

Cover Page



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Title: Nubia and Nubians : the 'museumization' of a culture

Issue Date: 2014-02-12

ANNEX I

Surviving aspects of Nubian cultures (by T. Kendall in Joyce L. Haynes: 1992)

“Nubians were among the most sophisticated and artistic peoples of the ancient world. Thanks to recent excavations and expanded interest in the history of Africa, we now are beginning to understand the everyday life of this ancient African civilization.

Many aspects of ancient Nubian cultures survive today, unchanged for more than thirty-five centuries, in southern Egypt, the Sudan, Ethiopia and perhaps beyond [...] Pottery very similar in decoration and manufacture to ancient types is still made and can be purchased in village markets of these countries. Today, Nubians created beds and stools in much the same way as those found in the graves at Kerma were made. Even now, in remote parts of the eastern Sudan, people use wooden pillows similar to ancient headrests. Modern-day Nubians wear leather sandals identical to those found in ancient graves.

Nubians still commonly place square amulets, similar in shape to ancient Kushite and Egyptian types, around their necks for protection against disease and misfortune. Today, the amulets are small leather pouches containing folded papers with quotations that are often from the sacred Islamic texts of the Koran. Ancient Kushites adorned themselves with gold jewelry; modern-day Nubians continue the tradition; likewise, some hairstyles have scarcely changed, as can be seen by comparing the ancient and modern methods of plaiting. Today, small children frequently have their heads shaved except for certain tufts, which area allowed to grow long, just as can be seen in ancient paintings.

From the markings on small, pottery female figurines, we know that some of the C Group women elaborately decorated their bodies with tattoos and patterns of scars. Many peoples of Nubia, the Sudan, and most of Equatorial Africa today continue the custom of adorning their faces with a series of distinctive permanent scars. Tattoos and scars may indicate social status or signify rites of passage. The arrangements of the scars varies from one group to another and may also serve as an identifying mark of one's tribal origin or affiliation. Many modern-day Sudanese wear facial scars identical to those that can be seen on Nubians represented in ancient Kushite, Egyptian, Greek, and Roman art. Some hairstyles of today are similar to those of the past.

One hallmark of both ancient and contemporary Nubian cattle herds is the presence of select oxen with artificially deformed horns. Today, these animals are seen primarily among the southern Sudanese, who keep them as pets and as objects of intense respect. Typically, the right horn grows naturally on these animals, while the left horn has been cut and forced to grow downward. Oxen with horns deformed in this way can be seen frequently in prehistoric Nubian rock drawings. Later, they appear in Egyptian art in scenes of Nubian war booty. Texts identify them as ‘oxen of the finest quality from Kush’. In Kushite art, later still, the same types of cattle appear in scenes illustrating Kushite war spoils that have been taken from the southern tribes. The Kushites themselves are represented owning cattle with both horns symmetrically deformed - just like the animals of the modern -day Shilluk people, who are now centered along the White Nile south of Khartoum.

Many features of the ancient Nubian burial customs have disappeared owing to the influences of centuries of exposure to the religions of the ancient Egypt, Christianity, and Islam. However, a number of familiar features have remained remarkably unchanged. Although funerary beds are no longer placed in graves, Nubian are still carried on them in procession to their graves.

Nubians are no longer buried with grave goods; however, food and water jars are still left at the foot of the graves after burial. This allows relatives to make offering to the spirit of the deceased as was done more three thousand years ago in Kerma, both today and in ancient times, grave mounds are covered with a surface of hundreds, some time thousands, of smooth, white desert "pebbles. The ancient meaning of these stones is not known; however today, each stone left of the grave represent a prayer that has been said for the deceased.

Another noteworthy characteristic of Nubian culture that has survived is the popularity of the sport of wrestling. In Egyptian art Nubians are depicted as champion wrestlers and are frequently shown performing. Today, in the southern Sudan, among the people in the Nuba hills, wrestling is the primary sport of men. They gather annually to compete in great wrestling festivals. The winner becomes the man most likely to win a bride."

ANNEX II

African Museums: The Challenge of Change (Nnakenyi Arinze, E.:1988)

“In the beginning, Africans were not given solid professional training that would empower them, nor were they encouraged to make the museum profession their career. What generally emerged was a situation where Africans served as attendants and cleaners who had to accompany expatriates during fieldwork to help collect materials and clean excavated archeological objects. A few were taught how to operate a camera and move objects within the museum and in the field, but were denied the hard-core professional training essential for the profession. This scenario, by and large, created a dilemma for the museum ensuring that they could not develop a vision or a mission consistent with national goals and objectives. The scenario also entrenched the Western model stereotype on the museum, thus creating a contradiction that has continued to plague African museums over the years. How this dilemma is to be resolved has today become an issue in practically all museums in Africa [...]

[...] A striking phenomenon emerged in African Museums in the immediate post-independence years: they became active and effective vehicles for nationalism and for fostering national consciousness and political unity. They became tools for reaching out to the population and forging greater national understanding and a feeling of belonging and togetherness. In a sense, they became the symbol of "uhuru" (freedom) and change.

Well-defined training policy, which continued up to the mid-1980s, contributed largely to the evolution of a corps of a skilled museum professionals who helped in reshaping a new focus for museums across the continent. It would appear that this was the glorious era for African museums as they enjoyed patronage both from government and the population; they were inspired to run progressive and challenging programs of activities, and they developed the capacity to challenge the stereotyped Western models that they had inherited. Furthermore, the well-defined training policy, which continued up to the mid-1980s, contributed largely to the evolution of a corps of a skilled museum professionals who helped in reshaping a new focus for museums across the continent. It would appear that this was the glorious era for African museums as they enjoyed patronage both from government and the population; they were inspired to run progressive and challenging programs of activities, and they developed the capacity to challenge the stereotyped Western models that they had inherited. Furthermore, they provided the appropriate national platform for launching the heritage of Africa to a global audience in a manner that brought pride and dignity to Africans. This was achieved in part through involvement in important national and international exhibitions. However, since the 1980s, with few exceptions, they have ceased to evolve and have become stagnant and confused. An era of decay has set in and this is now the current reality.

This has occurred for the nearly total dependence on government funding. It is thus of utmost importance that new strategies be developed for sourcing funds to instill some independence and autonomy [...] the reality in most museums today is that the objects on public display continue to accumulate dust and cobwebs. Such museums do not strike the right chord nor do they send the correct signals to the public.

First and foremost is the need for African museums to redefine their mission, their role and themselves. They need to break away from their colonial vestiges to create African-based museums that will be responsive to their communities. Issues such health, urbanization,

environmental problems and political evolution should be as important as the traditional questions of collecting, presenting, protecting and safeguarding the cultural heritage. The African museums should use its collection to enrich knowledge and integrate urban cultures and contemporary events into its sphere of activities. This means that the traditional definition of the museums is no longer relevant in Africa. A new definition with a strong African flavor is now necessary and Africans expect museums to develop appropriate methods and strategies for interacting with the public and to create innovative programs that will involve it. The African museums should have a new orientation and be capable of having an impact on public life and national development. Having learned from the experiences of the last fifty years, museums, in order to survive the next fifty years, must discard the classical Western model, which has tended to make them too cold and rigid. To do so means that African museums must develop a curatorial vision for it is no longer realistic to think that museums are created simply for the purpose of rescuing and preserving objects from the past. They must propose new possibilities of change, rather than remain as passive collectors of material culture, and must develop the ability to use limited resources to achieve maximum results. The curatorial vision demands that museums define their mission statements and mandate to the community and the nation very clearly and firmly.”

ANNEX III

Circular sent on 25/09/08 by Derek Welsby, former President of the *International Society for Nubian Studies*, to all the members of the society:

“Dear Members and Colleagues,

Many of you will be aware of the plans currently being discussed to construct many new dams in Sudan. Hassan Hussein (NCAM Director), addressing the Meroitic Conference in Vienna recently, mentioned the figure of 12 dams being considered within Sudan. Although final decisions on these dam projects have yet to be reached clearly there is an ever growing threat to the riverine areas of Sudan. Nowhere is this threat more acute than in the north where, for much of history, the bulk of human activity has been confined to the banks of the Nile. Of particular concern at present are the projected dams at Kajbar and Dal but others at the Fifth and Sixth Cataracts would be equally destructive. I would like to assure the membership that the Board of the Nubian Society, as a representative body of the international archeological community, is working close with the National Corporation for Antiquities and Museums to highlight the importance of the heritage of the threatened regions to the interested parties in Sudan. Recently we sent a letter to Hassan Hussein expressing our concerns and this was passed on to all the major stakeholders in Sudan including the Dams Implementation Unit. We are closely monitoring the situation. We are now in direct contact with the Dam Implementation Unit and through this and other channels hope that our voice will be heard by the decision makers in time to be given due weight in the decision-making process. Should efforts to abort these dam projects fail we will do our utmost to assist the National Corporation for Antiquities and Museums in the rescue projects whilst being painfully aware that these would be a very poor alternative to the maintenance of the status quo in Northern Sudan.”

ANNEX IV

Nubian Collections Worldwide

Africa

<i>Egypt</i>	
1	Egyptian Museum (Cairo)
2	Coptic Museum (Cairo)
3	Ethnographic Museum (Cairo)
4	Alexandria National Museum (Alexandria)
5	Alexandria University (Alexandria)
6	Aswan Museum (Elephantine Island- Aswan)
7	Nubia Museum (Aswan)
8	Suez Museum (Suez)
9	El Arish Museum (El Arish)
10	Minia Museum (Minia-Egypt)
<i>Sudan</i>	
11	Sudan National Museum (Khartoum)
12	Ethnographic Museum (Khartoum)
13	University of Khartoum (Khartoum)
14	Kerma Museum (Kerma)
15	Jebel Barkal Museum (Kareima)
16	Merowe Museum (Merowe)
17	Meroe Site Museum (Begravwiya)
18	Damar University Museum (ed-Damar)
19	Nyala Museum (Nyala, Southern Darfur State)
20	Fashir Museum (Fashir, Northern Darfur State)
21	Sheikan Museum (South Kordofan)
<i>Ghana</i>	
22	Museum of Accra (Accra)

Americas

<i>Argentina</i>	
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23	Museum of Natural Sciences (La Plata)
<i>Canada</i>	
24	Redpath Museum (Montreal)
25	Royal Ontario Museum (Toronto)
<i>United States</i>	
26	Brooklyn Museum of Art (Brooklyn)
27	Christos Bastis Collection (New York)
28	Fowler Museum at UCLA (Santa Barbara)
29	Harvard University Peabody Museum of and Ethnography (Cambridge MA)
30	Mercer Museum (Fonthill)
31	Metropolitan Museum of Art (New York)
32	Museum of Fine Arts (Boston)
33	Museum of the Oriental Institute (Chicago)
34	Museum and Center for Afro-American Artists (NCAAA) (Roxbury)
35	Private collection (Boston)
36	University of California/ Hearst Museum of Anthropology (Berkeley)
37	University of Colorado - Department of Anthropology (Boulder)
38	University of Pennsylvania/Museum of Archaeology and Anthropology (Philadelphia)
39	Walter Art Gallery (Baltimore)
40	Worcester Art Museum
41	Yale Peabody Museum (New Haven CT)
42	Michael C. Carlos Museum (Atlanta)

Asia

<i>India</i>	
43	Archeological Survey of India (New Delhi)

Europe

<i>Austria</i>	
44	Museum of Fine Arts (Vienna)
45	Museum of Natural History (Vienna)

<i>Belgium</i>	
46	Royal Museum of Art and History (Brussels)
<i>Czech Republic</i>	
47	Náprstek's Museum of Asian, African and American Cultures (Prague)
<i>Denmark</i>	
48	National Museum of Denmark (Copenhagen)
49	Ny Carlsbergh Glyptotek Museum (Copenhagen)
50	The University of Copenhagen (Copenhagen)
<i>Finland</i>	
51	National Board of Antiquities (Museovirasto) (Helsinki)
<i>France</i>	
52	Louvre Museum (Paris)
53	Museum of Fine Arts (Lille)
54	Borely Castle (Marseille)
55	Museum of Fine Arts (Grenoble)
56	Museum of Fine Arts and Archeology - (J. Déchelette) (Roanne)
57	Archeological and Historical Museum Fenaille (Rodez)
<i>Germany</i>	
58	Egyptian Museum and Papyrus Collection (Berlin)
59	State Museum of Egyptian Art in Munich (Munich)
60	University of Leipzig: Egyptian Museum (Leipzig)
61	Institute for the Research on Prehistory and Early History of the Central Africa - University of Köln (Cologne)
62	Humboldt University (Berlin)
<i>Greece</i>	
63	National Archeological Museum (Athens)
<i>Hungary</i>	
64	Museum of Fine Arts (Budapest)
<i>Italy</i>	
65	Egyptian Museum (Turin)
66	Egyptian Museum (Florence)
67	Civic Archeological Museum (Bologna)
68	Accademia dei Concordi (Bologna)

69	University of Pisa: Egyptian Collections (Pisa)
70	Museum of the Near East/ University of Rome La Sapienza - ex Department of Historic, Archeological and Anthropological Sciences (Rome)
71	International Museum of Ceramics (Faenza)
72	“Dependence” of Villa Toeplitz (Varese)
73	University of Cassino – Department of Philology and History (Cassino)
<i>Netherlands</i>	
74	The National Museum of Antiquities (Leiden)
<i>Norway</i>	
75	The University of Bergen (Bergen)
76	Archeological Museum (Stavanger)
<i>Poland</i>	
77	The National Museum of Warsaw (Warsaw)
78	Poznan Museum (Poznan)
79	Archeological Museum (Gdańsk)
80	Cracow Archeological Museum (Cracow)
<i>Russia</i>	
81	Pushkin Museum (Moscow)
82	Hermitage Museum (St. Petersburg)
<i>Spain</i>	
83	Central Madrid
84	National Archeological Museum: Department of Egyptian Antiquities and Near East (Madrid)
85	Archeological and Historical Museum of La Coruna (La Coruna)
<i>Sweden</i>	
86	Museum Gustavianum at Uppsala Universitat (Uppsala)
<i>Switzerland</i>	
87	Museum of Art and History (Geneva)
88	Museum of National History (Geneva)
89	Museum of Ethnography - Adelhauser Museum (Freiburg)
<i>United Kingdom</i>	
90	British Museum (London)
91	Petrie Museum: University College of London (London)

92	Natural History Museum (London)
93	The Science Museum (South Kensington, London)
94	Old Speech Room Gallery, Harrow School (Middlesex)
95	The Economic Botany Collections at Kew
96	Ashmolean Museum (Oxford)
97	Reading Museum (Reading)
98	The Brighton Museum And Art Gallery (Brighton)
99	Fitzwilliam Museum (Cambridge)
100	University of Cambridge, Museum of Archeology and Anthropology (Cambridge)
101	The Myers Museum of Egyptian and Classical Art at Eton College (Berkshire)
102	Leeds Museum Resource Centre (Leeds)
103	University of Durham Oriental Museum (Durham)
104	Dorman Memorial Museum (Middlesbrough)
105	National Museum of Scotland (Edinburgh)
106	Hunterian University Museum (Glasgow)
107	Kelvingrove Art Gallery and Museum (Glasgow)
108	The University of Aberdeen-Marischal Museum
109	Garstang Museum (Liverpool)
110	World Museum (Liverpool)
111	Lady Lever Art Gallery (Liverpool)
112	Atkinson Art Gallery (Southport)
113	Manchester Museum: The University of Manchester (Manchester)
114	West Park Museum And Art Gallery (Macclesfield- Cheshire)
115	Blackburn Museum and Art Gallery (Blackburn)
116	Bolton Museum and Art Gallery (Bolton)
117	Leamington Art Gallery and Museums (Leamington)
118	City Museum and Art Gallery (Birmingham)
119	The Egypt Center at the University of Wales Swansea
<i>Vatican City State</i>	
120	Vatican Museums - Byzantine Section

Oceania

<i>Australia</i>	
121	Nicholson Museum (Sydney)
122	South Australia Museum (Adelaide)

ANNEX V

Kaper, O.E., *The New Nubia Museum of Aswan* (on line, 1998)

“The museum presents the history of Nubia in the terms coined for the history of Egypt. The terms Old, Middle, and New Kingdom are used throughout, which is rather artificial but it has the advantage, apart from being familiar terms of reference for the visitor, of highlighting the intimate association of the Nubian culture with the Egyptian. The museum displays highlight these connections specifically. For instance, it includes a copy of the famous wooden tomb model of a group of Nubian archers that is in the Cairo Museum, and was found in Asyut in Middle Egypt, which attests to the presence of Nubian soldiers in Middle Kingdom Egypt.

The history of the town of Aswan itself has also been incorporated into the museum's displays, and for good reason. The border town of Aswan has always been under the influence of both cultures, as is evidenced, for instance, by the Middle Kingdom coffin of Heqata (formerly kept in the Egyptian Museum), who was a Nubian buried in Aswan in the Egyptian fashion.

Other, purely Egyptian artifacts from Aswan are also shown here, such as the powerful statues from the Heka-ib chapel and a head of Nectanebo II found on Elephantine Island. The New Kingdom area shows the most important interactions between Nubians and Egypt at this period, characterized in particular by the Egyptianization of part of the Nubian population. The small but significant *shawabti* of the Nubian Prince of Miam Hekanefer clearly shows this aspect. In this section, this is also exemplified by the colossal statue of Ramesses II, which was part of the rock temple of Gerf Hussein and the reconstructed chapel of Setau, originally carved in the cliff of Qasr Ibrim. The dismantling and reconstruction of the Egyptian temples is considered by the larger public to have been the principal task of the Salvage Campaign and was the Egyptian Government's main concern at the time. In this context I also place the contents of a small solar chapel which formed part of the Great Temple at Abu Simbel. These items: a shrine with statues, two obelisks, and four baboon statues, were brought to Cairo after their discovery in 1909.”

ANNEX VI

Tsakos, A. *Rehabilitation of the Christian Gallery at the Sudan National Museum in Khartoum* (UNESCO Report, 2008)

“The initial display in the first floor of Sudan National Museum was a first attempt to present the treasures of Christian Nubia with a stress on the amazing mural paintings found primarily in the town site of Faras.

A stress was also put on the cultural diversity of the medieval Nile Valley, especially when it comes to the crucial point of the religious adherence of the local population and this mainly for the centuries of the so-called post-medieval Nubia.

Although some paintings were placed in relation to each other according to their initial location in the five churches from where the exhibited murals came (Faras, Kulubnarti, Meinarti, Sonqi Tino, Abdel Gadir) [...] in most cases, the arrangement seemed random: for example, neither the rare and extremely interesting representations of the Holy Trinity were grouped together thematically nor the Archangels flanking the baptismal apse from the cathedral at Faras were set left and right from the central figure of Jesus!

So, we inevitably set the latter problem in the heart of our new concept which aimed precisely at reorganizing the display so as ‘it makes sense’ rather than really renovating the Gallery completely. Several other groups of murals were formed, namely one dedicated to the Archangels, one to the protection scenes, one to the Bishops of the Nubian Church, one to the Apse Composition (lower picture), one to the Christological circle (upper picture), one to the main focal points of the dogma, one to funerary customs, and one to the Warrior Saints. The last part of the display was dedicated to objects of the Islamic era of medieval and post-medieval Sudan, the exhibits spanning from the earliest monuments of the Arabic language in the country to the 19th century port of Swakin, through the kingdoms of the Funj and the Fur. The new exhibition includes of course showcases which display pottery demonstrating the evolution of medieval Nubian ceramic production, manuscripts found in the Middle Nile, objects of authority and ornamentation, figurines, crosses, items linked to the liturgy, textiles, lamps and objects of everyday life. The display was completed with a rearrangement of the architectural elements and the construction of new independent spaces for the display of the various medieval inscriptions. A lot more should be done in the Gallery before one considers the work completed, it is a reality that after two months there, an awareness of the structures, of the contents, and of the importance of the exhibition was awoken in the minds and hearts of all those involved in the project.”

ANNEX VII

Table of Nubian artifacts displayed at Sudan National Museum which are still in use in modern Nubian society

Kerma civilization

Artifact No.	Material	Emulated Modern Nubian artifact	Object Description	Label information
15943	Polished pottery	Similar to the contemporary <i>Daade</i> , pottery bowl one of the kitchen utensils in Nubia	Cylindrical decorated bowl (Diameter about 60-70 cm)	Polished pot from Abusir (North of Sudan)
N/A	Ceramic pot	Similar to the contemporary <i>Borma</i> , jar used for alcoholic drinks by Nuba tribes on the Dilling Mountains. The difference between the two objects is that <i>Borma</i> has only 3 spouts	A five –spouted jar made of ceramic	Ceramic pot with five spouts
21711	Pottery	Similar to the modern Nubian <i>Fukkee</i> used in the Northern Sudan as water pot. The <i>Fukkee</i> is much bigger in size	Small water pot with metallic holder	Small water pot, Serra West

Domestic tools

Artifact No.	Material	Emulated Modern Nubian artifact	Object Description	Label information
N/A	Pottery	Similar to the contemporary <i>Fukke</i> , water pot found in Nubian	Water pot of medium size	Label is not available
N/A	Pottery	Similar to the contemporary <i>koos</i> , a dish used for food in Nubia	Small dishes	Label is not available
N/A	Pottery	Similar to the modern Nubian <i>Diidee</i> used as cooking pot in Nubia	Pot	Label is not available

2. Personal ornaments

Artifact No.	Material	Emulated Modern Nubian artifact	Object Description	Label information
N/A	Beads and copper	Similar to the contemporary <i>gumurin alli</i> , local necklace used by women in Nubia	Variety of necklaces made of beads inter-threaded with some round pieces of copper.	Label is not available

Objects used in daily life work

Artifact No.	Material	Emulated Modern Nubian artifact	Object Description	Label Information
N/A	Leather	Similar to the contemporary <i>dir</i> , local shoes used in Nubia	A pair of shoes made of feather	Label is not available
N/A	Pottery	Similar to the contemporary <i>gufaad</i> , a local pot used in Nubia to burn herbs	Small hemispherical pot	Label is not available
N/A	Strings	Similar to the contemporary <i>karkaree</i> , a fishing net used in Nubian	Striped string net	Label is not available
N/A	Wood, metal	Similar to the contemporary <i>koshir</i> , a sturdy needle used in Nubia for making nets, mats and fastening sacks	Big metallic needle with wooden handle	Label is not available
N/A	Pottery	Similar to the contemporary <i>daadi</i> , cooking bowl used in Nubian	Cylindrical handle-less pot	Label is not available

ANNEX VIII

List of Nubian artifacts at the Ethnographic Museum in Khartoum

Artifact No.	Material	Folk Usage	Geographic location	Name of Nubian group currently using the artifact	Description	Current Nubian Name
N/A	Pottery	Grinder for Cereals	Wadi Halfa	All Nile-Nubians groups in Sudan	Grinder	<i>Nuurar</i>
N/A	Stone, wood	Grinder for cereals	Tribe <i>Nobiin</i> , Wadi Halfa	All Nile- Nubian groups in Sudan	Hand-mill made of stone with wooden Handles/quern	<i>Nuurar</i>
N/A	Pottery, pumpkin plant	Food container	No information is provided	All Nile- Nubians groups in Sudan	Hemispherical container made of red pottery with calabash-shell	<i>Sabalee</i> with <i>Dana</i>
N/A	Mud	Container with cover for storing bread	No information is provided	All Nile-Nubians groups in Sudan. Still widely used in Sokkot and Kidin Tuul areas.	Cylindrical mud container with cover	<i>Googa</i>
N/A	Black polished pottery	Pan	No information is provided	All Nile-Nubians Groups	A round pan made of pottery	<i>Deew</i>
N/A	Black polished pottery	Cooking pot with local stone-stove	No information is provided	All Nubians in Sudan. Still used in areas of Mahas, Sokkot and Kidin Tuul	Cylindrical cooking pot made of pottery set over three stones and an open bowl made of pottery to be used as stove	<i>Diidee</i> over the stove <i>ubartee</i>
II.3105	Red pottery	Dish	Nubian tribe	All Nile-Nubian areas of Sudan	Dish (bowl) with base made of red ware pottery	<i>Koos</i>
II.3106	Red pottery	Dish	Nubian tribe	All Nile-Nubian areas of Sudan		<i>Koos</i>
N/A	Black pottery	Another variety of Dishes	No information is provided	All Nile-Nubian areas of Sudan	Round bowl made of pottery	<i>Koos</i>
N/A	Mud	Container for storing food, especially date fruit	No information is provided	All Nile-Nubian areas of Sudan	Picture of a typical Nubian crops store	<i>Gussee</i>
II.3912	Colored veins from palm fronds	Tray cover to protect food	Wadi Halfa, Sokkot	All Nile-Nubian areas of Sudan	Round, colored cover made of veins of palm fronds	<i>Showir</i> or <i>shoyir</i>

N/A	Pottery, stones	Cooking pan set over a local stove made of three pieces of stone	No information is provided	All Nile-Nubian areas of Sudan	Picture of woman cooking the Nubian <i>kaabid</i> in a pottery pan with three stones used as local stove	<i>Deew over ubartee</i>
II.2015	Red pottery	Water pot	Meore area	This object is found throughout the whole Nubian area. Meore is a Nubian land inhabited by the Shaigiya tribe, an Arabized group in the North of Sudan	Red pottery jar with three legs and decorated sides	<i>Fukkee</i>
II.3923	Wood	Door lock	Sokkot, Nubian tribe, Wadi Halfa	It is found in most of the old houses of Nubia.	Wooden door lock with wooden key	<i>Kobid</i> with wooden key <i>Kosher</i>

Nubian artifacts displayed in other sections of the museum

Artifact No.	Material	Folk Usage	Geographical location	Name of Nubian group currently using the artifact	Description	Current Nubian Name
N/A	Wood	A water wheel used for irrigation of crops	From an island. [No mention is made of Nubia. However from the Arabic translation it could be the Al Gazira Peninsula in the Central Sudan]	This water wheel was considered the most important agricultural tool in Nubia. It is still found in Badin Island (Mahas area) and Sokkot villages.	Wooden water wheel. The oxen are missing	<i>Eskalee</i>
II.1096	Wood and string	<i>Sahuka</i> stick, agricultural tool used for sowing in wet land	Hadandawa tribe, Gash west [The information cannot be correct since Hadandawa is not a farming group)	It is used by most of the Nubians to cultivate the land	Long wooden stick with strings attached to the front side.	<i>Farree</i>
II.3944	Wood and leather	Cultivation tool used for winnowing chaff from the grains	Hadandawa tribe Gash Delta (this information is not correct)	It is found in Nubia, known to most of the Nile-Nubians	Wooden fork made of wood and leather.	<i>Kaarindi</i>

II. 1008	Metal and wood	Agricultural tool used for sowing the land	It is said that a group called <i>Fellatta</i> from West Africa who settled in Gash Delta introduced this tool; however the Sudanese name for this tool is <i>tooriya</i> , the Nobiin name is <i>tore</i>	It is found in Nubia, known by most of the Nile-Nubians	Hoe with a wooden handle	<i>Toore</i>
II.3299	Metal and wood	Agricultural tools used for cutting back weeds and grass	Delta Gash people	It is found in Nubia, known by most of the Nile-Nubians	Tool with metallic curving blade fastened at an angle to a long wooden handle	<i>Tirib</i>
N/A	Wood	Agricultural tool used for harvesting grains	Nuba tribe, Talodi	It is well known in Nubian	Stick with short handle	<i>Wasuu</i>
II.1099	Metal and wood	Tool used for cutting wood	No group specified	In all Nile-Nubian areas	Axe with a wooden handle	<i>Gama</i>
N/A	Leather and wood	Percussion instrument	No group is specified. However a woman is shown in a 'Jirjaar' Nubian dress	Wadi Halfa, Faddijja group in Egypt.	Round percussion instrument used by folk singers in Nubia	<i>Taar</i>

Artifact No.	Material	Folk Usage	Geographical location	Name of Nubian group currently using the artifact	Description	Current Nubian Name
N/A	Wood and the veins of palm fronds	Local bed	Darfur, Quranic school	Domestic tool used and made in Nubia	Bed made of wood bound up with ropes made of palm fronds	<i>Angree</i> or <i>Anga</i>
N/A	Metallic beads	Jewelry (ladies ornaments)	All parts of Nubia	This group of women's jewelry is widely used in Nubia especially by the older generation	Metallic rings; necklace made of beads; hand rings and bangles	Necklace: <i>gumurin alli'</i> ; wrist ring: <i>kimdi</i> ; ear ring: <i>baltaaw</i> ; big ear ring made of

						metal known in Arabic as <i>gamar</i> booba: <i>agash kisir</i>
II.3687	Wood, string	Stringed instrument used for playing music	String musical instrument (a kind of guitar known in Arabic as <i>rabbaba</i>)	Mahas, Sokkot area in Nubia	Five-string musical instrument used by folks for local songs. This instrument is also common in Nuba mountain and Beja area.	

ANNEX IX

Black to Kemet: Placing Egypt in Africa at the Fitzwilliam Museum, Cambridge
(www.fitzmuseum.cam.ac.uk)

“Kemet was one of the names given to Egypt by its ancient indigenous inhabitants. In a modern context the term Kemet has become associated with placing Egypt in its African cultural context. There are many links between ancient Egyptian and modern African cultures, such as headrests and hairstyles like the side lock. This and other evidence support the idea that it was an African culture in addition to being geographically in Africa. This exhibition invites the view to consider the appearance of the people of Kemet around 3000 years ago and to ask the question: ‘Were the ancient Egyptians Black? As we use the term in Britain today’. The ancient Egyptians called their country *Kemet*, which means ‘the black land’. Many people forget that Egypt is part of the continent of Africa and only think of the modern state as part of the Middle East. This is because Arabic is the main language and the country is predominantly Islamic, following the settlement there in A.D. 642 of people of Islamic culture. However, there are many links between ancient Egyptian and modern African cultures, ranging from objects such as headrests to hairstyles such as the side lock, and this and other evidence support the idea that it was an African culture in addition to being geographically in Africa. For these reasons Egypt is seen by people of African descent as part of their cultural heritage and history. The concept of Egypt as part of Africa is not a new one. Some of the earliest travelers to Egypt came from the ancient cultures of Greece and Rome, including Greek philosophers, mathematicians, scientists, writers and poets who came to learn from Egyptian priests. To the Greeks and Romans, Egypt was an African country, and their artists depicted the Egyptians as Africans, with black skin and tightly curled hair, described by the Greek historian Herodotos in fifth century BC as woolly.”

ANNEX X

Nubian objects acquired by the Egyptian Department (Williams, C. L. R.1913)

“The Nubian objects just acquired by the Museum were found at Faras [...] they illustrate the characteristic remains of three of the chronological periods which were defined in the course of the government excavation further north.

First, we have a considerable representation of the contents of a single grave of the A Group (Early Dynastic), having received twenty-one out of at least forty-four objects which this one burial comprised. All are hand-made and hand-burnished and display a feeling for form and representation of an Oryx and a geometrical figure [...] On the other hand, the tomb contained some vessels of fine black clay having thin walls, a highly reflecting black surface within, and a red-polished surface decorated with red patterns consist of hatched rectangles and other geometrical figures [...] Among the other objects in this grave were a bronze pierces, a stone mortar, a stone upon which to grind corn together with its grinder, parts of an ivory bracelet, a univalve shell, and some beads[...] made of garnet, carnelian, and glazed stone. From another grave a slate palette, in shape an oval with the ends cut off [...] The typical C Group pots are of two classes- bowls [...] with incised decoration... red black- topped pots. In addition to the pottery, the museums received a few oddments - a bone needle and some beads of shell and breccia. We have an interesting array of Meroitic objects [...] pottery [...] bronze bowls and numerous strings of beads.”

ANNEX XI

The Nubian Collection in the Royal Ontario Museum (Grzyski, C. 1987)

“The origins of the Nubian collection in the Royal Ontario Museum’s Egyptian Department can be traced back to the beginning of the century when Charles T. Currelly, the founder of the museum, purchased a number of pottery vessels in Egypt. With exception of two or possibly three C-Group bowls, the remainder of this unprovenanced group is composed of painted Meroitic jars, amphorae, and bottles, all purchased prior to 1910. So far, twenty-two vessels, acquired by Currelly have been identified as Nubian, but the actual number present in the museum’s storage rooms may turn out to be higher as research progresses. In 1930 Currelly purchased a red polished Meroitic bowl (said to have come from the McGregor collection) and a painted conical A Group pot from G.F. Lawrence, which represent the only other unprovenanced Nubian objects in the Toronto collection. The remainder of the ROM collection is well provenanced and contains several thousand objects excavated at the following sites.

Meroe: Garstang’s excavations at Meroe were underwritten by a number of wealthy individuals and institutions who, in return for their financial support, were given a selection of the finds. One of the major supporters of Garstang’s work was Sir Robert Mond, who has also a benefactor of the Royal Ontario Museum. According to the information contained on the catalogue cards, it was through the generosity of Sir Robert that the Museum obtained its 150 Meroitic objects in 1921. My recent research in the archives of the Royal Ontario Museum and the University of Toronto seems, however, to indicate that this was not entirely true. Letters exchanged in 1913 between Currelly and Garstang made reference to the Meroitic material in Toronto, and another letter sent by Garstang to Sir Edmund Walker of Toronto, dated 2 August 1911, clearly stated that Walker was one of the subscribers to the Meroe project. Thus, there can be no doubts that many of the artifact pre-dated Mond’s gift. Interestingly, only 53 objects were originally catalogued in the 921. (1921) series, and the remainder was only entered into the catalogue system in 1977. It is impossible to state at this age of research which of them were assigned to the museum as Walker’s share of the finds.

In 1985 the museum was fortunate in obtaining 17 small artifacts from the University of Calgary through the good offices of Prof. Shinnie. This group contained several small pots, spindle whorls, tuyere fragments, iron arrowheads, and pieces of iron slag. This particular gift was a special interest from display of view as it allowed the museum to incorporate the Meroitic iron production exhibit into the new Nubian gallery now being prepared.

Napata: In 1926 the Sudan Government, represented by the Commissioner of, donated 10 shawabtis discovered by Reisner between 1916 and 1918 during his excavations at Nuri. Sesebi (Sudla): The Royal Ontario Museum was from its inception a strong supporter of the Egypt Exploration Society and benefited greatly from this support through the division of finds from various excavations. Thirty-seven objects from Sesebi were presented to the Museum in January 1938, which had been excavated during the 1936-37 campaign directed by Blackman (1937). These artifacts belong to two distinct groups, one containing the New Kingdom objects, another comprising the X-Group (post-Meroitic) material. The exact provenance of these objects within the site is often difficult to determine and must await the final publication of the excavations being prepared by Morkot (1988). Jebel Moya: This most interesting site is actually located beyond Nubia. Nevertheless, a collection of objects including potsherds, figurines, grinding stones and many others excavated by the Wellcome Expedition is of interest to scholars engaged in the

archaeology of the Sudan. The Toronto collection was acquired in 1947 and numbers several hundred objects.

Khartoum: The 1944-45 excavations near the Civil Hospital at Khartoum were conducted by Debono and Arkell and the results were made widely known through a magnificent publication (Arkell 1949). What is perhaps less known is the fact that many of the "Early Khartoum" finds have been distributed to various Commonwealth collections, including the royal Ontario Museum, which acquired 111 artifacts-mainly lithics in 1950.

Qasr Ibrim: Another series of the already published material came from the 1961 excavations of the Late Meroitic and X Group cemeteries at Qasr Ibrim conducted by W.B. Emery (Mills 19820).

In 1963 twenty-seven objects were donated to the Royal Ontario Museum by the Egypt Exploration Society in return for this museum's contribution to the Society.

Buhen: Due to the lack of staff and funding, the royal Ontario Museum did not participate in the UNESCO sponsored salvage campaign in Lower Nubia. Nevertheless, arrangement had been made to enable the late Winifred Needler, then curator of the near Eastern Department, to join W.B. Emery's expedition to Buhen. As a result, a selection of 16 objects coming both from the Middle Kingdom fortress and from the Old Kingdom town were donated to the royal Ontario Museum in 1965 by the Egypt exploration Society. The majority of the objects have been published (Emery, Smith 1979; Smith 1976).

Semna South: The Oriental Institute, University of Chicago, expedition to Semna South were directed by L.V. Zabkar, and his staff including R.J. Williams of the Department of Near Eastern Studies, University of Toronto. A small share of the finds, comprising two copper bowls and five ceramics vessels, was thus assigned to the University of Toronto, which in turn passed this gift to the Royal Ontario Museum in 1969. Two of the pottery vessels were published in Zabkar's 1982 report.).

The core of the Nubian collection is formed by the material from Gebel Adda, a site excavated by N.B. Millet (1963,1964,1967), now curator of the museum's Egyptian Department. Several thousand objects that were brought to Toronto in 1973 and later on formally donated to the Royal Ontario Museum by the National Geographic Society, one of the major sponsors of the Gebel Adda project. The sheer size of the collection which dates mainly from the Late Meroitic Period onwards caused substantial delays with publication, but it is hoped that with the installation of the new Egyptian and Nubian Galleries more time will be available for the research and publication of this particular assemblage.

The Nubian collection of the Royal Ontario Museum is surprisingly strong in light of the museum's limited activity in the field. Fortunately, recent years have been marked by new developments in the life of the museum as a surface survey and later on an excavation project were undertaken in the Dongola reach area of Upper Nubia. Concurrently, courses on Nubian archaeology have been taught at the University of Toronto, continuing thus a tradition begun by Peter Shinnie at the University of Calgary . The growing number of students able to conduct research based on the museum's collection and field work augurs well for the future of Nubiology in Canada, and this represents, perhaps, the most fitting tribute to a scholar who was instrumental in developing Nubian studies both in the Sudan and in Canada."