

Doctoral Theses Defended at the Institute of Classical Archaeology, 2005–2015

The following, Ph.D. theses were defended in the years 2005–2015 at the Institute of Classical Archaeology, Charles University, Prague. For the sake of clarity, all titles were translated into English. The individual entries are listed alphabetically.

Tomáš Alušík

Fortifications on Minoan Crete and their Aegean Parallels

Advisor: prof. PhDr. Jan Bouzek, DrSc.
Defence date: 07/09/2005
Reviewers: prof. PhDr. Jan Bažant, CSc.
prof. PhDr. Petr Charvát, DrSc.
Language: Czech

The thesis studies the defensive architecture of prehistoric Crete and examines it from methodological, typological, architectural, chronological and topographical viewpoints.

It is being shown that the defensive architecture has indeed existed on Crete, ever since the Late/Final Neolithic period, continually through the whole Bronze Age. Although this fact contradicts the traditional notion of the Cretan prehistory as a peaceful period, it should be taken into consideration when interpreting the character of Minoan civilization as a whole.

Both the chronological and the architectonic development of defensive architecture takes many forms and one can distinguish five basic types: 1) enclosure walls, 2) so-called guard houses – the most numerous type, 3) towers and bastions, 4) modifications of access systems (as parts of buildings), and 5), guardrooms, which are most often connected with the entrances to palaces and villas. Only enclosure walls are the essential and primary type, the one which is most important from the military point of view and has universal application. All other types have only a secondary, supporting military function. Defensive architecture protected six various types/categories of settlements/sites: 1) palaces, 2) villas, 3) guard houses, 4) towns, 5) settlements and 6) refuge settlements.

On the basis of the types, numbers and arrangement of the defensive architecture preserved, it is possible to reconstruct three main lines of defence. The first line – “demonstrative” – is formed by a system of so-called guard houses which fulfil their guarding, watching and monitoring function. The second line is expressed by enclosure walls surrounding settlements. This “preventive” defensive method is based on intercepting any danger on the edge of the site, controlling the danger and repulsing it or forcing it back out of the threatened territory. The third – “immediate” – architectonic line of defence is situated at the level of entrances to important administrative buildings (palaces and villas). It consists of modified access systems and guardrooms.

The implication of the evidence of defence architecture is therefore absolutely clear: the Minoan Cretans were not a peace-loving nation of “flower-lovers” who did not fight with each other. This traditional view and conception of Minoan Thalassocracy and “Pax Minoica” should be considerably re-evaluated. The existence of fortifications sheds a new light on the whole character and history of certain eras of the Minoan civilization.

Petra Belaňová

Ancient Jewellery of Central Asia and its Relations to the Jewellers' Art of the Ancient Mediterranean

Advisor: doc. PhDr. Iva Ondřejová, CSc.

Defence date: 08/09/2015

Reviewers: doc. PhDr. Marie Dufková, CSc.
prof. PhDr. Petr Charvát, DrSc.

Language: Slovak

Central Asia, the crossroads of ancient trade routes known as the Silk Road, absorbed for centuries the stimuli of travelling cultural influences and created an environment for the existence of original artistic expression, which can be observed also in jewellery production. The thesis provides an analysis of the finds of jewellery, in most cases made of gold, which were often largely inspired by the culture of the ancient Mediterranean.

The work is focused primarily on the territory of ancient Bactria and Gandhara, i.e. the southern part of the former Soviet republics of Uzbekistan and Tajikistan, also northern and eastern Afghanistan and northern Pakistan. In the past, these areas were centres of military activities and political formations and followed in many aspects the Mediterranean traditions. These political formations contributed distinctly to the dissemination and preservation of some elements of the ancient cultural heritage in Central Asian Architecture, sculpture and other fine arts and crafts. Most jewellery finds come from the fairly turbulent period of the 1st century AD, when the territory of Central Asia saw the progressive formation of the Kushan Empire.

The main part of the thesis consists of a synthesis of the finds of Central Asian jewellery, dividing them into several groups according to their position on the body of the wearers. The attention is focused on Mediterranean influences from a technological (production and decoration processes) and iconographic (frequently occurring themes as inspirations from ancient mythology) point of view. Jewellery finds are compared with available local iconographic sources including mural paintings, sculpture and terracottas. In addition to a basic overview of the various categories of jewellery, the pieces are also set into the context of their analogies with special emphasis on examples from the Mediterranean environment. Comparative material comes from the broad area from the northern Black Sea to the territory of today's China. A catalogue of the analysed jewellery is included in the thesis as well.

Martina Čechová

The Importance of the Northern Black Sea for the Byzantine Empire in the 6th–10th Centuries.

The Economic and Military Significance of the City of Cherson

Advisor: PhDr. Vladimír Vavřínek, CSc., Dr. h. c.

Defence date: 24/09/2014

Reviewers: prof. Dr. Jonathan Shepard
prof. PhDr. Tatjana Štefanovičová, CSc.

Language: English

The main topic of the thesis is the city of Cherson, which has been under excavation mainly by Russian or Ukrainian researchers for more than 180 years. Due to a difficult political situation, the area was not accessible to other scholars until 1993. Therefore, most of the books or articles were published in Russian and have not been widely spread among western researchers.

The first two chapters of the thesis deal with the sources and the history of research. The main body of the work is divided into three parts: From the end of the Roman times until the early Middle Ages (5th to mid-7th centuries; chapter 3), The Dark Ages (mid-7th to mid-9th centuries; chapter 4), The new era of prosperity (mid-9th to end of the 10th century; chapter 5). The third chapter is devoted to the time when Antiquity was slowly passing to the Middle Ages, in this case to the early Byzantine period. The fish industry and fish processing is discussed because these activities which had begun here in the Roman times continued in the Byzantine period, too. Furthermore, the beginnings of Christianity in Cherson are described, as are the building activities, which resulted in the transformation of the ancient city into a medieval one. Moreover, the importance of the relationship with the northern neighbours is emphasised.

The fourth chapter deals with the “Dark Ages”, i.e. the period from the second half of the 7th to the mid-9th centuries. The turn of the 6th and 7th centuries was a time of prosperity for Cherson; nevertheless, in the second half of the 7th century Arabs appeared in the Mediterranean and with their arrival a decline in the whole Empire began; the most striking was the decline of towns. Also the religious situation was not stable: iconoclasm was declared by the emperor Leo III in the first quarter of the 8th century. Opponents of the new regime were persecuted and often exiled, with Cherson as one of the refuges. Not only iconodoules came there: the Pope Martin was relegated here in the second half of the 7th century as well as the overthrown emperor Justinian II at the turn of the 7th and 8th centuries. The second chapter describes the continuity in the fish industry and trade and changes in the trade contacts after the mid-7th century. Furthermore, architectonical development and its causes are discussed, likewise the very important relationship with the Khazars.

The fifth part of the thesis is focused on the political relations with the northern neighbours of the Byzantine Empire, in particular the Rus'. Furthermore, the issues, which were dealt with in the previous parts are discussed, e.g. the trade, crafts, industry and development of Cherson at that time.

Federico Gambacorta

Late Roman Silver Coinage (from Arcadius and Honorius to the end of the 5th Century AD)

Advisor: doc. PhDr. Václav Marek, CSc.

Defence date: 24/09/2014

Reviewers: PhDr. Eva Kolníková, DrSc.

PhDr. Jiří Militký, Ph.D.

Language: English

This thesis has furnished the occasion to update the outdated works about Late Roman coinage focusing especially on the not so commonly examined topic of Late Roman silver coinage. More precisely, some of its more intriguing aspects are analysed and discussed. Foremost among them is the question of how silver, as a metal, was considered and perceived in Late Roman society and, therefore, why during the fifth century AD silver bullion was used to produce fine silver objects rather than coins. Two different Late Roman customs concerning silver coinage are then studied: hoarding (including a list of the most recent finds), and clipping. Finally, a chapter is dedicated to the metrology and fineness of Late Roman silver coins together with a detailed analysis of seven different denominations.

This extensive and deep discussion about the main topics concerning Late Roman silver coinage is completed by the most recent and updated catalogue of all the Late Roman silver

denominations known so far. Such a review has given not only the possibility of updating or modifying some of the previous theories but also the opportunity to suggest some new ideas.

Petr Juřina

Ancient Constellations as a Cultural Phenomenon

Advisor: prof. PhDr. Jan Bouzek, DrSc.

Defence date: 19/09/2012

Reviewers: prof. PhDr. Petr Charvát, DrSc.
doc. PhDr. Marie Dufková, CSc.

Language: Czech

The firm connection of the heavenly constellations with characters and passages from Greek mythology was established above all by Aratus of Soloi, a Hellenistic poet from the time of Ptolemy II. His didactic poem *Phainomena* ("Phenomena in the sky") reached such popularity in its time that it lived to be translated into Latin several times and its contents became a firm part of the heritage of European civilization. However, the beginnings of the system of dividing the heavens into 48 parts, go back to a much older period. Astronomy has reliably brought forth evidence that this division into "plots of sky" has its origins in the Near East 7000–6000 years ago.

These conclusions of exact sciences are also upheld by indications observed lately in various disciplines of the social sciences. We find reflections of this ancient tradition in cosmological-astronomical (astrological) aspects of ancient cultures, or in paleoastronomical constructions of many features identified in the archaeological record of prehistoric Europe.

Věra Klontza

Late Bronze Age in the Aegean: Study in Historical Interpretations

Advisor: prof. PhDr. Jan Bouzek, DrSc.

Defence date: 04/02/2014

Reviewers: prof. PhDr. Petr Charvát, DrSc.
doc. PhDr. Luboš Jiráň, CSc.

Language: Czech

The thesis deals with the main problems of historical interpretations in the studies on the Late Bronze Age Aegean. The first issue discussed is that of the absolute chronology. The lack of clarity in the reconstruction of chronological levels throughout large regions (the east Mediterranean, the Aegean and Europe), makes it almost impossible to solve some causal questions of the Late Bronze Age. This topic has been intensely discussed since the publication of the first radiocarbon dates in the early 1970's. The radiocarbon dates contradict the traditional chronological systems and triggered an intense and wide ranging debate.

The next analysed issue is the reconstruction of the power system in Neopalatial Crete; the crystallisation and formation of the first states in Crete. The problem of the destruction of the LM IB centres follows. The next two chapters deal with the Final and Postpalatial period and with the period of the Mycenaean centre's zenith. The differences and similarities between Crete and the Greek mainland are established and their causes, patterns and conclusions are evaluated.

The issue of the collapse of the palatial system is dealt with next. This has not been approached as the end of “something good and ideal” but as a process, which can be understood as a way out of crisis. The subsequent developments in the Aegean (12th to 10th c. BC) are briefly outlined. A special chapter is dedicated to the reconstruction of the ways of thinking of the Late Bronze Age populations. An integral part of the work is the chapter devoted to the broad European context.

The work was conceived as a study. Many of its parts were built as essays. Although the main aim was to review the contemporary stage of research, it does not stop there: the definition of new questions and the exposure of new methodological approaches represent further goals of this work. The methodological approaches, their possibilities and limitations are assessed. The aim was not to judge what or who is right but how to view the region and the period in a wide historical context. A parallel intention was to create a text book addressed to Central European prehistorians and students in order to present and to explain what topics are currently being debated.

Ivana Kocichová

Meanings of Myth. Themes of Classical Mythology in the Czech Fine Arts of the 1930s

Advisor: prof. PhDr. Lubomír Konečný

Defence date: 24/09/2014

Reviewers: prof. PhDr. Jan Bažant, CSc.

prof. PhDr. Roman Prahľ, CSc.

Language: Czech

Classical mythology has been one of the main sources of inspiration for European artists for centuries and it remained so during the 20th century. From the 1920s, one can see increasing interest in classical myths; they became a source of inspiration even for artists of avant-garde art movements.

The 20th century artists approached the themes of classical mythology from a position of newly acquired artistic freedom. The loosening of iconographic conventions and academic rules, an emphasis on psychology and individuality of a modern man brings specific forms of reception and reinterpretation of classical myths. In many cases, motifs and themes from the classical mythology carried allegorical meanings in relation to contemporary political and social events, often in a very critical tone. But they also represented a tool for one's personal coping with reality. The 1930s and early 1940s with their dark atmosphere affected by war conflicts represent the culmination period of classical myths in the visual arts. The tendency can be observed both in the European and Czech art. Antiquity and classical mythology became the symbols of a return to the roots of European culture and civilization, symbols of the common European humanistic heritage.

The thesis is based on a collection of nearly 180 works of Czech modern art inspired by classical mythology, with a focus on the first half of the 20th century. Its aim is to provide an overview of the reception and interpretation of classical mythology among modern Czech visual artists of this period. For some of them, classical mythology became literally the defining programme of their lives and artistic production. This study presents works of art in the context of both Czech and European art, and thus indicates the base lines of uses of classical myths as a traditional source of thematic inspiration during the first half of the 20th century. Classical iconography leaves classicist and academic forms and enters into the field of modern artistic movements including for example Cubism, Surrealism and even Abstraction.

Jan Kostěnek*Late Antique Palaces of the Roman and post-Roman World (3rd–8th Century AD)*

Advisor: prof. PhDr. Jan Bouzek, DrSc.
Defence date: 27/09/2007
Reviewers: prof. PhDr. Jan Bažant, CSc.
prof. PhDr. Tatjana Štefanovičová, CSc.
Language: Czech

The thesis dealt with the palace architecture of the Late Antiquity, which is understood in it as the period between the third and eight centuries AD. The author examined palatial buildings and complexes from three points of view: 1) A possibility of interaction between the function and the form in different types of palaces (imperial, aristocratic, governor's, episcopal); 2) Innovations in the later Roman and early Byzantine architecture; 3) Continuity and changes in the palatial architecture in the post-Roman period.

The Late Antique palace architecture is surveyed in this study not only from the formal point of view (a simple examination of the ground plans) but also in connection with the function they served. The analysis and commented catalogues indicate that the palace architecture of the Roman and post-Roman period in the Mediterranean and in Western Europe is manifold and fully reflects the changes of the Ancient World between the 3rd and 8th centuries AD.

The accession of Diocletian to the Roman throne marks the end of the 3rd c. AD crisis of the Roman Empire and the 4th century witnesses a new bloom in many aspects, the architecture notwithstanding. The private palaces start incorporating an imperial style (rich in curves) as well as elements of urban architecture (triumphal arches, gardens in the shape of a hippodrome and others). This can be explained by the multiplication of imperial palaces after the period of Tetrarchy, occurring now as possible models not only in Rome but widely across the empire.

Aside from the adaptation of the older, early imperial tendencies, there were also numbers of new elements. These comprise of, for example, palaces with a semicircular porticus, which is no longer just an opulent entrance to the palace but becomes an integral structural element, as well as the construction of large multiapsidal banquet halls, often in combination with variously shaped peristyles (hexagonal, octagonal or round). Interestingly, these new elements did not survive the fall of the empire and found no use in the post-Roman buildings but the somewhat later innovations of the 4th and 5th centuries AD echoed them also later on. This pertains especially to the introduction of the two-floor concept of reception halls, with the upper floor serving the main purpose, which can be very well taken as a functional model for later residences, be it Ostrogoth constructions in Italy, Carolingian Pfalz residences and even later on. Likewise, the elimination of peristyles and porticus from the ground plans of some villas indicated the typological changes of the post-Roman period.

Jan Kysela*The Origins of Oppida in Bohemia. The Role of the Mediterranean and the Urbanization Processes in the European Bronze Age*

Advisors: doc. PhDr. Vladimír Salač, CSc.
prof. Anne-Marie Adam
Defence date: 30/09/2013

Reviewers: prof. PhDr. Jan Bouzek, DrSc.
prof. Daniele Vitali
Language: Czech and French

The thesis analyses, using the example of Bohemia, the question to what extent the creation of late Iron Age oppida (and more broadly the cultural transformation of the Transalpine world in the 2nd–1st c. BC) were due to stimuli from the Mediterranean and to what extent they may be, on the other hand, considered a local phenomenon.

The historical and chronological background are studied in detail. The study of available written sources demonstrated that most historical interpretations concerning Central Europe in the period in question, which have been presented in the past, were based on misleading presumptions and the sources are too scarce and vague to allow any precise conclusions.

The principal question itself – the nature of relations between the Mediterranean and Central Europe – is approached by an analysis of the corpus of Mediterranean imports in Central Europe. The single categories of imported objects are analysed in detail and in relation to their find spots. The situation in Bohemia is compared with that in Bavaria and Moravia in order to evaluate the role of Bohemia, within the central European context, in the contacts with the Mediterranean.

In the concluding chapter the oppida and their settlement systems are confronted with the Mediterranean towns in order to analyse the possibility of a genetic link between them. The very few formal features shared by the two settlement categories do not, however, support such a hypothesis. Principally, the function of oppida in late La Tène settlements and economic systems seems to be radically different from that of Mediterranean towns. The creation of oppida seems to make up part of a complex social and economic development which went on in the transalpine world in the 3rd–2nd centuries BC. Though spurred on to a great extent by contacts with the Mediterranean, the symptoms and outcomes of this process (including the creation of oppida) are largely specific to Transalpine Europe.

The contacts with the Mediterranean turn out to have been constant and significant for the Transalpine world, the oppida, however, seem to be a largely local phenomenon.

David Lužický

Coinage of Roman Tetrarchy 284–312 AD: Organization, Nominals, Iconography

Advisor: doc. PhDr. Václav Marek, CSc.
Defence date: 13/04/2016
Reviewers: prof. PhDr. Jan Bažant, CSc.
PhDr. Jiří Militký, Ph.D.
Language: Czech

The thesis analyses the monetary development as well as the iconography of reverses and obverses of the pre- and post-reform coinage of the Roman tetrarchy period. The second part of the thesis consists of a catalogue of so far unpublished Roman Imperial coins dated to 284–337 AD and kept in the collections of Charles University in Prague.

The core of the study is dedicated to the use of marks XXI and KV on the *nummi* minted in Siscia, Antioch and Alexandria. These marks were believed to stand for the nominal value of these coins, i.e. 20 sesterces and 5 denari respectively. The *nummi* minted in Nicomedia from 307/308 to 311 AD and in Cyzicus from 311 to 312/313 AD bore the ligature CMH, resembling

another mark used in 308–309 AD in Lugdunum. Sutherland (in RIC 6) interprets them as nominal value 100 sesterces based on the presumed interpretation of the marks XXI and KV. A detailed study of the mints in the region of the sea of Marmara, including its absence in Heraclea, has demonstrated that the ligature CMH cannot be interpreted as the nominal value of 100 sesterces or 25 denarii and we can hypothesise its significance of M(oneta) C(omitatus) H(eraclea). The significance of the mark XXI should be modified in the same sense. The analysis of the monetary types GENIO POPVLI ROMANI and SACRA MONETA in association with the type FIDES MILITVM has shown that there is no link between its use and the monetary reform of 301 AD. According to an Afrodisias inscription, though fragmentary, the value of nummi was raised from 12.5 to 25 denari in 301 AD and the mark XXI, KV thus cannot stand for 20 sesterces, 5 denarii.

Another hypothesis sees the mark as a sign of the alloy composition, i.e. 5 % Ag (1 part of Ag + 19 parts of less valued metal) in a way analogous to the marks XXI, KA used on aureliani from 274–294 AD. The alloy purity varies, however, widely and the sign is not employed universally by all mints in all their issues. The only viable explanation comes from the evidence of coin hoards, in some of which the aureliani were manifestly kept in batches of 20 pieces. The mark could thus be a counting sign. Also the hypothesis that this mark could stand for 1/20 of aureus has to be excluded based on the analysis of golden coinage from 268–305 AD, which is at least until 282 AD too unstable as to permit a fixed conversion rate to aurelianus.

Ladislav Stančo

Iconographic Analysis of the Art of Gandhara, Bactria and Adjacent Areas of the Kushan Empire – An Aspect of Hellenization

Advisor: prof. PhDr. Jan Bouzek, DrSc.

Defence date: 07/09/2005

Reviewers: prof. PhDr. Jan Bažant, CSc.
prof. PhDr. Petr Charvát, DrSc.

Language: Czech

This thesis focuses on the fate of the Greek mythological themes, divine and heroic figures, far in the Hellenized East, primarily in the area of ancient Gandhara and Bactria, but the research area includes generally the Greek-ruled lands to the east of Iran, as well as the territory of the Kushan empire of the later period, i.e. also regions of the Punjab, Ariana, Paropamisadae, Sogdiana, and Kashmir. In alphabetical order, the thesis covers iconographic schemes, which the art objects of these areas borrowed from the Hellenistic West. The individual depictions of Greek deities, well established in the Mediterranean, changed gradually and influenced the taste and ideas of the local population over the centuries. Aside from this, many of the originally Greek mythological characters, including their typical attributes, became a basis for the images of various local Iranian, Indian and other deities.

The main part of the work represents a catalogue of objects that were produced in the research area, and which at the same time has some allusion to the art of the ancient Mediterranean in the sense of the icon, the image itself, and of its intentionally created symbolic components, iconographic symbols. The catalogue comprises 403 items. The catalogue and its individual chapters and entries feature imports of a clearly Mediterranean origin, together with items created by Greek artists and craftsmen working in the East, as well as works by local artists who merely took on iconographic elements of Western origin or who allowed them to

influence their work. This work, however, is deliberately not concerned with issues of style, no matter how much the style of a work owes to an ancient model. The essential aim is to ask what was depicted, in terms of content, and much less how it was depicted, in terms of style.

Regarding the time framework, the starting point is the period of Alexander the Great's campaign, which brought the first direct wave of Hellenization, the apogee is the period of the first two centuries AD, while the latest works come from the period of the late ancient world from the 4th and 5th centuries.

Pavel Titz

The Votive Terracottas of the Middle Roman Republic and the Impact of Magna Graecia Art on them

Advisor: doc. PhDr. Iva Ondřejová, CSc.

Defence date: 24/01/2007

Reviewers: prof. PhDr. Jan Bouzek, DrSc.
prof. PhDr. Jan Bažant, CSc.

Language: Czech

This thesis aims to analyse the Central-Italic votive terracottas as an indigenous historical, cultural and religious phenomenon and to examine the influence of the art of Magna Graecia on these terracottas.

The old habit of donation of various offerings to deities evolved between the 5th and 1st century BC in central Italy into the use of terracotta artefacts representing various topics. To understand their miscellaneous meaning the two initial chapters deal with the historical background of central Italy and Magna Graecia. The following chapters present the introduction into the study of Italic votive terracottas and to the religious and votive praxis in Greece and Italy. Particular cults and rituals and their subsequent archaeological traces are described. Focus is put on the healing cults of the Greeks and Romans and the shared cult of Asclepius. Relevant written sources are taken into consideration where possible. Though the actual terracottas are quite modest, and represent rather ordinary people and their wishes and prayers, they reveal their immediate concerns, most of all in physical sexual well-being with the special aim of producing offspring. The archaeological evidence of the votive praxis revealed within numerous central-Italic sanctuaries is also presented. Particular attention is paid to the research of rich votive deposits and their content.

In addition, also single, but important types of votives, the so called anatomical votives are discussed. In the appearance of these the healing aspect of several shrines is represented and the role of the originally Greek cult of Asclepius adopted by the Romans only at the beginning of the 3rd century BC is taken into account. The medical knowledge of the time is also compared to the anatomical details depicted on the votive terracottas.

Finally, four chapters consider various stylistic influences one can detect on the Italic votive terracottas. Although produced almost industrially in moulds, some types or some particular finds document the relation of craftsman (coroplast) with the production of other centres in Greece, Magna Graecia or pre-Roman Etruria. Elaborate elements like female jewellery together with more sophisticated production technology as well as a stylistic analysis of faces, drapery and hairstyles witness such contacts in some cases.

The second part of this study includes a catalogue of the Central-Italic votive terracottas from the collection of the Institute of Classical Archaeology, Faculty of Arts, Charles University (14 pieces) and the collection of the Department of Prehistory and Classical Archaeology,

the National Museum in Prague (11 pieces). The catalogue presents artefacts of unknown provenance which became part of the collections in the 19th and the first half of the 20th century. There are 25 terracotta objects in total, eight heads, seven phalli, six face masks and one example each of a hand, a foot, a uterus and a small bull. Some objects still bear traces of polychromy. All of them are dated from the 5th to 2nd century BC.

Martin Trefný

The Celts in Asia Minor

Advisor: prof. PhDr. Jan Bouzek, DrSc.

Defence date: 19/11/2007

Reviewers: prof. PhDr. Jan Bažant, CSc.
PhDr. Natalie Venclová, DrSc.

Language: Czech

The thesis consists of sections dedicated to the following basic aspects of Celtic/Galatean penetration and presence in central Anatolia: 1) Historical background and survey; records of the ancient authors concerning the Celts and Galatians; Celtic penetration through the Balkans and Greece to Galatia; the establishment of the Galatian state; the struggle between the Hellenistic kings and the Galatians; questions of cult, society, policy and urban living and the decline of the Galatian tribes in Anatolia. 2) The archaeological evidence for a Celtic/Galatian presence in Turkey in general and in central Anatolia in particular; groups of monuments and archaeological material. 3) Reflections of the historical events in the figurative art of Antiquity; sculpture; toreutics; terracotta and 4) Evaluation and interpretation.

Having left Central Europe, the Celts passed through the Balkans in the fourth and early third century BC and established here between 279 and 277 BC a Celtic state called the Tylis Kingdom. Contemporaneously they entered Greece, where they and their chieftain Brennos were infamous as the bands, endangering the sacred area of Delphi in 278 BC. After this incident a part of the Celts moved on to the Hellespont, following the invitation of the Bithynian king Nikomedes to assist him in the struggle for political supremacy. This invitation, however, brought about a permanent threat to the surrounding regions. The Celts were defeated in 275/274 BC by Antiochos I, who was thenceforth known among the Greeks of Asia Minor by the epithet "Soter" (the Saviour). Although they were settled in north-east Phrygia, their tribes nevertheless continued to endanger the local population. They were defeated again in two battles (230 and 228 BC) by Attalos I, but Eumenes II found new conflicts with the Galatians necessary.

Helena Tůmová

Trade with Marble in Ravenna during the Late Antiquity: Materials from the San Severa Complex

Advisors: doc. PhDr. Iva Ondřejová, CSc.
prof. Dr. Andrea Augenti

Defence date: 25/10/2013

Reviewers: prof. PhDr. Jan Bouzek, DrSc.
prof. doc. Federico Cantini

Consultant: prof. PhDr. Ing. Jan Royt, Ph.D
 Language: Italian

This thesis aims to study the commercial mechanism of Ravenna in the Late Antiquity from the point of view of the amount, type and provenance of the imported stone artefacts (fragments of architectural decoration, revetment slabs, *opus sectile*, sarcophagi), based on the study of archaeological material from the site of the basilica and the monastery of San Severo in Classe (Ravenna). Ravenna represented an important administrative and cultural centre in the 5th and 6th century, connecting western and eastern artistic influences and focusing herself on trade and production. The determination of the stone artefacts from the site of San Severo was principally based on archaeometric methods and on the combination of an archaeologic and a geologic approach. Specific archaeometric methods (macroscopic, geochemical and mineralogical-petrographic analyses) coupled with a quantitative evaluation were applied.

Many scientific works, dedicated so far to the art history of late antique Ravenna and dealing also with the argument of ravennate “marbles” presumed the prevailing provenance from Proconnesos and usual commercial relations between Ravenna and Constantinople as well. Constantinople played the role of a mediator between the Orient and Ravenna. The hypothesis concerning the provenance of ravennate marbles from Proconnesos is commonly supported by a widespread diffusion of proconnesian products and marbles throughout the Mediterranean. Geochemical analyses were applied on selected samples of white marbles to determine their provenance. The principal areas of origin of stone artefacts have been individuated on the basis of macroscopic and geochemical parameters and analyses results. A map of the principal provenance areas has been produced. The scheme of the commercial development of Ravenna in the Late Antiquity, based on the quantity of stone artefacts and architectural decoration, was subsequently confronted with the volume and provenance of ceramics, imported to Classe and found in the portual area of Podere Chiavichetta: the maps of provenance of stone artefacts and of ceramics have been compared.

The commercial development of Ravenna has been evaluated in the context of the general political and cultural situation of late antique and early medieval Ravenna and the changes, that occurred in the 5th–8th century. This thesis approached also the question of the presence of lithotypes, quarried during Antiquity, in the medieval and modern stratigraphy on the San Severo site. The hypothesis of a secondary use of this material or of worked artefacts has been presented, together with other examples of reutilization in Ravenna and its vicinity.

Valéria Vaškaninová

The Art of North-Western Anatolia in the Achaemenid Persian Period and Its Relations with the Greek and Persian Art

Advisor: prof. PhDr. Jan Bouzek, DrSc.
 Defence date: 14/06/2013
 Reviewers: doc. PhDr. Peter Pavúk, Ph.D.
 prof. PhDr. Petr Charvát, DrSc.
 Language: Slovak

The aim of this study is to determine and define the Persian Achaemenid artistic style characteristic of the satrapies of north-western Anatolia in the period of Persian dominion of

this area, i.e. ca. 550–300 BC. The north-western Anatolian satrapies include the II. and the III. nomos of Herodotus – Sardes and Hellespontine Phrygia.

The roots of the Achaemenid style emerged from the rich artistic traditions of the cultures in the area of modern Iran influenced by Mesopotamian as well as nomadic stimuli. The expansion of the Empire towards the Aegean resulted in extensive contacts with the creative expression of the Anatolian kingdoms and especially the Greek sphere. A unique style of luxurious ware, designated for customers of the local elite and Persian immigrants, is created. The depiction of the Persian court iconography is modified according to the local art-school customs.

The clearest representation of the Achaemenid style is observed in the metalware production. The forms and designs of golden and silver vessels are specific. Despite their wide geographic distribution, the majority of workshops were supposedly located in the area of modern Turkey. The production of jewellery and gemstones was most likely concentrated in the same workshops. The creative and technological advantage of the new artistic style is obvious in the careful execution of the engraved gemstones. The scenes depicted on the wall paintings and relief decoration of north-western Anatolian funerary monuments, represent an insight into the everyday lifestyle of the satrapal nobility.