

The Artistic, Religious, And Magical Role of Jewelry and Ornaments Throughout Ancient Egyptian Times

Prof. Huda Abd Alrahman Muhamed Alhady

Full-time Professor Of textile Design, texti Printing, Dyeing And Finishing FormerHead Of Department, Faculty Of Applied Arts, Helwan University.

Prof. Rafaat Hassan Morsi Azzam

Full-time Professor Of Dying And Finishing Textile Printing, textile printing, Dyeing And Finishing Department, Faculty Of Applied Arts, Helwan University.

Assist. Prof. Dr. Manal Yosef Nageeb

Assistant Prof. Of Textile Design Printing, textile printing, dyeing and finishing department, Faculty Of Applied Arts, Banha University.

Researcher. Moataza Musallam Awad Allah

Designer Engineer-Cairo University Bachelor Of Applied Arts, Ttextile Printing, Dyeing And Finishing Department, Helwan University

moataza1981@gmail.com

Abstract:

Ornament and toiletries have played different roles besides their primary role in decoration for both men and women. They carry religious and magical importance to protect the wearer from any bad things or events.

Jewelry making began in the ancient Egyptian era, they were made from simple material such as branches of plants, shells and beads, and then the Egyptian jewelry acquired a skill in its industry using minerals in the middle kingdom. The jewelry industry evolved generation after generation until the emergence of artifacts that reflect the taste, experience, accuracy and skill of the Egyptian jewelry, including many types such as necklaces, bracelets, anklets, rings and earrings with inlaid with precious and semi-precious stones thus. Jewelry played a major role in the decoration, as well as their role as amulets and spells to protect their owners and provide them protection from mysterious evil forces that may harm them.

Since the beginning of history, the ancient Egyptian has realized the value of jewelry and ornaments and fined them and knew their decorative value that show the beauty of the wearer. Egyptian women, in particular, were fond of dressing and adornment in the types of decorations in search of what gives them charm and beauty. This is why ancient Egyptians put jewelry around his/her neck, wrist, arms, legs, waist, and every weak part of the body, recognizing its religious and decorative values. Materials and colors used by ancient Egyptians to make jewelry varied from time to time, in prehistoric times, shells, beads and ivory were used in the middle ages, the formulation culminated in the manufacture and blending of metals in the era of the modern state, as Egypt opened to the Asian civilizations, which led to the production of pieces that still fascinate the eyes inlaid with precious stones, red agate, lapis lazuli and turquoise in later times. Jewelry was characterized by its heavy weight, inlaid with stones of different colors, and its designs bear symbolic meanings.

Keywords:

Religious Artistic Role, Magic Role, Jewelry and Ornaments, Ancient Egyptian Time.

Introduction:

Since the beginning of history, the ancient Egyptian has realized the value of jewelry and ornaments and fined them and knew their decorative value that show the beauty of the wearer. Egyptian women, in particular, were fond of dressing and adornment in the types of decorations in search of what gives them charm and beauty. This is why the ancient Egyptians put jewelry around his/her neck, wrist, arms, legs, waist, and every weak part of the body, recognizing its religious and decorative values.

Research Problem:

- The research problem revolves around the following points:
- Do the jewelry and ornamental tools have role beside its role in decorating?
- Can we enrich the Arab libraries and art students with studies that show the artistic accuracy and beauty of the composition of the elements and decorations of jewelry and ornamental tools?

Research Aims:

The research aims to clarify the religious and magical role of jewelry as well as the historical development of them throughout the different ages of ancient Egyptian art.

The study aims at an analytical and technical study of the plastic construction of jewelry and ornamental tools.

Research Importance:

Academic significance: lies in the continuation of efforts to develop research on the religious, magical and artistic importance of ornaments in ancient Egyptian times.

Artistic importance: by enriching the artistic field with distinctive models of ornaments in the ancient Egyptian era with plastic construction.

Cultural significance: to provide the Arab library and art students with studies on the importance of jewelry and ornaments in the ancient Egyptian era and its religious and magical role through the ancient Egyptian times.

Research hypotheses and methodology:

The research assumes that jewelry and ornamental tools have a religious and magical role besides their role in decorating with the possibility of enriching the Arab libraries and art scholars with studies that show the artistic accuracy of the ornaments in ancient Egyptian times. The research also relied on the historical methodology to trace the forms and types of jewelry throughout ancient Egyptian times.

The research also relied on the descriptive analytical approach of distinctive models of jewelry and ornamental tools in ancient Egyptian times.

Overview:

The materials and colors used by ancient Egyptians to make jewelry varied from time to time in prehistoric times, shells, beads and ivory were used in the middle ages, the formulation culminated in the manufacture and blending of metals happened in the era of the modern state, as Egypt opened up to the Asian civilizations, which led to the production of pieces that still fascinate the eyes inlaid with precious stones, red agate, lapis lazuli and turquoise in later times. Jewelry was characterized by its heavy weight, inlaid with stones of different colors, and its designs bear symbolic meanings⁽¹⁾.

Drafting materials carried religious meanings. The turquoise blue-green color has a connection with the god Osir. The dark blue lapis lazuli is a symbol of the living. The yellow gold symbolizes the god Re, the symbol of the sun. The inlaid ornaments that were used are glass, turquoise, lapis lazuli, ivory, amethyst and faience. Jewelry and ornaments varied among vests that appeared only in ancient Egyptian civilization, necklaces covering the chest, bracelets that adorn the wrists, anklets that adorn the ankles, and rings and earrings, the most common form was scarab. Ornamental tools also varied among kohl tools, combs, wigs and mirrors. Besides being adorned with jewelry, they were also used as amulets and pendants to protect their owners from evil and mysterious forces that might harm them. These forces are embodied in the form of animals and harmful organisms and cause diseases, accidents and harmful natural phenomena. These amulets and ruins carried symbols or lines that have magical connotations claiming that they are pushing evil or bring good luck⁽²⁾.

Amulets through the ages:

* Prehistoric times: the civilization "Badari" knew amulets and the most famous amulets were hippo, animal heads and bird shapes, also they knew scarabs and they were made of simple materials.

* The Old State: came in small numbers and the most famous amulet "eye Udjat" reference to Ra and Azer or sun and moon.

* The Middle State: use of amulets had increased, especially scarabs that were carved with text of the book of the dead.

* The Modern State: the emergence of amulets continued, the most famous were "eye Udjat", "Isis knot", "symbol Alka" as well as headrests and wands.

The Late Period: Amulets represented goddesses as well as necklaces, hieroglyphic signs, and the sons of Horus.

Boasting jewelry:

In addition to the use of ornaments and jewelry as amulets and spells, they were also used for decoration and boast to increase the attractiveness of those who adorn them.

Jewelry was used to show off the wealth and social status of its owner or the person who adorned it⁽³⁾.

Plastic construction of some pieces of jewelry:

* Princess St-Hathor-Unit pendant: was made of gold inlaid with red agate, lapis lazuli and turquoise 4.5 cm high (Fig:1), it is reserved in the Metropolitan Museum of Art in New York and was registered at number 1613, this piece of jewelry in addition to similar and contemporary piece of Dahshur jewelry, illustrate the nature of the taste of jewelry design that prevailed in that era. However, although the design of this necklace is similar to that of the Dahshor pendant, it is noticeable in this piece the unequal equilibrium and unity with the type and artistic accuracy in the distribution of the colors of agate⁽⁴⁾, turquoise and lapis lazuli, the shape of the divine "kiosk" has disappeared and was replaced by a strip of



Fig:1 Princess St-Hathor-Unit's pectoral necklace was found in the Lahoun area of Fayoum

Colorful stones ,that Symbolizes the eternal water from which everything came out and the spring of creation.

As for the rest of the elements of the necklace, we note the presence of two falcons, each symbolizing Horus and above the head of each glittering sun disk surrounded by the cobra, which hangs the sign of life Ankh⁽⁵⁾, to protect the name of King "Senusert the second" written inside the cartridge carried by a kneeling person embodying the symbol of eternity and holding, with both hands, a newspaper sift symbolizes the number of years. This whole decorative composition meant the symbolic expression that the divine and sacred powers that created the whole universe embodied the Pharaoh⁽⁶⁾.

(2) Pair of earrings: made of gold, red agate, quartz, calcite stone fixed with colored adhesive, green and dark blue glass (Fig:2). Each individual earring is 11.8 cm high and 5.4 cm wide and is registered with the Carter Catalog269 A3. Each clip consists of two overlapping pieces in the form of two tubes enter one of the other after the introduction of the first in the earlobe Each of these tubes has an outer surface which is a small circular disk decorated with cobra. Each of these two clips is attached to the earring with a piece of gold in the form of a falcon, spreading its wings.



Fig:2 Pair of earrings especially for decorating King Tutankhamun – the Egyptian Museum.

The earring circle is made of gold, and its outer circumference is surrounded by colored beads.

Inside it is an ornate composition representing a fine statue of the king carved from a small piece of red agate, holding a scepter in his hand, and on both sides two cobras. We note the accuracy of the rhythm in the implementation of colors as well as the accuracy of implementation⁽⁷⁾.

(3) Gold collar (Fig:3) King Psusennes the First. The diameter of the inside is about 20 cm, recorded in the catalog of Monia 482⁽⁸⁾, and this collar consists of five rows of rings with beads, which was known as "Shabio", each bead diameter of these beads is 1`25 cm, and fitness buckle length of 6`5 cm, consists of five rows of seven gold rings welded in each other in the bottom row, there are seven rings in which the missing pendants are attached and not found⁽⁹⁾.



Fig:3 A collar for King Psusennes the First from a collection of jewelry found in Tanis, Egypt

Conclusion:

Through the present study, the researcher was able to clarify the role of jewelry and ornaments, magical religious as well as artistic role, with the study of historical development through different Egyptian eras of ancient Egyptian art.

The researcher also conducted an analytical and technical study of some distinctive elements of jewelry in ancient Egyptian art.

Hence, the study was able to fulfill the research hypotheses

Research results:

The results reached through the current study are:

1. Utilize aesthetic values that are existing in jewelry and ornaments which are carried in folds' connotations and artistic expressions.
2. Determine the artistic and magical religious role for jewelry and ornaments besides its role in adornment in ancient Egyptian era.
3. Enriching Arab libraries and arts students with studies illustrating and show the accurate artistry and beauty of the formative elements and decorations of ornaments and jewelry that were taken up through the current study.
4. Jewelry and ornaments of ancient Egyptian era are no longer just a way of transport and simulation only, but also have a positive role in enriching the artistic taste of the receivers and arts students.
5. Study of plastic construction and the contemplative vision for jewelry and ornaments in ancient Egyptian era that strengthens visual culture of the designer and arts student and increases their cognitive inventory.
6. A good reading of the plastic structure of the pieces of the jewelry and ornaments and look carefully at their aspects is a good way to acquire criticism skills.

Recommendations and proposals:

- * The necessity of conducting studies to suit the rich stock of jewelry and ornamental tools in the ancient Egyptian era.
- * Conducting further studies that show the importance of using jewelry and ornamental tools in many fields.
- * Enriching the Arab libraries with many recent studies on the importance of jewelry and its different roles throughout ancient Egyptian times.

References:

1. Ahmed, Galal Abu-Bakr, fenon soghra fronya, maktabet alanglo almasria, alkahra.
- "minor Pharaonic arts" the Egyptian Al-Anglo library- Cairo.
2. Hawaas, Zahy, saydt alalm alkadem, matbaat dar alshrouk, alkahra 2008.
- "lady of the ancient world" Al Shrouk print House-Cairo.
3. Al-khadem, Saad, alfan alshaby wa almoatakadat alsahrya, alkahra.
- "folk art and magical beliefs" Cairo.
4. Al-dreed, Sareel, mogwhrat elfaraana, selslat almaat ketab alathary, alkahra1990.
- "jewelry of the pharaohs" Cairo.
5. Aldreed, Saree, alhadara almasrya fi asour ma kabl altareekh hta nehayt aldwlal alkadema, targamet wa tahkek Mokhtar Alsoufy, moragaet Ahmed Kadry, alkahera.
- "the Egyptian civilization at the prehistorical ages till the end of the ancient state" translation by Mokhtar Al-Soufy, reviewed by Ahmed Kadry, Cairo.
6. Al-dreed, Saree, alfan almasry alkadeem, mataba hayaat elathaar, alkahra1990.
- "the ancient Egyptian art" life of archeology printing house- Cairo.
7. Nazer, William, almaraa fi tarekh masr alkadem, dar alqalam, alkahra1965.
- "**woman** at the ancient history of Egypt" house of Aqlam printing House-Cairo.

8. Michael, Naguib, mogled tarekh alhadara almasrya, alasr alfrwny, alf nokhba mn alalmaa, alkahra.
 - “folder of the history of Egyptian civilization, the Pharaonic age” Cairo.
9. Nour Alden, Abd-Al Halem, almaraa fi masr alkadema,almagls alala lelathar,alkahra, 2008.
 - “woman in ancient Egypt” the high council of archeology-Cairo.