

the passage by Martin Golec doesn't read the best and the reader may get lost in the arguments dedicated to the existence of a lower, older palaeolithic layer in the cave, all the published information is completely relevant and readers can be furnished with entirely different – not a historical overview of the archaeological location, but a "genus loci" that people have been drawn to for thousands of years. Although the book was published in a Moravian Museum edition, its format and focus fits perfectly into the concept of monographs on the Moravian Karst caves, as published by the Karst Cave Administration of the Czech Republic.

The most important thing almost did not make publication of the book and therefore had to be inserted in the introduction: radiocarbon dating obtained from a human thigh bone, which had come from the Paleolithic layer after calibration date corresponding to the findings of the Hallstatt period (p. 11).

Zdeňka Nerudová

Lenka Varadinová: **From Aswan to Khartoum.** Czech Archaeological explorations between the Nile cataracts. Charles University in Prague. Prague 2016. ISBN: 978-80-7308-672-5. 55 pp. Paperback.

The author of the book, Lenka Varadinová, in recent years, has focused on the area of Northeastern Egypt, where she has been working on research into rock art (Upper Egypt and Western Desert, Libya, Jebel Uweinat), landscape and archaeological survey in in Egypt, Bahriya Oasis, and in the recent past was the Sabaloka Project Director (exploration of the prehistoric occupation on the west bank of the Nile in the Sabaloka Dam Region). Besides many special publications that arose from this activity (see <https://cuni.academia.edu/LenkaSukov%C3%A11>) she released last year, a slim book summarizing her research of the Czech Institute of Egyptology in the Nile cataracts.

Concisely but clearly informing us about the geomorphology of the River Nile and the historical importance of the cataracts (the Nile is interrupted by stretches of rapids =

cataracts), which in the past have significantly affected the lives of inhabitants and also defines the boundaries between Upper and Lower Nubia and Central Sudan. There is a table with a timeline running from -30,000 to +2,000 comparing key events in the three areas, from the start of the Mesolithic, the first rock carvings and paintings until the construction of the first temples or the rule of North Africa by the Romans and then the Arabs. The first wider interest of Europeans in the Nile Valley is connected with Napoleon's campaign in Egypt; until the development of historical study; first Archaeological Survey of Nubia was between 1907 and 1911, after it, between the wars there was a second Archaeological Survey of Nubia. In the 1950s in the area of the 5th Nile Cataract there started construction of the Aswan Dam, and with the patronage of UNESCO, there was the rescue of the sites here. At the end of the 1950s, the Czechoslovak Institute of Egyptology was founded at Charles University in Prague and they immediately got involved in the rescue work in Egypt, during which time they discovered significant finds (243) rock inscriptions with important historical texts, picture "galleries" in Lower Nubia – in total there were 1,200 new sites with more than 6,000 pictures and there was an archaeological excavation of a tumulus cemetery at Wadi Qitna.

Czech egyptologists went back to Nubia in 2009, when they started new research in Sudan in the area of Jebel Sabaloka and Usli. Jebel Sabaloka was at the time an unexplored place; the first explorations here uncovered numerous evidence of settlements from the palaeolithic until the middle ages (16th century). Czech Egyptologists here in collaboration with scientists studied sedimentation processes and transformations of the landscape and its use in historical eras. Geological mapping has uncovered temples and palaces in an unknown town in the area of Usli.

This brochure is not a scientific text, nevertheless, it is, with its many quality colour pictures, a documentary work on Czech (Czechoslovak) Egyptologists and thanks to its publication in English it is available to a wider audience.

Zdeňka Nerudová

Martin Oliva. **Umění moravského paleolitu.** Atlas sbírky Ústavu Anthropos Moravského zemského muzea. Palaeolithic Art of Moravia. The Anthropos Collection of the Moravian Museum. Anthropos – Studies in Anthropology, Palaeoethnology, Palaeontology and Quaternary Geology Vol. 38 (N. S. 30), MZM, Brno. 2015. 172 pp.

This publication is another contribution to the comprehensive topic of Paleolithic art, which worldwide has garnered lots of attention, as evidenced by the extensive bibliography. Martin Oliva's book, with a contribution from Martina Lázníčková Galetová (Chapter VII) is some respects different. As the title implies, the main focus of the book is to catalogue *almost every* art object and decoration from Moravia (in the Czech Republic), which are stored in the collection at the Anthropos Institute of the Moravian Museum in Brno. It's maybe a shame that the author didn't do an wholly complete catalogue, nonetheless there is a note in the introduction which explains why (only in Czech, unfortunately). With the disputed pieces (e.g. the controversial female figures from the Mammoth metapod in Předmostí where there is only one representative exemplar), these were not put in also several less important items or ornaments. In the catalogue section of the book there are very high quality pictures, with good contrast and faithful colour and more cases the various patterns are visible on the objects. Each item carries a legend which gives all the important data, location, dimensions and any important bibliographical information. All the available information has been critically evaluated by the author and corrections have been made to some misinformation and interpretation, which could be very beneficial. Unfortunately the legend to individual subjects is not strictly bilingual, only at the end of the catalog are translated some terms so that foreign readers will access certain information.

The book is not only a catalogue, it's filled with thematic chapters, in which the author has capitalised on his extensive knowledge of contemporary literature. The first of these, (Chapter II, "The History of