the artist used animal bones as raw material to produce an artifact that serves and aligns with the life requirements around them. They used the bones of animals such as camels, buffalo, and cattle. After preparing and coating them with a sticky substance to assist the functional purpose they serve, which is writing, it prevents the ink that the child writes with from soaking into the bone's pores. It also helps maintain the board for classroom use, aiding the learning child in mastering and improving their handwriting.[41]

However, the bracelets and the ornaments used as amulets, made from bone, appear to be more difficult to shape, and this may require exhausting effort from the artist due to the precision [42]needed when working with the hard material. Despite this, the artist excelled in achieving his goal of crafting these artifacts in terms of their function and considering the economic aspect. In the presence of gold and silver bracelets, sometimes adorned with precious stones, such artifacts emerged as one of the adornments of the poor and middle-class members of society. Additionally, they serve the purpose of protection from envy and the evil eye, which every family seeks for their children, providing educational tools that fulfill their aspirations.

للمزيد راجع سمير فهميم ، التمائم فى مصر القديمة ص 94-97. سعد الخادم الفن الشعبى والعتقدات السحرية مجموعة الالف كتاب عدد 488 ، مكتبة النهضة المصرية ، القاهره ، ط1 ، 1964 م ، ص 168 ، هبه الله محمد فتحى حسن ، الفنون الشعبية فى مصر الاسلامية ، رسالة ماجستير غير منشوره جامغة القاهره، 1983م ، ص 581.

[40] ممدوح رمضان محمود احمد الشوكى ، اعمال العاج والعظم ، ص103.

[41] عبد الحميد ابو عليو ، التحف الفنية الخاصه بالطفل فى ضوء متحف الفن الاسلامى بالقاهرة ، ص 604.

[42] ممدوح رمضان محمود احمد الشوكى ، أعمال العاج والعظم ، ص 103.

Conclusion

- The study presents six artifacts "bone figurines" for the first time as they are preserved in the Egyptian Geographic Society Museum in Cairo.

- The study examines these museum examples that highlight the Egyptians' interest in folks' children's toys since the beginning of our civilizational history and the continuation of this interest across successive civilizations or eras since the Pharaonic, Greek, Roman, Coptic and Islamic eras.

- The study shows the Egyptian artists' mastery of making bone figurines, as it demonstrated the ingenuity of choosing the raw material and the method of making the figurines.

- The makers used bone instead of ivory in inlaying fillings and various artifacts, and it is possible to distinguish between ivory and bone by using oil that leaves a clear trace on bone fillings. In addition, it was available to the daily life uses of the middle class and the commons. Therefore, they used it in making amulets that protect against envy and evil eye.

-The researcher presented the uses of bone figurines, highlighting the opinions of researcher in terms of the different views on these artifacts. Some suggested that they were used as children's toys, while others wrote that they were made for the purpose of magic, and others said that they were made for decoration.

Recommendations

-The researcher suggests that these artifacts were used as children's dolls because the shoulders of these figurines have holes in which strings may have been attached to move them. Perhaps they were wrapped with clothes because some of them are hollow carved without refining and many names were given to them, as they are called "Arousa, Domya" which means "doll". This is evident in the toy of whistle. Perhaps it is used for magic due to the presence of some symbols on these figurines.

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