

Key Samples of the petroglyphs in the Sabu Hills

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Abstract:

Sabu is located in the area of the third waterfall, known as the Kajbar catarat. Sabu is a small village at the bottom of the third waterfall, which is about 2 km east of Kajbar and 60 km north of the city of Karma. Wawa) from south to north. As for the site of the ancient inscriptions known as the Sebu inscriptions, they are about three rocky hills separated from each other by small watercourses that run in an east-west direction, and, respectively, from north to south each of Khor (Sabu -n- Ferki Erki), Khor (Esmakul) and Khor (Core).And the hills separate it from the Nile by the land of the agricultural cliffs and the dirt road known as the Mahas - Halfa Road. The importance of the study comes from the fact that the Sabu area is very rich in petroglyphs in relation to the rocks on the Nile cataracts. The study documents the engraved paintings in a systematic way through the descriptive analytical approach. The methods of this approach were applied in field work to document the inscriptions of the region by specifying the coordinates of the site and then drawing the large paintings with a limited and clear drawing scale. Small inscriptions and photography were transferred directly from the surfaces of the rock by lip with pens and papers designated for that . The study concluded the importance of protecting and preserving this site, and the study also recommends the necessity of providing the necessary capabilities to preserve the site of rock inscriptions in Sabu, as it is threatened by new development projects, as well as threats of random prospecting for minerals, which has spread very quickly in the area.

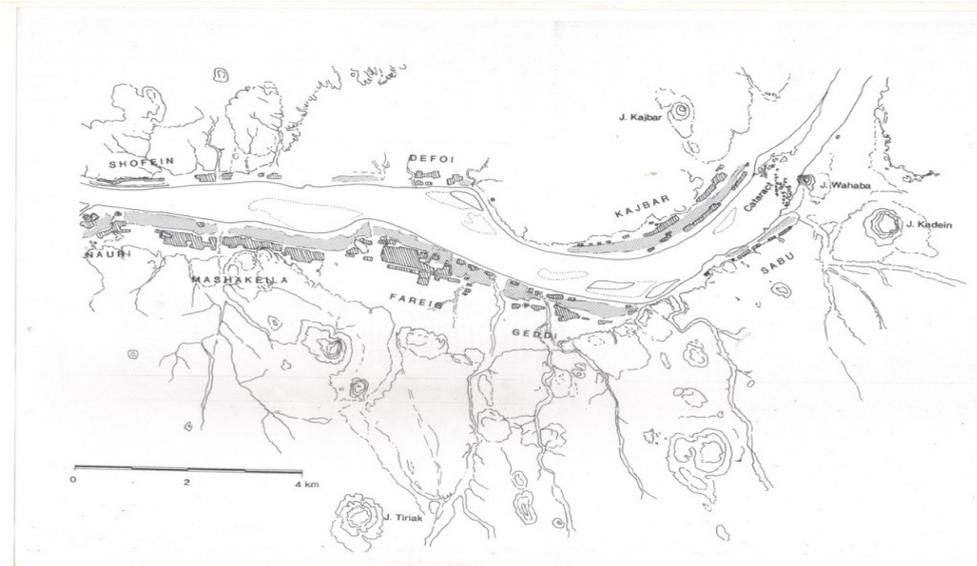
Key words:rock engravings,hills of Sabu,third cataract,engravings.

مَآذِج من النقوش الصخرية في تلال سبو

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مستخلص:

تقع سبو في منطقة الشلال الثالث، المعروف باسم شلال كجبار. سبو هي قرية صغيرة في الجزء السفلي من الشلال الثالث، وهو حوالي 2 ك/م شرق كجبار و 60 ك/م شمال مدينة كرمه. من الجنوب إلى الشمال. أما بالنسبة لموقع النقوش القديمة المعروفة باسم نقوش سبو، فهي حوالي ثلاثة تلال صخرية مفصولة عن بعضها البعض عن طريق المجاري المائية الصغيرة التي تجري في اتجاه الشرق إلى الغرب، وعلى التوالي، من الشمال إلى الجنوب كل من خور (سبو-ن-فيركي إركي)، خور (إسماكول) وخور (كور). والتلال يفصلها عن النيل المنحدرات الزراعية والطريق الترابي المعروف باسم المحس - حلفا. تأتي أهمية الدراسة من حقيقة أن منطقة سبو غنية جدًا بالنقوش (البتروغليفات) فيما يتعلق بالصخور على شلالات النيل. وتوثق الدراسة اللوحات المحفورة بطريقة منهجية من خلال النهج التحليلي الوصفي. وطبقت أساليب هذا النهج في العمل الميداني لتوثيق نقوش المنطقة بتحديد إحداثيات الموقع ثم رسم اللوحات الكبيرة بمقياس رسم محدود وواضح. تم نقل النقوش الصغيرة بالتصوير الفوتوغرافي مباشرة من أسطح الصخرة بالشف بواسطة أقلام وأوراق مخصصة لذلك. وخلصت الدراسة إلى أهمية حماية هذا الموقع والحفاظ عليه، وتوصي الدراسة أيضا بضرورة توفير القدرات اللازمة للحفاظ على موقع النقوش الصخرية في سبو، حيث أنها مهددة بمشاريع إنمائية جديدة، فضلا عن تهديدات عمليات التنقيب العشوائي عن المعادن، التي انتشرت بسرعة كبيرة في المنطقة.



Plane [1]Sabu Site

The concept of engraving and drawing on rock in a modern light is an aesthetic phenomenon that could represent a vague subject or a complex idea. But it is most probably a subject that was interesting to its contemporary viewers since prehistoric times. To them it was an optical message worthy of their understanding.

In this study the words “drawing” and “engraving” are not used synonymously, as each word conveys a separate meaning. “Engraving” refers to those pictures in which the ancient artist has used various lining techniques ; and scratching on the surface of the rocks, reflected in the form of a light itching, light or deep indentation; superficial or deep lining; or sometimes by deep engraving, as with the tradition employed in the engraving of cup and rings and the renowned In the field of art from around the world. Engraving always comes before drawing.

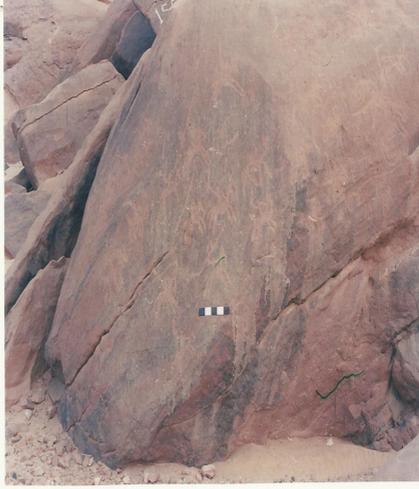


Photo No (1)

A rock full of animal engravings executed by deep lining, mostly camels, with men on their backs carrying such weapons as arrows, shields, swords, but mostly the long arrow. There is one man carrying a square- shaped shield made of skin, similar to that used in the heritage of some Sudanese tribes today.

Even with the large number of the animals, the artist has man-

aged to show them in quick movement by hollowing the legs and the craned necks. Some engravings show standing men carrying arms. There are some engravings of warriors on horseback, but only a few. The top of the rock show many engravings of arms that indicate that the place look like an arsenal coordinators .

N $19^{\circ}55'743''19^{\circ}55'743''$

E $30^{\circ}31'853''30^{\circ}31'853''$

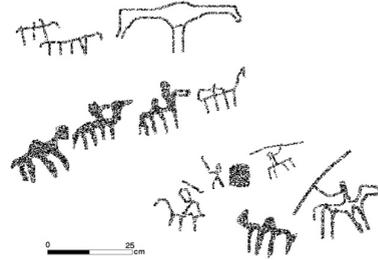


Photo No (2)

At the centre of the photo are camels moving in line. The artist focused on distinctly showing humps. At the lower centre of the drawing several camels are shown, with scattered individuals around. It is noticeable that they are carrying weapons that are large in comparison to their diminutive sizes. The upper rock show an assortment of camels and other mammals, with clear horns; and next are shared between more than one animal on the same line, and sharing also takes place between hind legs and opposing faces coordinators.

N $19^{\circ}55'836''19^{\circ}55'836''$

E $30^{\circ}32'009''30^{\circ}32'009''$

ALT 227Ft

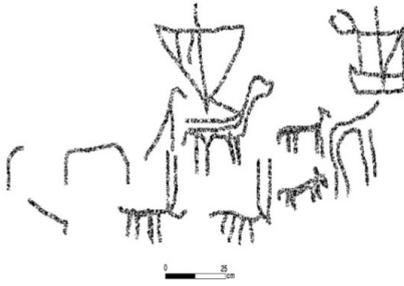


Photo No (3)

Several undetermined animals, some of which are camels, surrounded by what seems to be boats with broad sails. To the right of the drawing there is a geometric shape with internal lines dividing it into triangles with smaller squares inside from the south western corner. The boat is engraved over earlier engravings. Someone vandalized the drawing by writing the name (Aasim) on it. Coordinators are.

N $19^{\circ}55'753''19^{\circ}55'753''$

E $30^{\circ}31'886''30^{\circ}31'886''$



Photo No (4)

There are two engravings in the above drawing. The more recent one is the names of people engraved in broad handwriting that blurred some of the features of the engraving below, which is the

older one. The original drawing has engravings that are unrepeatable in the Sabu area. Looking carefully into the drawing show that it is executed with fine dots, consecutive lining, for two persons that are the most obvious of the engravings in the drawing. The two persons are holding hands. To the right and left of the two persons are oxen. The written names have obliterated the engraving. It is shown that the ox has high horns and the lines of the person near it are light. To his left there is an animal, unclear because of the recent engraving. To the centre of the drawing there is a deep engraving and swastikas at two of its endings. Coordinates are.

N
E N19°55'744"
2230°31'860"



Photo No (5)

A large engraving on a very high rock. The engraving represents a ram with a comb executed in deep outer lining. In some of the southern parts of Africa the engraving of the ram signifies a very important symbolic meaning. It is a symbol of the rejuvenation of life, of power, and of the abundance of the wherewithal of life. Together with the engraving there are a lot of inherited engravings that glorify this engraving's desired magical powers. The engraving is on a red-coloured rock, which makes it special. At the bottom of the rock there is an engraving that represents a small-sized camel whose hump and straight line planning resemble those of the technique of some other engravings documented

during the failed activities at Sabu . At the peak of this hillock is a light coloured engraving, I.e. the foot membrane is not archaic, and unclear. The significance could be an unclear engraving, or two opposing snakes that resemble the word “harbi” in the Arabic language. Coordinators are.

N 19°55'744"

E 30°31'862"

228ft Alt

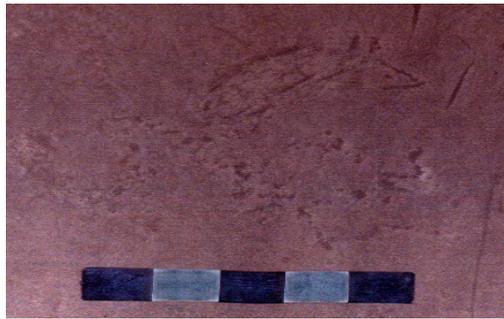
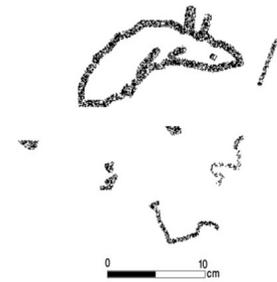


Photo No (6)

Small engravings of several animals at the extreme left. At the top a small dog is facing a duck of a size similar to his. At the bottom is rabbit-like animal, with a dot added to signify the eye. This is generally rare in the Sabu engravings. Beside it is an engraving of a rose. The drawing is in an unusual style for the Sabu engravings.

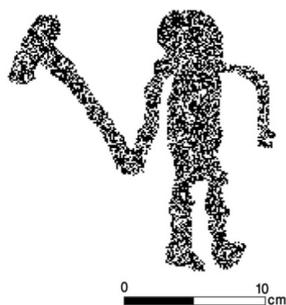


Photo No (7)

A person engraved with complete hollowing of the body, a rarely used technique on people engravings in Sabu. This person is carrying hammer-like object in his right hand. The etching is done on dark rock, which makes the engraving distinct. Coordinators are.

N $19^{\circ}55'576''$

E $30^{\circ}32'021''$

231FtAlt



Photo No (8)

Beautiful engravings showing elephants, done with the technique of thin deep scratching. The two elephants in the centre of the drawing have clear details. The trunk of the elephant at the extreme left of the drawing, and the details of the third elephant are not clear. But it is of the same time period, bearing the same rock patina colouration. There are engravings of more recent drawing, with lighter colours, the scratching is not too deep, and the spacing is broader. The more recent engravings show a cottage, an ear of corn, and, above the trunk of the third elephant there is an engraving of a fish. Upon the fish are light lines. The basic colour of the rock is dark, thus giving the engravings a good background that clarified the aspects of every engraving. Coordinators are.

N 19°55'575"

E 30°32'008"

232FtALT

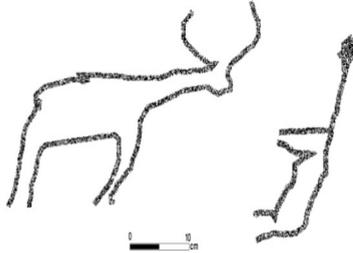
**Photo No (9)**

An engraving of a running ostrich. The legs, wings, and neck have been deployed to express the running. The rock, being dark, has given an excellent background to the engraving, which helped make its features distinct. Coordinators are.

N 19°55'605"

E 30°32'051"

229FtAlt

**Photo No (10)**

An engraving of a remarkable ox. Its horns are quite apart, done in outer lining. It is facing another animal, facing north. The neck is a long line ending in a small head. The artist left the lines uncompleted between the horns and legs, as if inducing the spectator to mentally fulfill the spectacle. Coordinators are.

N 19°55'577"

E 30°32'618"

231FtAlt

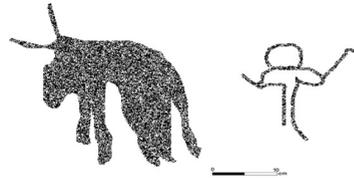


photo No (11)

A drawing of several engravings, showing a bull-like animal of a big size, with the engraving of a man beneath it that looks diminutive in comparison to the size of the bull. To the right of this

engraving there is an ostrich engraved with outer lining, its wings raised upwards. The bull and the man are done in the technique of continued dripping till the body hollowed.

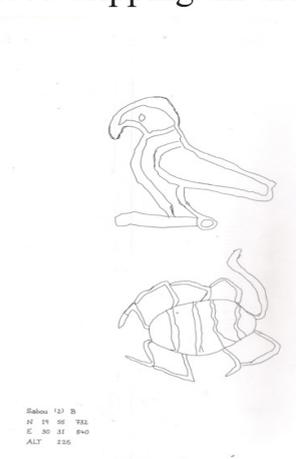


Photo No(12)

An engraving of broad scratches done with outer lining of the body depicting a rock on a pedestal, with a large engraving beneath it, a drawing of a scorpion done with the same technique. Lines of this breadth are rare at this location. Coordinators are.

N 19°55'732"
E 30°31'840"
225FtAlt

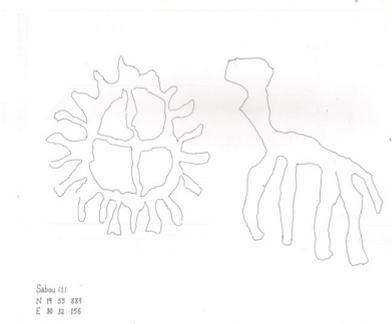
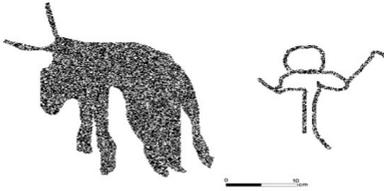


Photo No (13)

An engraving of a radiant circle, or a sun, with a cross inside, executed in deep scratching. To the left of the sun engraving is an engraving that resembles a monitor, done in complete hollowing of the body. To the extreme right of the photo, upwards, is an engraving of a goblet. The rocks are very dark, which makes the engravings distinct. Coordinators are.

N $19^{\circ}55'732''$

E $30^{\circ}32'140''$

**Photo No (14)**

A drawing of several engravings, showing a bull-like animal of a big size, with the engraving of a man beneath it that looks diminutive in comparison to the size of the bull. To the right of this engraving there is an ostrich engraved with outer lining, its wings raised upwards. The bull and the man are done in the technique of continued dripping till the body hollowed.