

Reviving the Egyptian Heritage of Silver Handicraft

Eman N. Khallaf¹

Dina M. Ezz El-Din²

Reham A. El Shiwy³

^{1 2 3}Tourism Guidance Department- Faculty of Tourism and Hotels- Alexandria University

Abstract

The manufacture of handicrafts went through several distinct periods of the Egyptian civilization. Since ancient times, Egypt has known about silver, which has gone through several episodes of scarcity. The origin of silver in Egypt is debatable, but the skill of Egyptian craftsmen in working with this unique metal is undeniable. The introduction of numerous counter-factors, such as the use of technology, import, and economic issues, damaged the craft even if silver continued to exist as a distinctive ingredient in the creation of traditional handicrafts. As a result, it no longer has the renowned position it did in earlier eras. The preservation of cultural assets and the promotion of sustainable cultural growth are being approached from new angles.

Based on the earliest historical and archaeological evidence, this study will examine the identity of silver as a manufacturing material in Egypt in terms of origin and existence. The combination of ancient and modern Egyptian cultural history through traditional silver handicrafts, a significant component of Egyptian legacy, is a powerful tool for advancing this sustainable manufacture both culturally and commercially.

Keywords: silver, handicrafts, revitalization, heritage, craftsmanship.

Introduction

A variety of traditional handicrafts produced in modern Egypt are of ancient origins. Since the Predynastic Period throughout the succeeding eras, the diversity of traditional handicrafts (pottery, glass, wood, jewelry, stones, and cloth) has enriched the Egyptian heritage and provided a solid infrastructure for modern production to conserve the authentic roots and enhance the sustainability of indigenous skills¹. This comes in accordance with the UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage adopted since 2003². Indeed, The UN World Tourism Organization (UNWTO) acknowledges that investing in sustainable tourism development and working with local communities and other stakeholders to identify, protect, and conserve ICH present a significant challenge³. In this respect, it is crucial to acknowledge the contribution of artisans to the revival of intangible heritage through traditional handmade work. Since ancient times, proficiency in craftsmanship has been crucial for maintaining cultural heritage and economic resources⁴. Also, regarding the relationship between human resources and the preservation of intangible cultural heritage, numerous initiatives

¹El Batrawi et al., 2014, 10.

²<https://ich.unesco.org/en/convention>.

³World Tourism Organization, 2012, Tourism and Intangible Cultural Heritage, UNWTO.

⁴Waked, 2019, 2.

could be effective in helping local communities build a solid platform for the promotion of traditional handicrafts and the encouragement of the revival of indigenous heritage, both of which could have significant positive effects⁵. Furthermore, it is important to note that a community's sociocultural legacy can be firmly identified by its traditional crafts. Crafts and craftsmanship play a fundamental role in the coexistence of the tangible and intangible heritage. Thus, the continuity of crafts as intangible sources and the existence of tangible inherited objects are of a main vital enrichment for societies across civilizations and cultures⁶.

Research Problem Statement

Although Egyptian artisans have long been renowned for their skill and popularity in handicrafts, there is still a glaring disconnect between their competence and its utilization as a traditional signature product.

The main goal of this study is to investigate the Egyptian identity of silver and ways of fusing the current status of silver manufacture with its authentic roots as an inherited Egyptian handicraft.

Methodology

Qualitative data have been selectively collected to provide a more comprehensive understanding of the traditional silver handicraft being part of the Egyptian heritage, taking into consideration ethical standards and data validity. To collect ancillary data and support an in-depth study of silver handicraft's current status in Egypt; qualitative research methods were implemented in the form of interviews, focus groups, and personal communications with silver craftsmen in the Egyptian market in order to well-define the current situation.

I. Identity of Egyptian Silver

According to the beliefs of the ancient Egyptians, silver was regarded as a special metal from which bones of deities were made⁷. In addition to electrum, which was an alloy of silver and gold, it was thought that silver occurred in other metal alloys, particularly in all Egyptian gold alloys⁸.

The existence of metal ores could be identified since the First Dynasty; one of the main sites that were exploited was the Southern Eastern Desert, as simple ores of malachite, zinc, lead, and silver components have existed⁹. Gold, silver, electrum, lead, copper, and iron were commonly used in ancient Egypt¹⁰.

⁵ Amer, 2017, 226.

⁶ Mukherjee & Ghoch, 2020, 259.

⁷ Leviton, 2013, 548.

⁸ Lucas & Harris, 1948, 278.

⁹ Ogden, 2000, 150.

¹⁰ Lucas, 1926, 59.

Silver could be found as a standalone or with a mixture of other metals like gold and copper or appears in other metal ores with specific proportions like; copper, lead, and gold¹¹. Although there is no concrete proof that native silver ores existed in ancient Egypt, silver handicrafts from the Predynastic Period (Naqada II) were discovered during excavations¹².

Since there is no evidence that the ancient Egyptians used specific techniques to separate silver from gold, it is possible to suggest that they dealt with imported silver¹³. Indeed, silver had been documented to be a result of various foreign sources, such as an exchangeable trade element, booties, or tributes,¹⁴ from a number of neighboring countries in the ancient near East¹⁵.

By the Early Dynastic Period (2920–2646 BCE), Egyptian handicrafts were well recognized. As time passed on in the Old Kingdom (2649–2134 BCE), furniture, household goods, and jewelry were swiftly produced alongside buildings and architecture. The techniques used in stone and metal handicrafts throughout the Middle Kingdom (2040–1640 BCE) were highly distinctive; diadems, collars, pectorals, gilded stones, bracelets, and many other artifacts were found to demonstrate the craftsmanship of the Egyptian artisans. In addition to the royal collections, the enormous artwork was the main activity up until the New Kingdom (1550–1070 BCE). After the Ramesside Period, a new phase of decline began. The Third Intermediate Period (1070–712 BCE) was followed by a new art and craft revival in the Late Period (712–332 BCE), which left a large number of beautiful monuments, particularly the jewelry¹⁶.

As already mentioned, gold was the main source of silver in ancient Egypt. Hence, silver was first associated with gold by the beginning of the 4th Dynasty to be known as: "the white gold" *nwb-hd*¹⁷. In the 5th Dynasty, silver started to appear as a standalone word: "white" *hd*¹⁸.

Concerning the process for weighing silver, it was the same as that for weighing gold; the weight unit for both metals was the *dbn*¹⁹; one *dbn* equaled 91 gm. A variety of units were used to evaluate the commodities throughout the New Kingdom, such as the *kdt* (10 *kdt* were equal to one *dbn*)²⁰, which was mostly used for precious metals²¹.

¹¹ Lucas, 1926, 105.

¹² Gale & Stose-Gale, 1981a, 103.

¹³ Lucas, 1926, 106-107.

¹⁴ David, 2007, 268.

¹⁵ Ruiz, 2007, 71.

¹⁶ Wilkinson, 1971, 196; Andrews, 1991, 7-11; Robins, 2008, 7-10.

¹⁷ *Wb* II, 237. 9-10; Gardiner, 1957, 505.

¹⁸ *Wb* III, 1971, 209. 9; Gardiner, 1957, 505, S14.

¹⁹ *Urk.* IV, 338, 12.

²⁰ Faulkner, 1988, 282.

²¹ Graefe, 1999, 19; Muhs, 2016, 113.

I. 1 Archaeological Attestations

The main sources of historical and archaeological documentation about ancient Egyptian silver artifacts include objects (daily life items, jewelry, offerings, and funerary elements), scenes, and inscriptions. These data provide evidence that opens up a comprehensive perspective on many values of silver and the techniques of its manufacture throughout different eras of ancient Egyptian history.

I. 1. a Objects

– Predynastic Period Specimens

Among a number of beads found in Naqada tomb 1547, one was made of silver (now broken). It dates back to Naqada I and is displayed now in the Petrie Museum of Egyptian Archaeology.²² (Fig. 1)

Simple tools and techniques were used in manufacturing daily life and funerary objects. An example of a Predynastic silver needle is now in the Petrie Museum of Egyptian Archaeology. It was probably found in Grave 63 at Naqada I²³. The needle is sharp, but the eye is broken off. It is 3.2 cm high and 0.5 cm long.²⁴ (Fig. 2)

Another example of a silver tool dating back to Naqada II is also displayed in the same museum²⁵. It is in the form of a flattened curved tool (probably a spatula) that was found in Tomb no 162 at Naqada II.²⁶ (Fig. 3)



Fig. 1: Silver broken beads and a carnelian one.

After:

<http://petriecat.museums.ucl.ac.uk/detail.aspx?parentpreref=#/> accessed on 25/7/2020

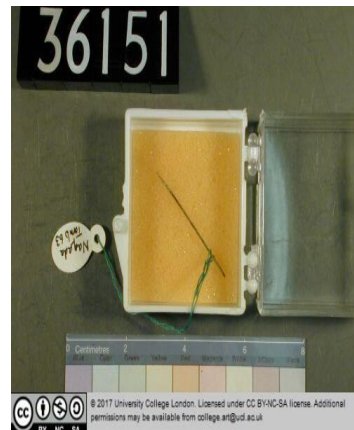


Fig. 2: Silver needle, Naqada I Period.

After:

<http://petriecat.museums.ucl.ac.uk/detail.aspx?parentpreref=#/> accessed on 25/7/2020

²² <https://collections.ucl.ac.uk/Details/collect/9157>.

²³ <https://collections.ucl.ac.uk/Details/collect/53053>.

²⁴ Petrie, 1895, pl. LXV, N 66, 53.

²⁵ <https://collections.ucl.ac.uk/Details/collect/6503>.

²⁶ Petrie, 1895, pl. LXV, 13.



Fig. 3: Silver spatula.

After: <http://petriecat.museums.ucl.ac.uk/> accessed on 25/7/2020

– **Old Kingdom inlaid silver bangles of Queen Hetepheres I (2575–2528 B.C.)**

In the Eastern cemetery at Giza, the tomb of Queen Hetepheres I, the wife of King Senefru, and mother of King Khufu was excavated by the expedition of Harvard University under the supervision of George Andrew Reisner in April - December 1926²⁷. A collapsed wooden box was discovered with plenty of finds in debris; it includes fragments of twenty big rings that seemed to be bracelets, bangles, or anklets²⁸. The box seems to have held two parallel rows each of ten bangles. After the reconstruction processes, sixteen silver bangles with butterfly inlays of turquoise, lapis-lazuli, and carnelian were ready to be exhibited in the Egyptian Museum in Cairo (fig.4)²⁹. Two complete bangles with inlays of a third were given by the Egyptian Government to the Museum of Fine Arts in Boston (fig. 5)³⁰.



Fig. 4: Silver bangles of Hetepheres I.

Edited after:

<http://giza.fas.harvard.edu/objects/61559/allphotos/> accessed on 25/6/2020



Fig. 5: Bangles of Hetepheres I after reconstruction.

After: Egyptian Art in the Age of the Pyramids, Metropolitan Museum of Art, 1999, 216.

Although the presence of twenty similar bangles in one set is remarkable, it was familiar since the 3rd Dynasty to wear several bracelets and bangles in one arm or both for women and men as well³¹. A representation of Hetepheres depicts her sitting on a chair wearing several bracelets³² (fig. 6).

²⁷ Reisner & Smith, 1955, 48.

²⁸ Hawass & Vannini, 2010, 98.

²⁹ <http://giza.fas.harvard.edu/objects/54977/full/>

³⁰ Reisner, 1927, 21 - 22 ; O'Neill et al., 1999, 216-217.

³¹ O'Neill et al., 1999, 216 – 217.

³² Reisner & Smith, 1955, 49.

The technique of inlaying silver bangles with semi-precious stones (turquoise, lapis-lazuli, and carnelian) was a rare design of such high quality. Silver handicraft technique in these artifacts is similar to that of “*champlevé technique*” which was not familiar in Egyptian jewelry; it is a method of soldering and piercing that precedes the enameling. In later times, “*cloisonné technique*” appeared as a kind of enameling by using wires. The proficiency of the craftsman appeared in the four equally butterflies shown on each bangle³³.



Fig. 6: Queen Hetepheres is depicted sitting on a chair, wearing her bangles, and holding a lotus.
After: Reisner & Smith, 1955, 49, pl. 14, fig. 30.

– Middle Kingdom Treasures of El-Tod

The discovery made in 1936 at El Tod in Luxor under the direction of Fernand Bisson de la Roque was one of the most significant ones and revealed a tremendous number of silver findings³⁴. King Amenemhat II presented several sacrifices to the god Montu and King Senusert I among the ruins located beneath the temple's floor. These offerings included fragments of objects crafted of silver, gold, lapis lazuli, and other materials³⁵. The collections are exhibited in the Egyptian Museum in Cairo and in the Louvre. Fifty-six silver vessels in the Louvre are mainly convex cups; they had been hammered and ornamented with gadroons, concentric rings, or flowers using the *repoussé* technique (pushing up the metal by hammering to form designs in low relief³⁶ (fig. 7).



Fig. 7: Silver vessels / El Tod Treasures.

After: <https://collections.louvre.fr/en/ark:/53355/cl010462441> accessed on 5/7/2020

³³ O'Neill et al., 1999, 217.

³⁴ Bisson de La Roque, Tod, 1937.

³⁵ Menu, 1994, 41, 42; Ogden, 2000, 162.

³⁶ Davies, 1973, 78; Hyslop, 1995, 246-249.

– New Kingdom Mirrors

In 1988, the Metropolitan Museum of Art began its excavations at Wadi Gabbanat El-Qurud, Wadi D / Tomb 1/ Thebes, on the tomb of Thutmose III's three foreign wives. Two mirrors were found among the toilet implements; they are made of wooden handles (now restored) that were once covered with gold foil and attached with a rivet to a silver disk with the face of a woman with two cow ears that symbolize goddess Hathor. One of the two mirrors bears the cartouche of King Thutmose III *Mn-hpr-R^c* carved above the face, between the two horns (fig. 8)³⁷. The other mirror is almost identical except for the inlaid eyes (fig. 9).³⁸ The quality of manufacture and materials gives an indication of being crafted in a royal workshop.³⁹



Fig. 8: Silver mirror with Hathor emblem handle.

After:

<https://www.metmuseum.org/art/collection/search/545165> accessed on 2/7/2020



Fig. 9: Silver disk mirror with a golden hand.

After:

<https://www.metmuseum.org/art/collection/search/545165/17> accessed on 2/7/2020

– Treasures of Tanis-Third Intermediate Period

Tanis, the actual San El-Hagar in Gharbeya governorate, has yielded important finds dating back to the Third Intermediate Period. Among its intact treasures, a collection of royal silver objects was found in 1939-40 by the French archaeologist Pierre Montet discovered in a group of royal intact tombs from the 21st and 22nd Dynasties⁴⁰. One of the most remarkable silver objects of the find is the anthropoid silver coffin of King Psusennes I from the 21st Dynasty (1055-1004 BCE), which is now displayed in the Egyptian Museum in Cairo JE 85912. It was placed inside a black granite sarcophagus which was enclosed in another red one.⁴¹ The king is depicted with inlaid sober eyes, a

³⁷ <https://www.metmuseum.org/art/collection/search/545165>

³⁸ <https://www.metmuseum.org/art/collection/search/548673>

³⁹ Lilyquest, 2003, 1, 2, 152.

⁴⁰ Peck, 1999, 282.

⁴¹ David & David, 2001.

royal beard, a golden uraeus, and the *nms* headdress. It is now in the Egyptian Museum in Cairo.⁴²

– **Statuette of a woman with royal cartouches-Saite Period (610-595 BCE)**

The Metropolitan Museum of Art houses an exceptional silver statue of a nude woman who has the cartouches of Necho II on her upper arms (fig. 10) (30.8.93)⁴³. Her head is surmounted by a small tightly fitted wig. Two holes with silver wires are located over her forehead; probably dedicated to fix a uraeus. (fig. 10). She wears an elegant broad collar and earrings (only one of which is preserved), besides bracelets and anklets. The statuette was made from an alloy of approximately 96.7% silver, 2.6% copper, 0.6% gold, and 0.1% iron⁴⁴. The Statuette weighs 1.13 kg. The collar was more complex and constructed of relief petals, as opposed to the anklets and bracelets, which were made simply of hammered sheets and required special surface finishing. The process employed was casting (solid cast), which requires special surface finishing⁴⁵. Royal cartouches are often a sign of association for male courtiers; it is strange to see them on a nude female figure, not to mention that she appeared to be wearing the uraeus. While nude female figurines have been thought of as symbols for birth and rebirth, new evidence has broadened our understanding by connecting examples found in temples to the efficacy of rituals and magical cures and pointing to their identification with numerous goddesses. The ideal way to comprehend this gorgeous figure is in light of the significant function played by Amun's God's Wife at Thebes. She was a royal daughter who served as the god's wife during the Saite Period and was in charge of stimulating the god's generative abilities for the benefit of humanity⁴⁶.



Fig. 10: Woman silver statuette from the Late Period.

After:<https://www.metmuseum.org/art/collection/search/54674/> accessed on 6/7/2020

⁴² <https://www.ancient-egypt.co.uk/cairo%20museum/cm,%20gold/pages/Dynasty%2021%20Psusennes%20I%20silver%20coffin.htm>

⁴³ <https://www.metmuseum.org/art/collection/search/546746>

⁴⁴ Ogden, 2000, 159.

⁴⁵ Scott & Schwab, 2019.

⁴⁶ <https://www.metmuseum.org/art/collection/search/546746>

I. 2 Monumental Scenes and Inscriptions

The main archaeological evidence documenting the manufacture of silver handicrafts is metalworking representations occurring on slabs, walls of tombs and temples, etc.⁴⁷

A scene from the causeway of King Unas at Saqqara (5th Dynasty) shows craftsmen in a market scene involved in the process of metalworking. The upper register depicts two seated smelters blowing with long pipes into crucibles (fig. 11)⁴⁸; the accompanying text is mentioned as follows:



bdti fs.t hd 'metal worker heating silver'⁴⁹.



Fig. 11: Silver metalworking from the causeway of King Unas.

After: Smith, 1942, fig. 8.

Another significant example comes from the tomb of the vizier Rekhmire' at Thebes from the reign of King Thutmose III (TT 100). On the south wall passage, craftsmen are shown engaged in various metalworking tasks (engraving, beating, polishing, and weighing). Metal vases are made by gold and silversmiths in representation (fig. 12).⁵⁰

The accompanying text reads:



*Trt krhwt nbt nt ntr s ʿs3 wdw m nbw hr hd im k3t nbt imyt nhh.*⁵¹

'Making all vessels for the personal use of the god and a large batch of vases of gold and silver, all (of them) productions of endless permanence.'⁵²

⁴⁷ Davey, 2012, 107.

⁴⁸ Smith, 1942, fig. 8.

⁴⁹ Drenkhahn, 1976, 20, 37; *Wb* I, 578.17.

⁵⁰ Davies, 1944, 51-52, V. II, Pl. LV.

⁵¹ *Urk* IV, 1906, 1150, 1-5; Faulkner, 1988; Lesko I, II, 2002.

⁵² Breasted, 1906, 292. 775; Davies, 1944, V.II, 52.

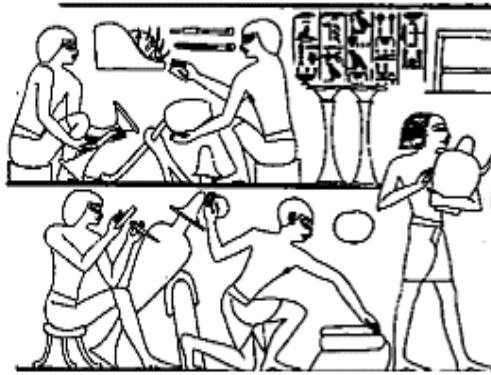


Fig. 12: Metalworking from the tomb of Rekhmire (TT 100)
After: Davies, 1944, 51-52, V. II, pl. LV.

II. Silver Handicraft Artistic Techniques in terms of Continuity

Egypt has had a progression of growth in silver handcraft tools and techniques from the Predynastic Period onward. Even though silver was mostly mined in Mesopotamia, the Levant, and other distant locales, it was highly appreciated and used in Egypt, whether in the production of handicrafts or as a standard of measurement⁵³. The handling of metals was extensively researched and introduced; the phases of weighing, melting, casting, soldering, hammering, and polishing was portrayed in scenes and written about in texts. Therefore, it is of major significance to focus on the continuous artistic techniques of silver crafts that are still used up to the present day in modern Egyptian silver workshops:

II. 1 Filigree Technique

The term “filigree” refers to a method of working with metal wires in which wire strands are gathered, twisted, and soldered over the metal surface to create a fine final tracery⁵⁴. A good example of the use of this technique in ancient Egypt is a silver amulet in the form of Anubis on his shrine (fig. 13). It dates back to the Middle Kingdom and is now in the Metropolitan Museum of Art (No. 04.18.9)⁵⁵.

II. 2 Champlevé Technique:

This method refers to the raised depressions etched, chiseled, or engraved into the metal surface. Enamel frills were once used to fill the cavities⁵⁶. This technique is best exemplified by a bowl with flutes and rosettes exhibited in the Metropolitan Museum of Art (No. 18.2.14). It dates back to the Late Period-Ptolemaic Period (fig. 14)⁵⁷.

⁵³ Merriman, 2009, 6-9.

⁵⁴ Watterson, 2013, 133; Scheel, 1989, 46.

⁵⁵ <https://www.metmuseum.org/art/collection/search/560647>.

⁵⁶ Lopez, 2009, 63.

⁵⁷ <https://www.metmuseum.org/art/collection/search/551308>.



Fig. 13: Amulet of Anubis on his shrine.

After:

<https://www.metmuseum.org/art/collection/search/560647/> accessed on 12/10/2021



Fig. 14: Bowl with flutes and rosettes.

After:

<https://www.metmuseum.org/art/collection/search/551308/> accessed on 12/10/2021

II. 3 *Repoussé* Technique (Silver Beads)

The decoration procedures on beads varied; *repoussé* decoration technique was known in ancient Egypt, this craftwork was applied mainly on the back of thin sheets to form raised reliefs using hardwood, stone, or metal chasing tools⁵⁸. The sheets of the beads were pressed against the engraved design stamp to create the appropriate patterns; silver pieces were cut into half and fused or soldered together to create a ball bead⁵⁹. This is clear on the silver beads' necklace of Wah (fig. 15), from his tomb at Assasif, Thebes; it is now in the Metropolitan Museum of Art (No. 40.3.19) It dates back to the Twelfth Dynasty⁶⁰.



Fig. 15: Silver beads necklace of Wah, 12th Dynasty.

After: <https://www.metmuseum.org/art/collection/search/545189/> accessed on 12/10/2020

II. 4 *Cloisonné* Enamel Painting

Since the First Dynasty, wires have been employed in the manufacture and maintenance of household goods. Wire workers and jewelers created wire strips using a variety of ways, including rolling, and twisting to make them thinner or hammering the ingot to sheets. One of the beautiful techniques utilized by specialized silver smiths who were experts in metal wire embellishment was the *cloisonné* method. On the surface of the silver metal, thin metal wire strips were gathered, bent, and soldered to create *cloisons*

⁵⁸ Forbes, 1971, 142; Beck, 1981, 58; Scheel, 1989, 44-46.

⁵⁹ Reisner, 1923, 283; Xia, 2014, 45, 106.

⁶⁰ <https://www.metmuseum.org/art/collection/search/545189/>.

(cells) that would later be enameled with colored metallic oxides⁶¹. This technique is illustrated in a jewelry ornament dating back to the Middle Kingdom, now in the Metropolitan Museum of Art (No. 2014.619.7). It depicts crowned falcon sitting on a *nb*-sign, with a scarab beetle at the bird's feet (fig. 16). Surprisingly much of the inlay is still visible, and the piece's vibrant hues add to its remarkable appearance.⁶²

II. 5 Hammer Work (Silver Bowls, Vases, and Vessels)

The designs were carefully hammered and polished without leaving traces on the surface once the metal had been melted into sheets, as can be seen on a group of silver vessels, now in the Metropolitan Museum of Art. They date back to the Nineteenth Dynasty and were found in the temple of Bastet at Tell Basta (fig. 17)⁶³.



Fig. 16: Silver enameled jewelry element depicting a falcon wearing a double crown.

After:

<https://www.metmuseum.org/art/collection/search/675890/> accessed on 8/8/2020



Fig. 17: A group of silver vessels.

After:

<https://www.metmuseum.org/art/collection/search/590950/> accessed on 8/8/2020/

Vases were frequently constructed in fluted shapes, and after being hammered out (vases were deeper than bowls), the design was added with an engraving tool; ribs, petals, rosettes, and other patterns were utilized. The craftsman hammered on the ornaments with the hammer stone using a special engraving chisel⁶⁴. The scene in the tomb of Rekhmire (TT100) at Thebes depicts such technique on gold and silver vessels (fig. 18).⁶⁵

⁶¹ Scheel, 1989, 44-46; Lopez, 2009, 63; Carter, 2014, 50.

⁶² <https://www.metmuseum.org/art/collection/search/675890/>.

⁶³ <https://www.metmuseum.org/art/collection/search/590950/>.

⁶⁴ Petrie, 1910, 96-97; Scheel, 1989, 39.

⁶⁵ https://www.osirisnet.net/tombes/nobles/rekhmire100/e_rekhmire100_06.htm; Davies, 1943, pl. 55.

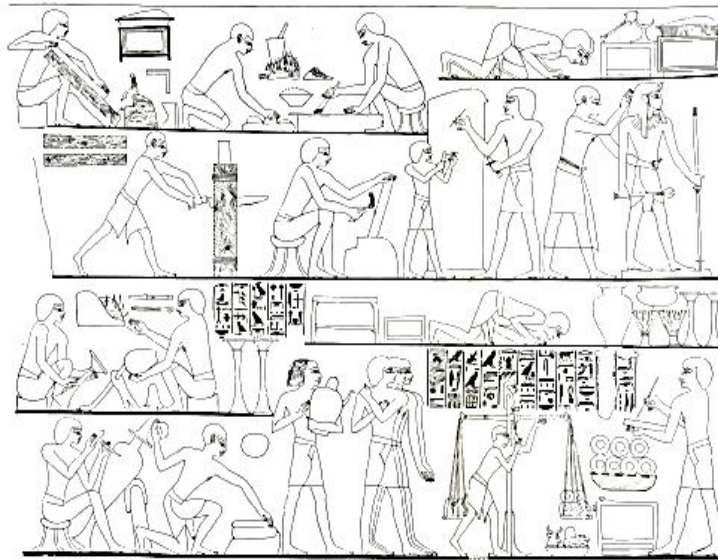


Fig. 18: Scenes of metalworking from the tomb of Rekhmire (TT100).
After: Davies, 1944, 51-52, V. II, Pl. LV.

II. 6 Inlaying Technique

This technique is based on adding different types of metal sheets (silver, copper, brass or gold) on another metal surface as a kind of ornaments. One of the earliest examples is the inlaid silver scarab of the storehouse overseer *W3h* from the 12th Dynasty⁶⁶. It dates back to the Middle Kingdom and is now displayed in the Metropolitan Museum (No. 40.3.12)⁶⁷.

III. Impact of Traditional Silver Manufacture on the Modern Industry in Egypt

The promotion of traditional handicrafts as an important theme of heritage is regarded as a crucial component in the cycle of continuation and development of cultural activities, in addition to providing a variety of opportunities that have an impact on future generations' morals and economies⁶⁸. Both the tangible and intangible aspects of Egyptian heritage are significantly influenced by handicrafts. Ancient Egyptian artifacts play a significant role in the tangible heritage of Egypt, but the intangible heritage of crafts, traditions, and folklore is also well-represented⁶⁹.

Ancient Egypt inspired the silver industry in contemporary Egyptian markets in what concerns both the techniques and the motifs produced. Some ancient Egyptian symbols like the *Ankh*-sign, the lotus flower, and the cartouche, were widely depicted in jewelry,

⁶⁶ Schorsch, 2001, 59.

⁶⁷ <https://www.metmuseum.org/art/collection/search/544228>

⁶⁸ Hargrove, 2017, 166.

⁶⁹ UNESCO, 2009, 167-169; World Bank, 2013.

daily life and afterlife objects, and household items. This makes silver a desirable choice for tourist souvenirs' demands⁷⁰.

It is noteworthy that silver retained its value after the ancient Egyptian period. By the end of the Late Period, the currency system was mostly employed to pay mercenaries without the use of Egyptian symbols. It wasn't until Alexander the Great that Egypt's separate coinage system became widely used, and even then, the coins were solely Greek in design. Prior to Tachos' rule (362–361 BCE), Egypt had no autonomous coinage system at all⁷¹. Emperor Ptolemy I took a wise step in reducing the weight of gold and silver coinage gradually⁷². Since silver was imported from Greece, its presence was widely spread in Egypt, as texts mentioned the vital role of the silver trade from Greece to Naukratis⁷³.

Bracelets, earrings, small pendants, and openwork metal beads were the most common items made of silver throughout Coptic times. These items had excellent finishing and no traces of hammering or polishing were left, though these had been the primary methods used since ancient Egypt⁷⁴. Islamic Egypt reached a high standard of efficiency in silver handicrafts throughout the Fatimid and Ayubid periods⁷⁵. During the Mamluk era, Egyptian metalworking was highly admired in Europe⁷⁶. Mamluk building fixtures, particularly those in Cairo, exhibited silver craftsmanship; window grilles, shutters, doorknockers, and doors show the rise and profitability of this industry during the Islamic Era. The skilled artisans used a metalworking inlaying technique called as "Mamluk Revival" which originated in Cairo and was primarily used in Egypt, Damascus, and other Islamic craft centers⁷⁷.

In modern Egypt, Egyptian jewelry designers have developed effective methods for producing silver handicrafts by fusing the authenticity of their trade with the modernity of their eras. There are various standard techniques applied in shaping silver handmade products (such as engraving, inlaying, repoussé, and filigree) (fig. 19). These standard processes in techniques and tools are the same that were used by the ancient Egyptians and continued throughout the history of silversmithing⁷⁸.

⁷⁰ Karnnich & Karnnich, 2001, 47.

⁷¹ O'Rourke, 2001, 288; Van Alfen, 2004, 29.

⁷² Spier, et al., 2018, 190.

⁷³ Villing, 2015, 237.





⁷⁴ Petrie, 2013, 95, 96.

⁷⁵ Baer, 1983, 23.

⁷⁶ Carboni, 2007, 327.

⁷⁷ Cohen, 1982, 191; Milwright, 2017, 95.

⁷⁸ Diamanti, 2002, 14.

	
<p>Sterling silver lotus earrings inlaid with mother of pearl, lapis lazuli, and coral. After: https://www.arabnews.com/node/1732906/lifestyle accessed on 8/9/2022/</p>	<p>Contemporary antique hand engraved silver cuff from Siwa. After: https://www.jozeeboutique.com/shop/ethnic/jewelry-ethnic/antique-hand-engraved-silver-cuff-from-siwa/ accessed on 8/8/2020</p>
	
<p>Filigree silver bracelet. After: https://www.butterlaneantiques.com/products/1920s-egyptian-revival-silver-filigree-bracelet accessed on 8/9/2022</p>	<p>Silver pin-Repoussé technique. After: Foustat Traditional Crafts Centre, 2021 http://www.foustatcenter.gov.eg/10/2/2021 accessed on 10/2/2021</p>
<p align="center">Fig. 19: Silver items produced with surviving ancient techniques.</p>	

Moreover, many Egyptian silversmiths and jewelry designers started using poetry passages, lyrics, and quotes as part of their distinctive signatures. Azza Fahmy, one of the most exquisite international Egyptian designers, is a role model for women's economic empowerment because she revives Egyptian folklore in her jewelry creations, including ancient Egyptian, Islamic, and modern patterns⁷⁹.

On the other hand, it is worth mentioning that the Egyptian tourism sector depends mainly on the traditional handicrafts' demands. The resurgence of traditional production is important for both the preservation of successive generations' identities as well as for Egypt's sustainable economic prosperity because handcrafted products are always in demand as mementos by tourists of all nationalities⁸⁰.

⁷⁹Johnes, et al., 2017, 19 ; Deif, 2021.

⁸⁰ WIPO, 1998-1999, 161; Samsonova et al., 2020, 79.

Comprehensive steps are lately taken towards the redevelopment of the tourism cultural heritage in Egypt. New integrated tourist project initiatives are being carried out successfully, namely the National Museum of Egyptian Civilization (NMEC) and the Grand Egyptian Museum (GEM). In 2017, the temporary exhibition hall (Egyptian crafts through the Different Eras) was inaugurated, with an area of about 1000 square meters that comprises various artifacts from different Egyptian eras (from Paleolithic Period till contemporary Egypt)⁸¹. As for the GEM, it is considered a vital platform for the entire world to introduce Egyptian cultural heritage by all means. It intends to adopt the promotion of Egyptian inherited arts and crafts through boosting Egyptians' expertise within the tourism, cultural and economic development plan⁸².

Furthermore, tour guides can play a vital role in reviving the identity of Egyptian crafts. For instance, they can provide tourists with a brief history of the local identity of handicrafts from ancient Egypt to present times. They can recommend visiting local silver workshops as a fun place to find genuine souvenirs. Also, they may schedule a ten-minute presentation with skilled silversmiths to demonstrate live shows of various inherited skills with historic scenes performed with the same tools.

IV. Analysis of Current Egyptian Silver Markets

Silver markets play a significant role in modern trade when it comes to silver handicrafts; bazaars, galleries, exhibitions, and all of the stalls selling silver handicrafts are run by merchants or artists who either inherited those stores or found their own business⁸³.

Egyptian silver handicrafts' products are available in different selling places such as bazaars, high-end galleries and online shops. Local markets or bazaars reflect the oriental inspiration within the traditional handmade products. Bazaars are typically located in urban areas. They are well-organized and categorized based on the kind of products they sell, such as silver, brass, shawls, rugs, wicker, spices, and others⁸⁴. The fame of several markets in Egypt's local and well-known squares is dominated by silver handcraft products; stores and workshops are typically situated close to one another to make the process of selling and producing together easier. Examples of the most popular Egyptian silver handicrafts' shops and workshops are the Jewelry Market (*Souq El-Sagha*) in Khan El-Khalili in Cairo⁸⁵.

In the past few decades, a number of high-end galleries were established, and they started to represent Egyptian silver handicrafts products worldwide. This ensures the sustainability of the traditional folk crafts and promotes the Egyptian industry's economic growth. It also showcases the expertise of Egyptian silversmiths and preserves the identity of the

⁸¹ NMEC, 2021.

⁸² The Grand Egyptian Museum, 2018.

⁸³ Nyrop, 1976, 326.

⁸⁴ Baedeker, 1895, 50; Fekry, 2005, 115.

⁸⁵ Radwan & Jones, 2015, 202.

tangible heritage of the inherited silversmith craft⁸⁶. The silver galleries of the famous Egyptian silver designer Azza Fahmy are a significant example of a successful store belonging to this category⁸⁷. Moreover, the world is witnessing a rapid development in the field of Information and Communication Technology (ICT) within the electronic marketing for handicrafts products by means of "online shopping". These platforms help small, inexpensive craft firms and advertise the goods of large, international companies on a variety of venues⁸⁸. This has helped to enhance a number of silver projects⁸⁹.

Conclusion

To conclude, the Egyptian heritage could be greatly enhanced by indigenous, distinctive, flourishing, and efficient sources of cultural manifestation and traditional manufacture. This would increase the value of the regional handicrafts for the Egyptians themselves and the rest of the world in novel ways.

All through the ages, Egypt has witnessed a strong bond between man and materials, the Egyptian craftsmen occupy a significant presence in the traditional handicraft manufacture.

The study of crafts within heritage focuses on genuine aspects in Egypt as authenticity, culture, civilization, and history. The topic focuses on some of the previous aspects in a way of introducing the wealth of the traditional silver handicraft to enhance both, the craft and heritage. The research has thus revealed that various metalworking techniques are still used since the ancient Egyptian times as (casting, emery, hammering, filigree, repoussé, inlaying, and engraving). Same ancient tools are currently produced and employed during the shaping techniques like (chisel, bow drill, and pens). The inherited motifs since the ancestral eras are widely presented in modern silver pieces designs.

As we move through the various historical eras, we see the insertion of numerous silver handicraft practices. Some of these practices had ancient Egyptian influences, while others were brought about by the environment and culture as a whole. In order to revive this industry and garner the attention it merits; it was crucial to emphasize the beauty and splendor of Egyptian silver handicraft items in addition to the historical and archaeological documents. The introduction of Egyptian motifs used on silver objects throughout different eras plays a significant role in supporting the study with high artistic standards that contribute to enhancing the Egyptian traditional industry globally to deal with current approaches that aim to protect and revive the tangible and intangible heritage for the future generations to save the authentic identity of the nations.

⁸⁶ Krannich & Krannich, 2001, 123; Guillén, 2013, 127; Sedky, 2021.

⁸⁷ <https://www.azzafahmy.com/eg/>

⁸⁸ Al Weshah, et al., 2013, 146.

⁸⁹ https://www.etsy.com/market/egyptian_silver; <https://fathyibrahim.com/en/product-category/silver-jewelry/women-silver/egyptian-women-silver/>

Recommendations

Finally, the present research offers a recommended action plan to be undertaken in order to preserve and revive the Egyptian heritage of silver handicraft as follows:

- It is crucial to register all the endangered traditional handicrafts through the relevant authorities. New approaches could be taken to the criteria of organizing silver handicraft about; being an inherited intangible heritage, a crucial tourism income source, a desired local manufacturing product, and a sustainable profession for the new generations. This would be done in cooperation with UNESCO and the local initiatives for safeguarding traditional handicrafts.
- It is essential to focus on the current conditions of craftsmen in Egypt and including them in the trade unions. Silver, gold, and copper smiths make up a significant portion of the crafts profession's cadre sector; as a result, the craft guilds' official classification system is necessary for this cadre with regard to workshops, productivity, taxes, rights, issues, challenges, materials, and technical challenges.
- Establishing specialized governmental handicraft schools with an equivalent university degree has a great impact. It is vital to include this industry in technical education programs since the silversmith profession faces fierce competition in the professional marketplace.
- Launching an advertising campaign to promote traditional Egyptian metal handicrafts is imperative. Focusing on silver handicraft production, original sources, workmanship, workshops, markets, and goods is critical. Incorporating short movies, folk-colored panels, television advertising, web marketing, and museum brochures into campaigns to promote traditional Egyptian goods are a practical and effective approach.

Bibliography

- Al Weshah, G. et al. (2013). 'Electronic Networks and Gaining Market Share: Opportunities and Challenges'. In Chhabra, S. *ICT Influences on Human Development, Interaction, and Collaboration*. United States: Information Science Reference. 142-157.
- Amer, M. (2016). 'Egyptian Intangible Heritage between Preservation Management and Sustainable Development Pattern: Analysis of the Popular Craft of Manufacturing Mats'. IN: Fekri, H. *A River Runs Through It: Studies in Honour of Prof. Fekri A. Hassan*. Ch. 15. London: Golden House Publication. 226-242.
- Andrews, C. (1991). *Ancient Egyptian Jewelry*. New York: H.N. Abrams.
- Baedeker, K. (1895). *Egypt: Handbook for Travelers: Part First: Lower Egypt and The Peninsula of Sinai*. Leipzig: Karl Baedeker.
- Baer, E. (1983). *Metalwork in Medieval Islamic Art*. New York: State University of New York Press.

- Bard, K. (1994). 'The Egyptian Predynastic: A Review of the Evidence'. *Journal of Field Archaeology*, 21(3), 265-288.
- Beck, H. C. (1981). *Classification and Nomenclature of Beads and Pendants*. New York: George Shumway.
- Becker, L., Piloni, L., & Schorsch, D. (1994). 'An Egyptian Silver Statuette of the Saite Period: A Technical Study'. *Metropolitan Museum Journal*, 29, 37-56.
- Bisson de la Roque, F., Contenau, G., Chapouthier, F. (1937) *Letresor de Tod (1934-1936)*, *FIFAO* 17, Cairo.
- Carboni, S., Institut du Monde Arabe., & Metropolitan Museum of art. (2007). *Venice and the Islamic World, 828-1797*. New Haven, Conn: Yale University Press.
- Carter, H. (2014). *The Tomb of Tutankhamun. Vol. 3: The Annex and Treasury*. London: Bloomsbury Publishing.
- Cohen, R., Westbrook, R., & American Council of Learned Societies. (2002). *Amarna Diplomacy: The Beginnings of International Relations*. Baltimore: Johns Hopkins University Press.
- Davey, C. (2012). In Evans, L. *Ancient Memphis 'Enduring is the Perfection'*. Proceedings of the International Conference held at Macquarie University, Sydney on August 14-15, 2008. *Orientalia Lovaniensia* 214. Leuven - Paris - Walpole, MA: Uitgeverij Peeters En Departement Oosterse Studies.
- David, A. R. (2007). *Handbook to Life in Ancient Egypt*. New York: Oxford University Press.
- David, A. R., & David, A. E. (2001). *A Biographical Dictionary of Ancient Egypt*. London: Routledge.
- Davies, N. (1944). *The Tomb of Rekhmire. Vol. I, II*. New York: The Metropolitan Museum of Art.
- Davis, E. N. (1973). *The Vapheio Cups and Aegean Gold and Silver Ware*. Thesis Dissertation (published).
- Deborah, S. (2000). *Silver in Ancient Egypt*. In: Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art.
- Deis, C. (2008). *Beading with Filigree: Beautiful Jewelry, Simple Techniques*. New York: Lark Books.
- Diamanti, J., Liu, R. K., & Bead Society of Greater Washington. (2002). *Silver Speaks: Traditional Jewelry of the Middle East*. Washington, D.C: Bead Society of Greater Washington.
- Drenkhahn, R. (1976). *Die Handwerker und ihre Tätigkeiten im Alten Ägypten*. In: Helck, W. *Ägyptologische Abhandlungen* 31. Wiesbaden: Otto Harrassowitz.

- El-Batrawi, M. (2016). *The Traditional Crafts of Egypt*. Cairo: The American University in Cairo Press.
- Emam, M. (2019). Silver. In Sabbahy, L. K. (2019). *All Things Ancient Egypt: An Encyclopedia of the Ancient Egyptian World*. Vol. 1. California; Denver, Colorado: Greenwood. 489-490.
- Erman, A. & Grapow, H. (1958-1971). *Wörterbuch der Ägyptischen Sprache*. Bände (I-V). Leipzig: Akademie Verlag.
- Faulkner, R. O. (1988). *A Concise Dictionary of Middle Egyptian*. Oxford: Griffith Institute / Ashmolean Museum.
- Fekry, H. (2005). 'Selling Egypt: Encounters in Khan El-Khalili'. In MacDonald, S., & Rice, M. *Consuming Ancient Egypt*. California: Left Coast Press. 111-122.
- Forbes, R. J. (1950). *Metallurgy in Antiquity: A Notebook for Archaeologists and Technologists*. Leiden: Heinman.
- Forbes, R. J. (1966). *Studies in Ancient Technology*. 2nd ed. Leiden: E.J. Brill.
- Forbes, R. J. (1971). *Studies in Ancient Technology*. Vol. VIII. Leiden : E.J. Brill.
- Fuchs, R. (1984). 'Silber'. In Helck, W., Otto, E., & Westendorf, W. *Lexikon der Ägyptologie*, V. Wiesbaden: Otto Harrassowitz. 939-946.
- Gale, N., & Stos-Gale, Z. (1981) a. Ancient Egyptian Silver. *The Journal of Egyptian Archaeology*, 67, 103-115.
- Gale, N., & Stos-Gale, Z. (1981) b. Lead and Silver in the Ancient Aegean. *Scientific American*, 244(6), 176-193.
- Gardiner, A. H. (1957). *Egyptian Grammar. Being an Introduction to the Study of Hieroglyphs*. Third Edition, Revised. Pl. II. Published on behalf of the Griffith Institute, Ashmolean Museum, and Oxford by Oxford University Press: London.
- Garland, H., & Bannister, C. O. (1927). *Ancient Egyptian Metallurgy*. London: C. Griffin.
- Gasperini, V. (2018). *Tomb Robberies at the End of the New Kingdom: The Gurob Burnt Groups Reinterpreted*. Oxford: Oxford University Press.
- Graefe, E. (1999) Über die Goldmenge des Alten Ägypten und die Beraubung der thebanischen Königsgräber. *Zeitschrift der Ägyptischen Sprache und Altertumskunde* 126:19-40.
- Graham, G. (2001). Tanis. In Redford, D. *The Oxford Encyclopedia of Ancient Egypt* (348-350). New York: Oxford University Press.
- Guillen, M. F. (2013). *Women Entrepreneurs: Inspiring Stories from Emerging Economies and Developing Countries*. New York: Routledge.

- Hargrove, C. M. (2017). *Cultural Heritage Tourism - Five Steps for Success and Sustainability*. USA: Rowman & Littlefield.
- Hawass, Z., & Vanini, S. (2010). *Inside the Egyptian Museum with Zahi Hawass: Collector's edition*. Cairo: American University in Cairo Press.
- Johnes, G. et al. (2017). *Contemporary Management*. 2nd ed. London: McGraw-Hill Education.
- Krannich, R. L., & Krannich, C. R. (2001). *The Treasures and Pleasures of Egypt: Best of the Best*. Manassas Park, VA: Impact Publications.
- Leviton, R. (2013). *The Blaise Conjunction: Selections from the Geomantic Journals, 1983-2004*. Indiana: iUniverse.Com.
- Lilyquist, C. (2003). *The Tomb of Three Foreign Wives of Tuthmosis III*. 2003. New Haven and London: Yale University Press.
- Lucas, A. & Harris, J. (1948). *Ancient Egyptian Materials and Industries*. Great Britain: Butler & Tanner.
- Lucas, A. (1928). Silver in Ancient Times. *The Journal of Egyptian Archaeology*, 14(1), 313–319.
- Menu, M. (1994) 'Analyse du Trésor de Tôd', *Bulletin de la Société Française d'Égyptologie*, 130, Paris.
- Merriman, P. (2009). *Silver*. United States: Harvard University Press.
- Milwright, M. (2017). *Islamic Arts and Crafts: An Anthology*. Edinburgh: Edinburgh University Press.
- Muhs, B. (2016). *The Ancient Egyptian Economy: 3000-30 BCE*. New York: Cambridge University Press.
- Mukherjee, J. & Ghosh, M. (2020). 'Traditional Crafts as Materials in Placemaking: Application and Sustainability in Atheistic Transformation of Geometry of Urban Public Places'. In Choudhury, I. A., & Hashmi. *Encyclopedia of Renewable and Sustainable Materials*. San Diego: Elsevier.
- Nyrop, R. F., Smith, H. H., & American University (Washington, D.C.). (1976). *Area Handbook for Egypt*. Washington: Superintendent of Documents., U.S. Government Printing Office.
- O'Neill, J. P. (1999). *Galleries Nationales du Grand Palais (France), Metropolitan Museum of Art (New York, N.Y.), & Royal Ontario Museum. Egyptian Art in the age of the Pyramids*. New York: Metropolitan Museum of Art.
- Ogden, J. (2000). Metals. In Nicholson, P. & Shaw, I. (Eds.). *Ancient Egyptian Materials and Technology*. Cambridge: Cambridge University.

- O'Rourke, P. F. (2001). 'Coinage'. In: D. B. Redford, ed., *The Oxford Encyclopedia of Ancient Egypt*. Vol. 1. Oxford and New York: Oxford University. 288-291.
- Peck, W. H. (1999). 'History of Egyptology'. In Bard, K. *Encyclopedia of Archaeology of Ancient Egypt*. New York: Routledge. 332-335.
- Peck, W. H. (2013). *The Material World of Ancient Egypt*. New York: Cambridge University Press.
- Petrie, W. M. F. (1910). *The Arts and Crafts of Ancient Egypt*. 2nd ed. London & Edinburgh: Neill and Co., LTD.
- Petrie, W. M. F. (2013). *The Arts and Crafts of Ancient Egypt*. Cambridge: Cambridge University Press.
- Radwan, W., Jones, E. (2015). 'Improving Souvenir Sales in Tourism: A Case Study of Khan El-Khalili Market', *International Academic Journal Faculty of Tourism and Hotel Management*, 1(1), pp. 201-222. doi: 10.21608/ijaf.2015.95618.
- Reisner, G. (1923). *Excavations at Kerma*. Vol. IV. United States: Peabody Museum of Harvard University.
- Reisner, G. (1927). The Tomb of Queen Hetep-Heres. *Bulletin of the Museum of Fine Arts*. Special Number - Supplement to Volume XXV. 1-36.
- Reisner, G., & Smith, W. S. (1955). *A History of Giza Necropolis*. Cambridge, Massachusetts: Harvard University Press.
- Samsonova, I. et al. (2020). 'Appellations of Origins of Goods as a Toll of Socio-Economic Development and Preservation of Cultural Diversity of Russia in the Context of Globalization'. In Popkova, E. G., & In Sergi, B. S. *The 21st Century from the Positions of Modern Science: Intellectual, Digital and Innovative Aspects*. Switzerland: Springer.
- Scheel, B. (1989). *Egyptian Metalworking and Tools*. Aylesbury: Shire Publications.
- Schorsch, D. (2001). 'Precious-Metal Polychromy in Egypt in the Time of Tutankhamun'. *The Journal of Egyptian Archaeology*, 87, 55-71. doi:10.2307/3822371.
- Scott, D. A., & Schwab, R. (2019). *Metallography in Archaeology and Art*. Cham: Springer.
- Sethe, K. (1906). *Urkunden der 18. Dynastie*. IV, Band II. Leipzig: J. C. Hinrichsche Buchhandlung.
- Smith, W. S. (1942). 'The Origin of Some Unidentified Old Kingdom Reliefs'. *American Journal of Archaeology*, 46, 4, 509-531.
- Spier, J., Potts, T. F., Cole, S. E., & Paul Getty Museum. (2018). *Beyond the Nile: Egypt and the Classical world*. Los Angeles, CA: Paul Getty Museum.

Van Alfen, P. (2004). Herodotus' 'Aryandic' Silver and Bullion Use in Persian Period Egypt. *American Journal of Numismatics* (1989), 16/17, 7-46.

Villing, A. (2015). Egyptian-Greek Exchange in the Late Period: The View from Nokradj-Naukratis in: Robinson, D., In Goddio, F., Oxford Centre for Maritime Archaeology & Queen's College (University of Oxford). Thonis-Heracleion in Context.

Waked, E. (2019). Knowledge and Skills Associated to Craftsmanship for Built Heritage Conservation and Rehabilitation: Case Study - Historic Cairo: A Part from Traditional Building Crafts Skills for the Rehabilitation of Historic Cairo Project. Cairo: UNESCO.

Watterson, B. (2013). *Women in Ancient Egypt*. Gloucestershire: Amberley Publishing.

Wilkinson, A., & Darbois, D. (1971). *Ancient Egyptian Jewelry*. London: Methuen.

Wilkinson, T. (1999). *Early Dynastic Egypt*. London: Routledge.

Wilkinson, T. (2010). *The Rise and Fall of Ancient Egypt*. New York: Random House.

WIPO. (1998-1999). *Intellectual Property Needs and Expectations of Traditional Knowledge Holders*. Geneva: WIPO.

World Tourism Organization (2012). *Tourism and Intangible Cultural Heritage*, UNWTO, Madrid, DOI: <https://doi.org/10.18111/9789284414796>.

Xia, N. (2014). *Ancient Egyptian Beads*. Berlin, Heidelberg: Springer Berlin Heidelberg.

External Links

Deif, I. (2021). 'Azza Fahmy releases her never-ending dreams' Biography in Style'. Retrieved from: <https://english.ahram.org.eg/News/426699.aspx/6/6/2021/2:24>.

Sedky, C. (2021). Retrieved from: <https://www.etsy.com/uk/shop/LouisFarouk/3/2/2021/10:31>.

<https://www.metmuseum.org/Accessed in 13/12/2020>

Foustat Traditional Crafts Centre. <http://www.foustatcenter.gov.eg/10/2/2021>

<https://www.tourathstudio.com/pages/silver-filigree>

<https://ich.unesco.org/en/convention>

<https://www.azzafahmy.com/eg/>

https://www.etsy.com/market/egyptian_silver

<https://fathyibrahim.com/en/product-category/silver-jewelry/women-silver/egyptian-women-silver/>

إحياء التراث المصري لحرفة الفضة اليدوية

أ. إيمان نبيل خلاف¹ أ.د. دينا محمد عز الدين² د. ريهام أحمد خيرى الشيوى³

^{3 2 1} قسم الإرشاد السياحى - كلية السياحة والفنادق - جامعة الإسكندرية

ملخص:

مرت صناعة الحرف اليدوية بعدة مراحل متميزة وفريدة طوال الحضارة المصرية. وقد عرفت الفضة منذ العصور القديمة فى مصر وشهدت فترات عديدة من الندرة. ويعتبر أصل الفضة في مصر أمراً مثيراً للجدل، ولكن الأمر المؤكد هو مهارة الحرفيين المصريين في العمل بهذا المعدن الفريد. ومع مرور الوقت أدى إدخال العديد من العوامل المتنوعة مثل استخدام التكنولوجيا والاستيراد والمشاكل الاقتصادية إلى جانب التأثيرات السلبية على الحرفة والتي لم تعد تحظى بمكانتها التي استحققتها عن جدارة منذ القدم حتى مع استمرار استخدام المعدن كعنصر مميز في الحرف اليدوية التقليدية.

هناك اتجاهات حديثة للحفاظ على الأصول الثقافية وتعزيز النمو الثقافي المستدام. وستسلط هذه الدراسة الضوء على هوية الفضة كمادة مصنعة في مصر من حيث المنشأ والأصل بناءً على أقدم الأدلة التاريخية والأثرية. ونظراً لأهمية الفضة فى التراث المصرى فإن الدمج بين التراث الثقافي المصري القديم والمعاصر من خلال الحرف اليدوية الفضية التقليدية هو أداة قوية لتطوير هذه الصناعة المستدامة على الصعيدين الثقافي والتجاري.

الكلمات الدالة: فضة ، أشغال يدوية ، تنشيط ، تراث ، حرفة.