

LOST KINGDOMS OF AFRICA: NUBIA

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Presently home to a billion people, Nubia (the lost kingdom of Africa) created powerful art, impressive architecture and vibrant cultures sometime before the main Europeans arrived. Dr. Gus Casely-Hayford examines the extraordinary "overlooked" civilizations of the landmasses. The fabulous monuments, the disconcerting vestiges and the art and innovation of the old Nubia. Starting in the desert north of Khartoum, in present-day Sudan, the adventures of Casely-Hayford to the ancient destinies of Kerma, Jebel Barkal, and Meroe to investigate a lost kingdom that apparently fell victim to climate change.¹ *Lost Kingdoms of Africa* is a decent portrait of the pre-European black African culture, on the basis that, as the agreement horribly shows, most civic establishments are still lost.

However, despite more than two hundred years of research, archaeological research and excavation and historical research, and without considering the exceptional work of some truly devout researchers, Nubia remains inadequately known with respect to our understanding of its ancient contemporaries.

Once the adversaries and even the leaders of Ancient Egypt, the Nubian kingdoms commanded the eastern Sahara for centuries. Gus Casely-Hayford inspects part of the social fortunes of Nubia's tremendous love focus made 4,000 years ago, a sanctuary for the god Amun, statues of the dark pharaohs who established Line 25 of Egypt and the amazing gathering of more than 200 pyramids Around the sacred pile of Jabel Barkal. Casely-Hayford also sees a site of Neolithic rock art, sings with spiritualists at a Sufi altar and visits Sudanese artisans to tell the story of a legacy that has extended from antiquity to the present day.¹

¹ Adams, William Y. *Nubia: Corridor to Africa*. Princeton: Princeton University Press, 1977.

A huge cemetery of 30,000 graves progressively discovers the history of Nubia. In the mound of a king, archaeologists found that more than 300 individuals and 5,000 cows were slaughtered and buried near the king. Huge ceramic water vessels transmit a particular pattern of tones. Each one is handmade by local ladies.^[3] From start to finish, viewers watch women make pottery. The Kerma Nubians did not create the composition. There is a genuinely rich and deep territory of traditional African art that is still being made. People can unravel a textile and tell an incredible story. People can use sculpture as a method to summon spirits. They can penetrate objects as a method to discharge medical forces. These are the traditional ways in which art was used. I really had an extremely solid availability.²

In the end, Nubia remains ineffectively known with respect to our understanding of its ancient counterparts, since the Egyptian record is so rich and often so expressive that, similarly, it would have generally skewed current observations towards the outlook of the antiquated Egyptian belief system, in which For example, the Nubian kingdom of Kush must be "despicable" and the Nubians were stereotyped as crude.ⁱⁱⁱ

Today, the archaeological remains of the Nubians can be found throughout Sudan and southern Egypt and date from antiquity to the present. There are several archaeological companies that examine these remaining parts and new revelations are still being made. Changes in the atmosphere have changed the story as the old Nubian individuals and their territory no longer exist.

² Hayford, Gus. *Lost Kingdoms of Africa 1 of 4 Nubia: The Movie*. DVD. Directed by Harper Ross. London. United Kingdom. 2010.

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