

The Influence of Arab and Related Cultures on the Style and Techniques of the Jordanian Folk Jewelry

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تأثير الحضارة العربية والعالمية على فن الصياغة الشعبية
الأردنية من حيث التصميم والتقنيات
خليل طبازة، كلية الفنون، جامعة اليرموك.

Abstract

This paper will attempt to show the influence of the Arab and related cultures on the Jordanian Folk jewelry styles and Techniques, and it is limited to the discussion of Jordan's Folk jewelry, including an introduction to Jordan's folk jewelry. There exists today an interest in reviewing the heritage of Jordanian Folk jewelry and its particular beauties to deepen the Jordanian artists' knowledge of the traditional designs and to incorporate them into modern Jordanian cultural aspects, So that Jordanians and interested non-Jordanians may study them and learn from the craftsmanship they display.

ملخص

هذه الدراسة البحثية تهدف الى بيان تأثير الحضارة العربية والعالمية على فن الصياغة الشعبية في الأردن من ناحية التصميم والتقنيات ولقد تم تحديد هذه الدراسة على الصياغة الشعبية ومنتجاتها وتصاميمها مع تقديم الى فن الصياغة الأردنية. حيث ما زال هناك العديد من الفنانين الأردنيين المهتمين بهذا النوع من التراث وجمالياته ويعملون على تأثير معرفة ودراسة التصاميم التقليدية ومحاولة الاستفادة منها في احداث انماط حديثة من التصاميم والتي تؤكد تمسكها بروح التراث. أملين ان يستفيد من هذه التجربة المصممين الأردنيين والعالميين معاً.

Introduction

This paper will attempt to show the influence of the Arab and related cultures on the Jordanian Folk jewelry styles: the use of stones, including jewelry types, necklaces and "Qur'anic" amulets, bracelets, and hair-ornaments. This paper will cover the basic techniques Jordanian silversmiths use for fashioning jewelry, including Repose, Filigree, sand Casting, Granulation, and Enameling, and the materials employed to create Jordanian Folk jewelry such as silver and gemstones.

This paper will concern itself with Jordanian Folk jewelry and it is limited to a discussion of folk jewelry during the nineteenth century and the first half of the twentieth century. The researcher collected his data throughout a field study by interviewing artisans and craftsmen working in folk jewelry handicrafts. In addition to reviewing literature written about these issues.

Throughout the ages mankind has accorded Jewelry Special importance for displaying ornamentation and for expressing emotions, of joy, love, and respect. This was evident throughout the centuries in the various metals man used for jewelry making, such as gold, silver, and brass, as well as many kinds of beads and precious stones.

Since prehistoric times, jewelry has had religious significance and superstitious associations. Ancient peoples wore amulet jewelry to protect themselves against misfortunes and displeasure of their gods. In the belief that jewelry ornaments possess magical powers, the wearer has faith in the objects' ability to protect or to heal. He believes that the form, color, or other essential elements of the amulet convey a sort of wisdom because, according to the lore of contagious magic, anything worn close to the body was assumed to affect its wearer's health. The Mediterranean people believe that the "Lucky Hand" traditionally offers protection against the evil eye. Jordan as a people is as old as civilization itself. In the Jordan Valley the earliest evidence of man's communal life is found. Archeologists say that Jordan was occupied by settled communities, such as Beida and Jericho, as early as 7.000 B.C. The country's major river is the famous Jordan. A great part of the land is made up of the Syrian or North Arabian Desert, consisting of salt flats, sand and dunes. Body Ornamentation is an ancient art in Jordan. Early and modern Jordanians derive their jewelry from deep roots.

The Jordanian folk jewelry styles and techniques have been subject to many influences due to the fact that this area (Jordan) is the nexus of three continents. As its civilization developed, it also attracted the civilizations of surrounding countries. Across Jordan's boundaries have marched the ancient conquerors who have left behind them traces of their occupation and arts. From the East came the Babylonians and Persians; from the west came the Palestinians, Greeks and Romans; from the North came Assyrians and Turks; and from the South came Egyptians and Arabian peoples.

A Jordan Woman appreciates jewelry for its ornamental value and she normally acquires her first jewelry collection at marriage and it remains an outward sign of her marital status. It also represents her own share in her marriage transaction.

The characteristic features of Jordanian Folk jewelry include chains, coins, silver beads, and colorful stones, set in simple settings with fluted or beaded surrounds affixed in high-relief, snug-fitting bracelets with hinged openings. Gems and materials include garnet, amber, coral, and agate glass.

This fine art of Jordanian folk jewelry-making continues throughout the centuries, up to our times where we still see in our local shops pieces that reflect the aesthetics of modern art. One of the goals in studying the influences of the Arabic and related cultures on the style and techniques of Jordanian folk jewelry is to develop a knowledge of the different techniques and styles which might be used today in creating more advanced products of these crafts. It is hoped that the knowledge gained from research will serve as a basis for future hands-on work in jewelry-making and crafts.

First: the influence of Arab and Related Cultures

On The Jordanian Folk Jewelry Styles

Traditional folk jewelry is generally fashioned from silver and precious gemstones. The peoples of Jordan have shown a fondness for jewelry since ancient times and many modern pieces are derived from a long tradition. The history of Jordan is very old and

across its boundaries have marched ancient peoples like the Romans, Greeks and Babylonians. These peoples left behind them traces of their occupation and art.

The Jordan woman appreciates jewelry for its ornamental value, but also it is important to her for its economic value. She acquires her first jewelry collection at marriage and it remains an outward sign of her new marital status. It also represents her own share in her marriage transaction. Jewelry is part of the bridal price paid by the groom to her father, and her jewelry is entirely her own property. If she needs cash she can sell part of it or if she earns money she can add to her previous collection of jewelry. In some cases she used to put her marriage contract in an amulet which she wore continuously. Certain pieces of jewelry are thought by Jordanians to have protective and beneficial effects on the wearer; thus, popular jewelry combines talismanic with decorative functions. The bride is never involved in the purchasing of the jewelry. Her father may go to a silversmith's shop to purchase the quantity of handmade jewelry required as an acceptable percentage of the bridal payment (see photo no. 1). Sometimes Jordanians buy their jewelry from itinerant craftsmen and traders who travel round the Bedouin camps with their wares.(Abu Zuhdy 1985)

In the late 1930's, silver jewelry began to go out of fashion in Jordan and was replaced by gold. The reason for this change can be understood in the context of the social and economic importance of jewelry. Jordan during British rule became more prosperous. Life became more expensive, and the bride price rose along with other prices and the value of the bridal Jewelry rose proportionately. And gold became more easily available. Today all the younger Jordanian women wear gold jewelry or gold coins strung on a ribbon around their necks or a band around their foreheads and many of the older women have sold their silver jewelry and exchanged it for gold(Alaa' Aldeen ,Al ostah 1985)

The manufacture of gold jewelry became centered in the city of Amman (see photos No. 2 - 3). Jordanian folk jewelry styles have been subjected to many influences. Jewelry brought back from the Hajj-(pilgrimage to Mecca) and imported by Muslim pilgrims must have been the source of many new ideas. Other innovations in design were brought in by foreign silversmiths who were attracted by the relative prosperity of the Levant and many of the silver smiths working in Jordan early this century were from outside Jordan. Armenians, Circassians, Syrians, Hejazis and Yemenites. .(Abu Zuhdy 1985)

Jordanian folk Jewelry

Jordanian folk stones

Beads of Shell and Colorful Stone

Throughout the history of man beads have been important, whether they were made from drilled nuts, seeds, bone, teeth, shells, and wood or from gem material. Beads have been used in tribal diplomacy as peace symbols, for bartering and for currency; but primarily they have been worn for decoration.

Beads have acted as messengers from remote civilizations. The link between Jordan's traditional jewelry and the ornamentation of ancient civilizations becomes obvious as we find that beads commonly used in the terminal position in Jordanian folk jewelry are identical to those used in the same position in Roman necklace dating from 300 AD found in Amman citadel (see photo No. 4). Jordanians believe that some stone ornaments have magical significance when the wearer has faith in the object's ability to protect or to heal. They believe that the form, color or constituent elements of the amulet convey a sort of wisdom. Magical properties have been attributed to the stones. (Latfi, G Sayegh 1985)

Jordanians use different stones and beads, sometimes set in silver, of many colors and types. Each one is effective against a particular illness. For example: a bottle-green stone is used against post-natal disease in a mother; smooth white to promote lactation in nursing mothers; and a blue bead against the evil eye. (see photo No. 5).

Jordanian folk

Glass Beads

Glass-making was begun in the eastern Mediterranean region by the Phoenicians. The earliest surviving examples have been discovered in ancient Egypt. At first, glass was used to make ornaments, and it was possible to color glass and apply it to small objects to make them look like precious stones. The actual source of glass beads is difficult to ascertain since most necklaces have been rethreaded many times and the beads are often very old. Colorful blue glass beaded necklaces with silver are still worn by women (see photos No. 6 - 7). Also, the women wore necklaces made from clove seeds and shells, corals and tassels with beads which they call Qladet Qrenfel (see photo No. 8).

Precious Beads of Gemstones

The history of imitation and fake gems is long. Gems were used by the Egyptians, Greeks, Romans and Phoenicians (see photo No. 9). From ancient civilization in Jordan a collection of Jordanian beads have been found around the body of a woman buried, dating from the late Bronze Age (around 1300 BC). (Ross Heather 1978)

Jordanian women love to incorporate precious beads into their silver jewelry. The women wear gemstones for religious, superstitious, and ornamentation purposes. The three main beads used by women are agate, Coral, and Amber.

Amber: The resinous gum of extinct coniferous trees, dated from 70 million years ago (Ross Heather 1981). Amber deposits are found mainly in Burma and along the Baltic coast. Known to man since the old stone Age (9000 BC) as a cure for illnesses such as asthma and rheumatism, the Amber stone was called "Elektron" by the Greeks, who discovered its "electrical" properties under friction. Amber's prevalence in the Arab world is attested to by the origin of its name, via Moorish Spain, from the Arabic Anbar, meaning "flammable material." (Ross Heather 1981)

Amber beads are popularly included among Jordan's folk jewelry. It can be carved into beads from which long necklaces can be formed. Amber can be clear or opaque and exists in many shades from black to blue. Quite often insects are trapped inside. The simple tools for forming amber have been handed down from generation to generation: a wheel with discs of stiff cloth mounted on a spindle. The craftsman holds the amber against the spinning cloth and turns it until it has been rubbed and shaped (See photos No. 10 - 16).

Agate: Agate, known as "Aqiq" in Arabic, which is the general term for "semi-precious stone," (Ross Heather 1978) is another popular mineral used as a gemstone. It appears in strung beads in jewelry. The name "agate" is derived from the Greek Achatos, a small rivulet in Sicily where it was extricated by ancient Greeks and Romans. It has been used for centuries as amulets, talismans and for ornamental purposes. It is worn by Jordanian women as a healing agent for inflammation of desert-scanning eyes.

Corals: Coral, known as Morjan in Arabic, is a nonmineral. The finest coral is dredged off the coast of Algeria and Tunisia, and at several points off the French coasts. The coral used in Jordan jewelry is mostly found in the Red Sea.

Jordanians make several necklaces from coral beads, sometimes necklaces with a silver frog pendant, and sometimes coral is incorporated with amber beads in one necklace (see photo No. 17 - 19).

JORDANIAN FOLK JEWELRY TYPES

Necklace "Kirdan"

The Jordanian necklace has many forms. Many traditional styles are completely silver. Many Jordanian necklaces do not entirely encircle the neck but extend only to where the hair falls, in order to save metal and thereby lower the cost, and the metal ends at the sides of the throat and plaited cotton or a cloth-bound roll continues around the neck to be secured at the back. This method of finishing is used because it is more comfortable for the wearer. A typical Jordanian necklace is generally a large ornament and has many component parts; some necklaces are very long, reaching to the waist, and others are shorter with amulets hanging from them (see photos No. 20 - 24).

Pendant "Maskah"

Multiple pendants are common in Jordanian jewelry, and some Jordanian pendant designs are from ancient Egyptian and Persian jewelry. Sometimes there are stones set in silver pendants. The favored design element for Jordanians is known as a "Maskah". It is a religious pendant. It is well made and the incised inscription on the front of the disc reads "Mashalla", which means "according to Gods will" (See Photos No. 25 - 28).

Charm Amulet or Quaranic Amulet "Hijab"

Jordanian amulets testify to the general wealth of a Jordanian wife. The central pendant is a religious amulet known as a "Maskah" and the two little cylindrical forms on each side are also religious cases (See Photo No. 29).

Many "Hijabs" have a large set central stone which is often inscribed to make it a Qur'anic amulet (See photo No. 33). They are well made charm cases worn as pendants and were common in Persia in the second century AD. (Ross Heather 1981) They have both religious and superstitious significance.

Jordanian Charms are not of purely religious importance unless there are verses from the Qur'an sealed inside (See Photo No. 30 - 31). And Sometimes small charms are placed on children by their mothers who believe these will give the children protection from danger and illness.

Bracelet "Asawir" and Anklets "kholkhal"

Jordanian women always wear a pair of bracelets on each wrist. The anklets are larger than the bracelet. Certain bracelets of a traditional style are created by different methods and it seems to depend on how the silver smith believes he can best finish a design. Most bracelets and anklets are cast and are very heavy. These bracelets slip easily over the wrist (See Photo No. 32). And they are decorated with black enamel with the design of a Masque and a flower, and sometimes set with stone.

The Jordanian women have been influenced by Egyptian women using the anklet. (Susan weeks 1984) Perhaps the best known of all the jewelry worn by Egyptian women is the anklet and it has become the symbol of marriage.

Finger Ring "Khatim"

Rings first appeared in Roman times (Ross Heather 1981) and have continued down through the ages as a symbol of marriage. Most rings are called "khatim" Seal Ring, whether they have an insignia for making impressions or not. In most instances there is no seal but simply a plain flat-top surface of metal or stone which may be round or square. Some rings have filigree work on both sides. Many rings are set with an unengraved piece of agate, garnet or coral (See Photo NO. 35). This is the most common style of ring worn by both sexes.

Values "Tlaquah"

One kind of Jordanian pendant is known as values "Tlaquah". Women wear them for decoration and to hold their headdresses in place. They are made in many designs, using lengths of chain, bells and gemstones. They are worn three at a time: one on the back of the head and one on each side (See Photo No. 36).

Nose Ring "Shnaf"

Nose rings may be worn by Jordanian women and there is a variety of earring which goes through the upper part of the ear, rather than through the ear lobes. It may also be worn as a nose ring. The upper half of the Shnaf is a thick wire and the lower half is a semi-circular disc. The lower half is decorated with filigree work. This style of nose ring was common in Byzantine times and was passed on to Bedouins with the spread of the Ottoman Empire. (Ross Heather 1978) It is rarely seen today (See Photo No. 37).

Belt “Hazam”

The silversmiths also make a waist belt, which covers the front part of the waist and is tied to the back around the waist by silk cords. The silver work is in a relief motif studded with colored stones. This belt is worn by the “Shiekhah”, usually the daughter or sister of the “Shiekh”, the leader of the tribe. It is kept for special evenings when there is a celebration (See Photo No. 38).

Second: THE INFLUENCES OF ARAB AND RELATED CULTURES ON JORDANIAN JEWELRY TECHNIQUES

The Jordanian jewelry techniques remain unchanged since ancient times. Jordanian silversmiths chiseled objects with exceptional skill. In their technique they remained faithful to the Arabic tradition. The silversmiths traveled from one place to another and set up temporary work shops wherever they found employment. The silver used by the silversmith is generally alloyed with a base metal. The base metal most commonly used to alloy silver is copper; for, it gives both the required durability and the best sheen. The old sources of silver jewelry are “Maria Theresa” dollars and the Turkish riyals. The making of jewelry requires only a few tools, including a mallet, a hammer, drawplate, needle, file, tweezers, pliers, engraving tool and torch.(Abu Zuhd 1985)

Many of the silversmiths working in Jordan from outside were Syrians, Hejazis, Yemenites, and Circassians. Some of the folk jewelry techniques were introduced by foreign silversmiths, like jewelry decorated with soldered pieces and granulation. This technique had been brought to Jordan by a group of “Hejazi” silversmiths. Jewelry decorated with black enamel became very popular, and this technique is attributed to the Circassian and Armenian silversmiths who settled in Jordan. Filigree work came originally from Yemen. (Latfi , G Sayegh 1985)

Jordanian silversmiths were extremely jealous of their technical expertise and their craft was generally passed on from father to son, instructing in traditional techniques and encouraging the styles favored in Jordan.

A DIFFERENT TECHNIQUE FOR WORKING: Repousse “Darab Shakosh”

Repousse is a decorative technique in which the design is hammered out from the back of a thin piece of silver sheet. The sheet is laid down on a bed of pitch. Because the pitch is the most versatile material used in repousse work, the metal is released by warming the pitch, the most beautiful Bedouin bracelets are made by embossing (See Photo No. 39).

Repousse tools used by Jordanian silversmiths are handmade of hardened steel. The design is transferred to the metal by hammered tools. Then the metal is removed from the pitch by warming it with a torch.

Filigree “Mshabak”

Wire filigree has been used as a basic form of decoration on metal from earliest times. It is still produced in Turkey and Yemen. Filigree is the twisting and soldering together of wire to make patterns.

This technique is commonly used for relief decoration on a plain silver base. The spaces are then filled with repeated shapes in the unit. Fine particles of solder are prepared by filling clean solder with a file. These particles are then mixed with dry borax powder and the combination is sprinkled over the whole piece. Charcoal is used to make higher temperature by fanning and blowing with a hand bellows. The piece is then polished with a stiff brush. Filigree work came to Jordan from Yemen. (See Photo. 40).

Sand Casting “Sakib”

Sand casting has been used by Jordanian silversmiths and it is popular because it makes extravagant use of metal. This method reproduces a three dimensional object.

To produce a sand cast object, the silversmith first makes a mold by pressing the mold between a pair of heavy frames that are packed tightly with very fine sand. The sand is mixed with water and olive oil to hold it together. The frames are then separated and the model removed. After treating the sand with a mixture of alum (salt and sugar in water) to preserve the impression, molten metal is poured through an opening previously prepared for that purpose, then it is removed and finishing touches are made (see photo No. 41). These beautiful hand-shaped necklaces, “Kaffat”, are made by sand casting techniques and are worn by women.

Granulation “Habbiyat”

The granulation technique was brought to Jordan by a group of “Hejazi” silversmiths. Granulation, like filigree, is a method of decorating the surface of a metal object. This technique was known in the 3rd millennium BC. (Untracht 1975) and brought to perfection by the Etruscans in the 8th century BC. This method of decoration was found on ornaments discovered in the tomb of the Egyptian pharaoh Tutankhmen (1350 BC).

This technique involves the soldering of small silver granules, or other shapes, onto a silver base. This technique is often combined with filigree work. Balls are made on the surface of a block by first placing the metal then playing a torch flame on it until the snippets melt and form a ball. Then a powdered capric hydroxide is mixed with an organic glue as gum and water are added to make a thin paste. The ball is coated and placed in position. The piece is heated slowly by a torch. Finished, the pieces are picked up in a solution of sulphuric acid and polished with a wire brush.

A wide silver bracelet is made of twelve vertical rows of silver balls or grains. Between each two rows is a bar to which the grains are attached by a ring. At either end there is a decorated rectangular piece. The two rectangles join to clasp, and a long silver pin is inserted them. (see photo No. 42)

Enameling or Niello “Mhabar”

The Arabic word “Mhabar” derives from the word ink and refers to the black color of the enamel. Niello decoration on metal forms a contrast between itself and the base metal color on which it is applied. It was used by the ancient Egyptians, Greeks and Romans. This Technique is attributed to the Circassian and Armenian silversmiths who settled in Jordan in the late nineteenth century. .(Abu Zuhdy 1985)

The base metal is engraved with a design. The low areas are filled with a powder from the sulphides of silver, copper and lead. The mixture is fused under heat. Then it is melted with a torch applied from below. When the object cools, excess metal The finished surface is done with a file to make a smooth surface (See Photo No. 43- 44). Silver pendants with Niello decoration are fashionable among the women in Jordan.

MATERIALS IN USE AMONG THE SILVERSMITHS OF JORDANIAN FOLK JEWELRY

Metals

Silver is found in nature in both native and combined forms. The native form is not frequently found. When it is discovered, it is between 900-980 out of 1000 parts fine. Silver is resistant to corrosion by foods and organic acids. Silver alloy was used by the ancient Greeks and Romans. (Ross Heather 1978)

The silver content of most traditional Jordanian jewelry varies from piece to piece and it is rarely made of pure silver. The silversmith adds a base metal to make the object durable. Usually he uses copper which gives the best sheen.

Jordanian silver ornaments are fashioned from sheets of silver into tiny geometrical shapes which have been beaten very thin to provide relief decoration. The shape of the ornament is accented with filigree, silver wire and silver beads. The old sources of silver were the Maria Theresa thalens and Turkish silver riyals, which were melted down and fashioned into ornaments. .(Alaa' Aldeen ,Al ostiah 1985)

Jordanian jewelry, although predominantly silver, traditionally includes some gold ornaments. In the past, Jordanian men often wore heavy jewelry. Islamic prophetic tradition enjoined male Muslims not to wear ornaments made of gold or precious stones. Only silver was considered correct, and silver was less expensive than gold. Moreover, the beauty of silver appealed more than gold to the Jordanian women.

Brass is used for some ornaments. It fulfills the jewelry needs of the poorer Bedouin.

Gemstones

Body ornament was an integral part of man's earliest religions. Superstitions have attached themselves to many famous stones. The Jordanian believes that the form, color or constituent elements of the amulet convey a sort of wisdom. Magical properties have long been attributed to jewels and precious stones. For example, red stones were reserved for the alleviation of bleeding, and agate was worn to make the wearer

persuasive. The main gemstones used by Jordanians are agate, coral, amber, turquoise and garnet. (Latfi,G Sayegh 1985)

CONCLUSION

There exists today an interest in reviewing the heritage of Jordanian folk jewelry. Throughout this study we have tried to point out the uniqueness in design and technique of the traditional Jordanian folk jewelry. This uniqueness stems from the Jordanian fondness of personal adornment, which dates back to very ancient times; many modern pieces of jewelry are but a continuation of this fondness of personal adornment, which dates back to very ancient times; many modern pieces of jewelry are but a continuation of this fondness and its concrete realization. The Jordanian women, especially, appreciate jewelry both for its ornamental value and for its economic associations.

The long history of traditional folk jewelry shows many cultural influences- particularly Roman, Greek, and Egyptian influence- and traces of the characteristics of the designs and techniques associated with these cultures are evident in folk jewelry up to the present day. These characteristics include simplicity in construction, use of precious metals and gems, incorporation of exotic beads, and utilitarian and decorative functions.

The techniques employed in producing Jordanian folk jewelry have remained unchanged since ancient times. These techniques require only a few tools to be mastered, but Jordanian silversmiths have been extremely jealous of their technical expertise and have, therefore, kept the knowledge of their skills within their families, passing this knowledge on from father to son.

Today the traditional silver-based jewelry has lost favor among some Jordanian women and may be said, therefore, to be “out of fashion”; nevertheless, many modern women still love to wear the old silver jewelry, with its elaborate design and ornamental qualities and the contemporary versions are being crafted in Jordan.

It remains for today’s artists who are interested in the particular beauties of Jordanian folk jewelry to deepen their knowledge of the traditional designs and to incorporate them into modern Jordanian cultural aspects. There are many local foundations in Jordan where such studies and experiments could be made. The chief among them, the Jordan Museum of Popular Tradition, in Amman, which is the largest of its kind, still lacks adequate space to exhibit the numerous pieces in its possession, most of which are hidden in storage. These examples of Folk jewelry, reflections of a long Jordanian history, along with many other specimens which exist in Jordan are waiting to be systematically collected, classified, and exhibited so that future generations of Jordanians and interested non-Jordanians may study them and learn from the craftsmanship they display.

GLOSSARY OF ARABIC WORDS

- Anbar – Amber.
Aqiq – Agate.
Asawir – Bracelets.
Darab Shakosh – Repousse.
Habbiyat – Granulation.
Hajj – Pilgrimage to Mecca.
Hazam – Belt.
Hijab – Charm.
Kaffat – Hand-Shaped.
Khatim – Ring.
Kholkhal – Anklet.
Kirdan – Necklace.
Marjan – Coral.
Mashalla – “According to Gods will”.
Maskah – Pendant.
Mensaf – Traditional Bedouins food, yogurt, sauce, lamb meat and rice.
Mhaber – Filigree.
Qladet Qrenfel – Glove seeds Necklace.
Sakib – Sand Casting.
Shiekhah – The daughter or sister of the leader “Shiekh”.
Shiekh – The leader of the tribe.
Shnaf – Nose ring.
Tlaquah – Values.

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ملاحظة:-

صور البحث المرفقة تم تصويرها بواسطة الباحث شخصياً.



1

Johnny Ozgul, Silversmith, at his shop. Amman



2

Abu Zuhdy, goldsmith at his shop. Amman



3

Alaa' Aldeen Al Ostah at his gold store, Gold Market, Amman



4

Roman Necklace, String of beads, found in Amman Citadel, dating from 300 AD. The Jordan Archaeological Museum in Amman



5

Clutch containing Bedouin stones, bead shells. Jordan Museum of Popular Traditions, Amman



6

Necklace with blue beads and Silver: Jordan Museum of Popular Traditions, Amman



7

Amulet Shaped with blue beads, Silver coins, and covered tassels:
Jordan Museum of Popular Traditions, Amman



8

Necklace made from clove seeds and shells; corals and tassels with beads:
Museum of Popular Traditions, Amman, called 'Qladet Qrenfel', Jordan



9

A Collection of cornelian beads found around a body of a buried woman in Tell Es Saidiyeh, Jordan. Late Bronze Age, 13th century BC The Jordan Archaeological Museum in Amman



10

Amber Necklace for Bedouin woman: Jordan Museum of Popular Traditions, Amman



11

Large necklace of variegated amber with light colored opaque stones: Jordan Museum of Popular Traditions, Amman



12

Necklaces of reconstituted amber on chains, with silver links, and Qur'anic Pendants: Jordan Museum of Popular Traditions, Amman



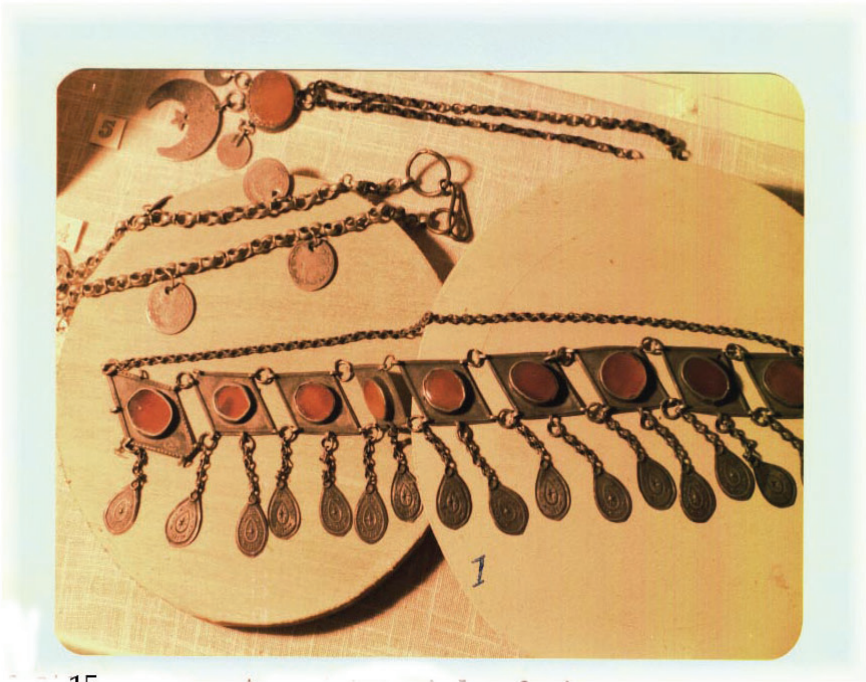
13

**Necklaces of yellow amber beads, mainly reprocessed from amber dust:
Jordan Museum of Popular Traditions, Amman**



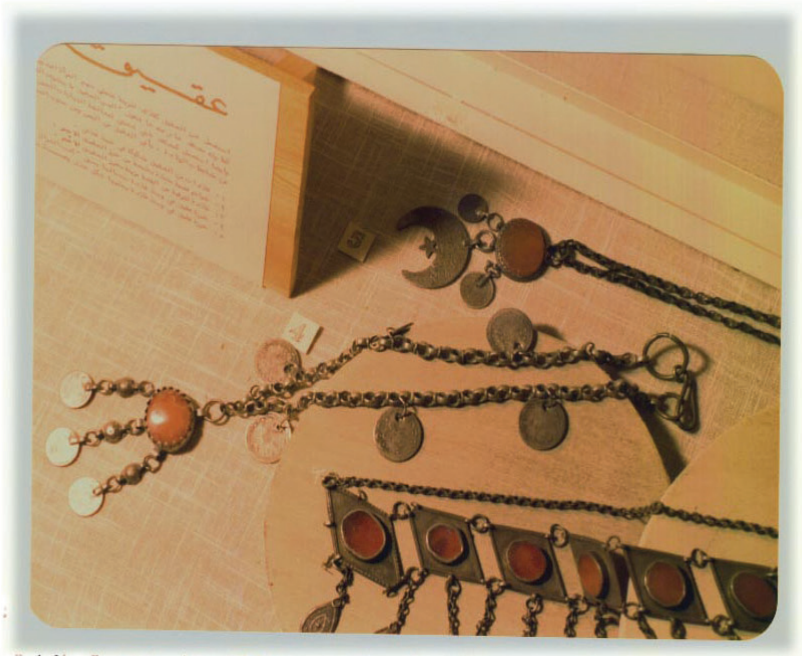
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**Necklace of transparent amber worn by Bedouin woman: Jordan Museum of
Popular Traditions, Amman**



15

Necklace of Silver, decorated with 'aqiq' and Silver, sand-casted ornament pendant: Jordan Museum of Popular Traditions, Amman



16

Necklace of 'aqiq' set in Silver: Jordan Museum of Popular Traditions, Amman



17

Necklace of Coral with Silver beads: Jordan Museum of Popular Traditions, Amman



18

Necklace of Coral with Silver frog pendant: Jordan Museum of Popular Traditions, Amman



19
Necklace, Coral with amber beads and Silver pendant: Jordan Museum of Popular Traditions, Amman



20
Necklace 'Kirdan' Silver ornaments attached to cotton band with narrow silver bars: Jordan Museum of Popular Traditions, Amman



21

Necklace 'Kirdan' Silver ornaments attached to a textile band: Jordan Museum of Popular Traditions, Amman



22

Necklace 'Kirdan' Silver Chain with Ottoman coins: Jordan Museum of Popular Traditions, Amman



23
Necklace 'Kirdan' Hand-Shapes ornaments with silver pendant:
Jordan Museum of Popular Traditions, Amman



24
Necklace 'Kirdan' Silver Chain with many pendants, set with a
stone, beads, and shells: Jordan Museum of Popular Traditions,
Amman



25

Pendants: 'Maskah' a religious amulet. The incised inscription on the front of the disc reads 'Mashalla', which means according to God's will: Jordan Museum of Popular Traditions, Amman



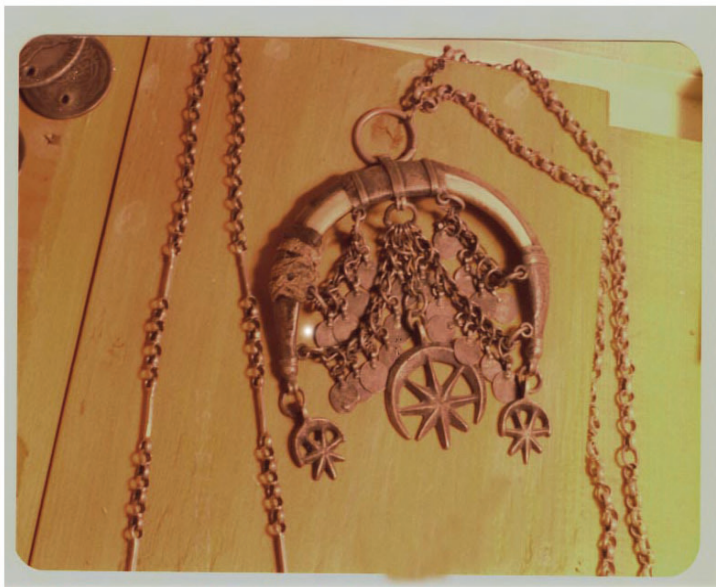
26

This cylindrical amulet is known in Arabic as 'Al Mabkher'. It is hollow and contains a scroll with religious writing with suspended chains each ending with coins: Jordan Museum of Popular Traditions, Amman



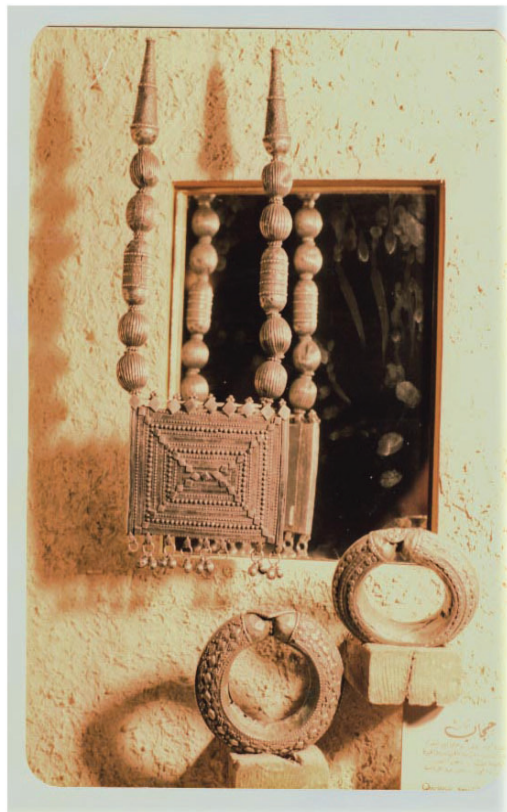
27

Traingular shaped pendants decorated with a set stone, Chains and various silver coins; the chains are beaten: Jordan Museum of Popular Traditions, Amman



28

Pendant: Crescent composed of two joined will boar tusks and chains ending with coins: Jordan Museum of Popular Traditions, Amman



29

Amulet: Case 'Hijab' worn as a pendant, filigree work with set red stone: Jordan Museum of Popular Traditions, Amman



30

Amulet: Case 'Hijab' worn as a pendant, filigree work with set red stone: Jordan Museum of Popular Traditions, Amman



31

Charms, 'Hijab', worn by children to protect them from dangers and illnesses: Jordan Museum of Popular Traditions, Amman



32 Different styles of bracelet worn by Jordanian women; made by Circassian Silversmith, enamel with flower design inlaid in black enamel with design, influence from Egypt: Jordan Museum of Popular Traditions, Amman



35

Different styles of rings worn by men and women: Jordan Museum of Popular Traditions, Amman



36

Valuse 'Tlaquah', used by Bedouin women to hold their headdresses in place, for decoration: Jordan Museum of Popular Traditions, Amman



37

Nose ring, Shnaf, which may also be worn as an earring; decorated with filigree work: Jordan Museum of Popular Traditions, Amman



38

Silver Belt. This belt is worn by the 'Shiekhah' the daughter or sister of the leader, when there is a special celebration: Jordan Museum of Popular Traditions, Amman



39

This wide bracelet is decorated with repousse technique and worn by Bedouin women: Jordan Museum of Popular Traditions, Amman



40

Amulet, 'Hijab': filigree work set with a turquoise and stone: Jordan Museum of Popular Traditions, Amman



41

Necklace: Sand casting technique, hand-shaped ornaments: Jordan Museum of Popular Traditions, Amman



42

Bracelet made by granulation technique: Jordan Museum of Popular Traditions, Amman



43

Amulets, 'Maskeh' with niello decoration: These amulets were fashionable among the Bedouin women in Jordan: Jordan Museum of Popular Traditions, Amman



44

Amulets, 'Samakah' with niello decoration, with pendant coins; The fish is a very old decoration symbol and it is a fertility symbol. Jordan Museum of Popular Traditions, Amman