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MIGHTY RULERS OF **ANATOLIA**

Hittites and their successors

THEME - KIKKULI // THE HITTITE WAR MACHINE // LAST OF THE NEO-HITTITES
SPECIALS - OCTAVIAN'S DISASTROUS SICILIAN CAMPAIGN // ANCIENT GREEK BALLISTAE

From Stef Verstraaten:

ROMANS

Clothing from the Roman era in
North-West Europe

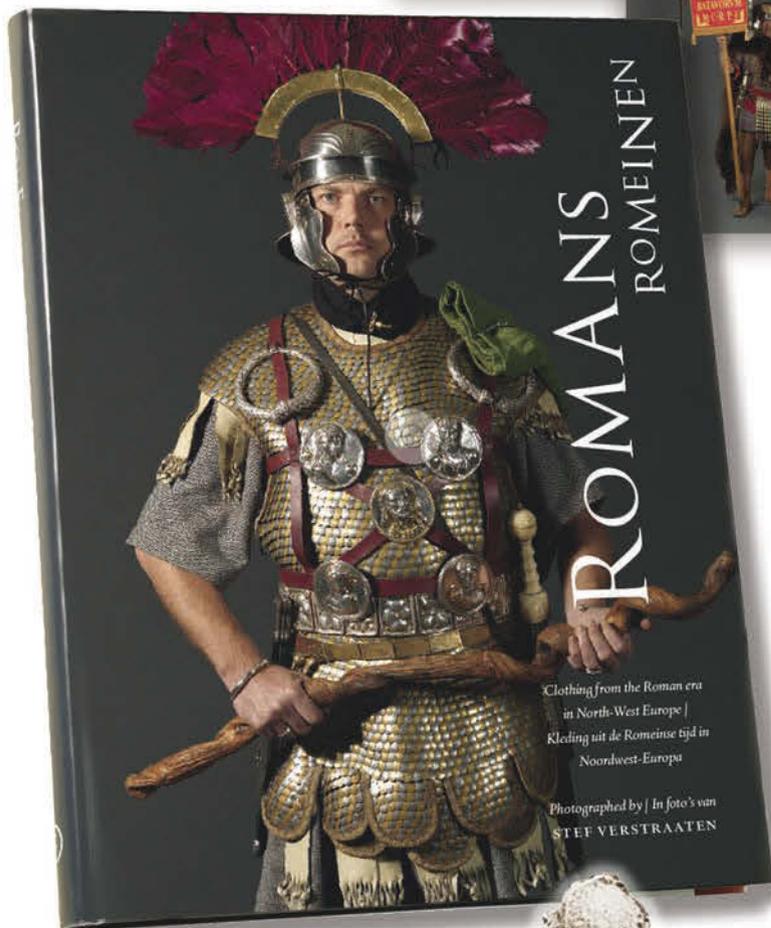
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reconstructing civilian and military
dress from the Republic through
Late Roman times.*

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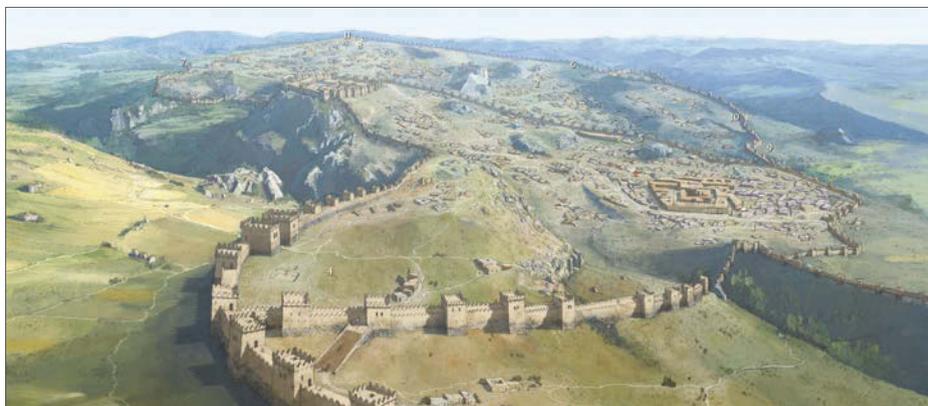
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THEME: THE MIGHTLY RUIERS OF ANATOLIA

Anatolia, the gateway between Europe and the Near East, was home to a variety of peoples, most notably the powerful Hittites.

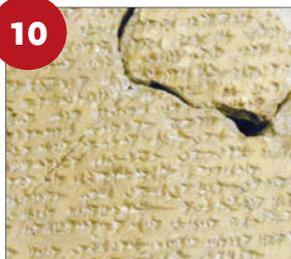
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The Hittite Empire created a mighty army and built impressive fortifications.



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CARIAN ARMOURERS

The Greeks believed that some of their military kit had been invented by Carians.



NEWS & LETTERS

Editorial

Every volume of *Ancient Warfare* follows a set structure as regards themes. There are always two themes each dedicated to the Greeks and the Romans (since we have so much material to work with). Then there's always one issue that deals with a general theme, such as logistics or light infantry, and finally an issue that deals with a non-Greco-Roman theme. I always think the latter are the most challenging and perhaps the most interesting to deal with from an editorial point of view. This issue – on the Hittites and their successors – has proven to be no different.

I think the range of articles turned out to be quite varied and interesting, with some focusing on clay tablets and other written sources, while others are more archaeological. For this issue, I've also done something a little different with regards to the centre-fold: instead of doing another battle scene, I figured it would be more informative to feature a reconstruction drawing of the Hittite capital of Hattusa instead, created by the talented Rocío Espín (she's previously done, among other things, a beautiful reconstruction of Jerusalem in issue VIII.5, and one of

the Hyksos capital of Avaris in issue VII.1). As always, I hope you will enjoy reading this issue of *Ancient Warfare*. If you have any comments or suggestions for improvement, feel free to contact me. The easiest and most direct way to contact me is by email: editor@ancient-warfare.com

And if you can't get enough of the ancient world, don't forget that Karwansaray Publishers has an extensive website with sections dedicated specifically to *Ancient Warfare* as well as to our brand new sister magazine, *Ancient History Magazine*. Jona Lendering, co-editor of *AHM*, blogs at least once a week on the *AHM* website. I also write blog posts for both the *AHM* and *Ancient Warfare* websites. The *AHM* site also has a page with links to online resources on the ancient world. The *Ancient Warfare* site lists our most recent podcasts too, and we are in the process of putting all of the reviews from older issues of *Ancient Warfare* online for everyone to enjoy.

— Josho Brouwers
Editor, *Ancient Warfare*

Ancient warfare, now as then, in glorious technicolour

Some of the best parts of *Ancient Warfare* magazine are the wonderful artworks. Talented artists reimagine warriors and battles, bringing the world of Antiquity to life for the reader. All of them are in full colour. That begs a question: when most of the source materials that have come down to us are stone or verdigris bronze, how do they know what colours or patterns to use? A visit to the special exhibition, *Gods in Colour: Painted Sculpture in Antiquity* at the Ashmolean Museum in Oxford, England, provided some of the answers.

It has been known for some time that statues and stelae in ancient Greece and Rome were highly decorated with colour; they were never plain white. This exhibi-

tion displayed fully coloured reconstructions painted with authentic pigments and presented them complete with additions in other materials, such as metal eyelashes or eyes inlaid with glass and stone.

Their ancient creators intended to represent life as truthfully as possible. Artists of the Archaic period of Greek history (seventh–sixth centuries BC) often used un-naturalistic colours to give prominence to rare and expensive pigments or precious materials such as gold leaf, but during the Classical and later periods (fifth century BC and after), colourization became more naturalistic. The original colours have usually faded from long exposure to the elements, but in a few cases traces of paint