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JAROSLAV ŠEJNOHA AND EGYPT

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ABSTRACT: In 2012, the National Museum – Náprstek Museum accessioned a collection of 13 Egyptian antiquities from the original ownership of Jaroslav Šejnoha, who served as the Czechoslovak Ambassador to Egypt between 1944 and 1946. The collection consists of 13 highly interesting pieces, dating of which spans from the Pre-Dynastic to Greco-Roman Periods.

KEY WORDS: Ancient Egypt – Czechoslovak Republic – Jaroslav Šejnoha

Introduction: Diplomats and Egyptian Antiquities

The beginning of collecting Egyptian antiquities in the Czech lands dates as far back as the Renaissance era. However, it was only after Napoleon's expedition to Egypt at the very end of the 18th century that the Czech lands were overwhelmed by Egyptomania. During the 19th century, and in the first half of the 20th century, many Czechs – with various social backgrounds, and prompted by different backgrounds – travelled to the land of the pharaohs. Many of them brought back home ancient antiquities (mainly as souvenirs) and donated them to museums in their native towns or land capitals. Several noblemen and later wealthy entrepreneurs brought substantial sets of antiquities from Egypt and put them on display for their visitors or even for the public at their family estates (cf. Martínková – Onderka *et al.* 2015: 17–34).

Among the collectors of Egyptian antiquities were also diplomats, at first in the service of the Habsburg Monarchy, later in the service of the Czechoslovak Republic. In 1828, the Austrian Minister of Foreign Affairs, Prince Klemens von Metternich (1773–1859) received a generous gift from the Egyptian viceroy Muhammad Ali (Varadzin 2001) which included two coffins with the mummies of Qenamun and Pentahuteret (Inv. Nos. 284 and 71; Onderka – Jungová *et al.* 2016: 26–29, 34–37, 138–139, 142–143 with further bibliography) and the famous Metternich Stela which is now kept in the collection of the Metropolitan Museum of Art, New York City (Inv. No. 50.85).

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In 1903, Archduke Joseph Ferdinand von Toskana-Österreich (1872–1942) purchased a collection of over 300 pieces from an Austro-Hungarian consul in Cairo, called Vetter, during his visit to Egypt. The Archduke's collection was soon displayed in a museum he established in Olomouc, Moravia. In 1981, the collection was transferred to the National Museum, namely to the Náprstek Museum of Asian, African and American Cultures, Prague (Mynářová – Onderka – Vrtal – Podhorný 2013).

The Egyptian collection of what would later become the National Museum, began to be built in 1818, when the first exhibition dedicated to ancient Egypt took place in Prague. Many of its exhibits were purchased by wealthy inhabitants of Prague and were donated to the recently established museum. However, it was only during the First Czechoslovak Republic that the Egyptian collection in the National Museum fully developed.

After the Czechoslovak independence of 1918 and the creation of the Kingdom of Egypt in 1922, the two nations established diplomatic relations. The very first Czechoslovak Ambassador to Egypt, Cyril Dušek (1881–1924) and his wife Pavla, assembled a highly interesting set of Egyptian antiquities and donated it later to the Museum. When collecting antiquities, the Dušeks were advised by their friend, the Russian Egyptologist Gregory Lukianoff.

Other collectors of antiquities from among the ranks of the Czechoslovak diplomatic and consular corps were Consul Alois Babka and his wife Lidka (cf. Jůnová Macková – Navrátilová – Jůn – Havlůjová 2014: 79–99).

When discussing people with diplomatic passports, one may not omit Jaroslav Černý (1898–1970), who during World War II served as an *attaché extraordinaire* at the Czechoslovak legation in Egypt. Černý, unlike any other diplomat, contributed greatly to the enlargement of Egyptian collections in Czechia. He collected a representative set of ostraca on behalf of the Oriental Institute in Prague, mediated a generous donation from the French Institute of Oriental Archaeology in Cairo to the National Museum and the Hrdlička Museum of Man, as well as purchased some antiquities for the museum from his own budget (Onderka – Navrátilová – Toivari-Viitala *et al.* 2014).

Between 1944 and 1946, Jaroslav Šejnoha (1889–1982), who was an artist and a diplomat, served as the Ambassador of the Czechoslovak Government-in-Exile and later of the restored Czechoslovak Republic, in Cairo. During his time in Egypt he collected a remarkable collection of Egyptian antiquities which were accessioned by the National Museum in 2012 (Accession No. Np31/2012/1–13; Inv. Nos. P 15009–15021).

Jaroslav Šejnoha: Artist and Diplomat

Jaroslav Šejnoha (cf. Pejskar 1985: 111–114; Zemanová 2000: 405–423; Dejmek 2013: 232) was born on 24 August 1889 in Sebranice, a former part of the Austro-Hungarian Empire, which is now the Czech Republic. As Jaroslav was the only child of his parents, all the attention of his father Václav, who was the principal teacher at the local school, focused on him and his education. Soon, his extraordinary talent for arts was recognized and his parents had him educated at the Academy of Fine Arts, Prague, under Jan Preisler (1872–1918) and Max Švabinský (1873–1962).

In the course of his studies, Jaroslav made a trip to Paris where he became acquainted with a number of important personalities of the city's cultural life, as well as with many Czech expatriates living in France. He developed a special friendship with the painter and graphic artist František Kupka (1871–1957).

At the moment of the outbreak of World War I, Šejnoha was visiting Bretagne. Similarly to all Austro-Hungarian nationals of Bohemian and Moravian origins, Šejnoha was confined to a concentration camp, but was released only after a parliamentary intervention. Soon thereafter, Šejnoha, alongside with Kupka, voluntarily conscripted to the army and fought for the Czechoslovak cause.

During World War I, Šejnoha personally got to know the future Czechoslovak presidents, Tomáš Garrigue Masaryk (1850–1937) and Edvard Beneš (1884–1948), as well as Milan Rastislav Štefánik (1880–1919), the key personalities credited with the creation of an independent Czechoslovak state. After the end of World War I, during which he suffered a number of injuries, Šejnoha – then an established figure in the new nation's politics – was assigned to the Czechoslovak legation in Paris.

Even though, Šejnoha did not intend to remain a diplomat, he eventually served in the foreign services of the First and Second Czechoslovak Republics (1918–1938 and 1938–1939, respectively), the Czechoslovak Government-in-Exile or the Provisional Government of Czechoslovakia (1939–1945) and the Third Czechoslovak Republic (1945–1948).

Between 1926 and 1929 Šejnoha worked for the cabinet of the Minister of Foreign Affairs, Edvard Beneš. Between 1930 and 1934, he was assigned to the Czechoslovak Embassy in Rome. Subsequently, he spent three years at the Ministry in Prague. In 1936, he became the Czechoslovak *chargé d'affaires* in Tallinn, Estonia. After the dissolution of the Second Czechoslovak Republic and the institution of the German protectorate over Bohemia and Moravia in 1939, the Šejnohas were forced to flee from Estonia via Sweden and the United Kingdom to France. However, their refuge in France was only temporary. After the German attack on France, the Šejnohas escaped to the United Kingdom via Casablanca and Gibraltar to join the Czechoslovak Government-in-Exile, headed by Edvard Beneš, then the President-in-Exile.

Differences arose between Šejnoha and some members of the Czechoslovak Government-in-Exile following President Beneš's visit to the Soviet Union in 1943. As a consequence Šejnoha asked for a diplomatic post outside of the United Kingdom, where the Czechoslovak Government-in-Exile was based. In 1944, Šejnoha was appointed the Czechoslovak ambassador to the Kingdom of Egypt, accredited also by the governments of the Empire of Ethiopia and the Kingdom of Greece (both at that moment exiled in Cairo). Šejnoha stayed in Egypt until 1946, when he returned home after many years.

The Šejnohas did not spend much time in Czechoslovakia and left it never to return. Jaroslav was appointed the Czechoslovak ambassador in India. However, he did not stay in the post for long. Following the Communist *coup d'état* of February 1948, Šejnoha was – due to his close ties with the representatives of the First Republic and Beneš's Government-in-Exile – recalled. He did not return to Czechoslovakia, but instead he immigrated to Toronto, Canada. He spent over three decades in Canada working for the Czechoslovak community and dedicating himself to painting, writing articles for Czechoslovak exile journals, etc. He died exiled on 7 April 1982, aged 93.

The Šejnohas in Egypt

Šejnoha described his sojourn in Egypt in a letter addressed to his mother (an edition of the letter in Czech was published as an appendix in Zemanová 2000).

Upon his arrival to Egypt, Šejnoha was shocked by the opulent living conditions of the Egyptian upper class when compared with the modest situation in war-torn Europe. He arrived in Cairo before his predecessor has moved out, so the Šejnohas at first set out for a trip to Upper Egypt to visit the ancient monuments of Luxor, Karnak and Aswan.

After Šejnoha received the *agrément* from King Farouk I of Egypt and King George II of Greece, he visited Ethiopia to receive credentials from Emperor Haile Selasie. After his return to Egypt, the Šejnohas followed the Egyptian court to Alexandria to spend the summer there. Soon, Czechoslovak ministers and later the President of the Government-in-Exile himself started visiting Egypt (e.g. *en route* to Teheran or Moscow). With the liberation of Greece and the return of the King to Athens, Šejnoha began to visit the liberated country as well. The Šejnohas left Cairo only a year after the end of World War II.

Egyptian Collection of Jaroslav Šejnoha

During his time as ambassador to Egypt and Greece, Šejnoha collected two sets of antiquities – 13 ancient artefacts from Egypt and a slightly higher number of antiquities from Greece. The Šejnohas brought the antiquities with them back home from Cairo and left them with Jaroslav's family before leaving for India. The antiquities were kept hidden in the family's possession until the Egyptian collection was sold to the National Museum in 2012.

The following part aims at giving a brief overview of the collection. Individual entries provide basic data about the objects and the texts inscribed on them. The objects are arranged in chronological order.

CATALOGUE

No. 1

Ceramic vessel

Burnt clay, pigment, h. 18.0 cm, max diam. 14.5 cm

Naqqada II period (ca. 3800–3300 BCE)

Upper Egypt

Inv. No. P 15021

The tall, ovoid, buff-coloured jar of the Naqqada II Period has a flat base, short neck, everted rim and two horizontally pierced cylindrical lug handles. The jar is decorated with horizontal wavy lines organized in four columns and occasionally interlaid with S-shaped ornaments in red-brown colour. Three wavy lines are painted also on the underside. The rim is decorated with concentric lines (cf. Teeter [ed.] 2011: 155).

Ceramic and stone vessels represent the most numerous preserved examples of the material culture of the Naqqada Periods. They bear specific stylized decorative patterns which disappeared with the advent of pharaonic age.

Literature:

Unpublished.

No. 2

Fragment of a relief

Limestone, pigment; w. 43 cm, h. 38 cm

Egypt, Memphite or provincial necropolis

Late Old Kingdom to First Intermediate Period (Fifth to Eight Dynasty; ca. 2494–2125 BCE)

Inv. No. P 15009

The relief block captures a part of a scene, in which a group of bearers bring offerings (fowl) to the deceased tomb owner. The segment captures two offering bearers (except for their feet) and the left hand of a third one all facing right. All of them are identified as “his son(s)”, i.e. as sons of the tomb owner. The two almost entirely preserved figures are dressed in knee-length kilts with triangular front-pieces, which are fastened around their waist by belts. Both sons wear short wigs and broad *wesekh*-collars. In their hands they carry a fowl (most probably a goose) in front of their bodies. With their left hand, they hold the fowl by the neck and with their right by its wings. The figure of the second son is executed more carefully, as more attention was paid to the details (namely ringlets of the wig, division of the collar into rows of beads and drapery of the kilt). Generally, the relief is of inferior quality indicating either its dating to the late Old Kingdom to the First Intermediate Period or its origin in a provincial cemetery. The relief was originally coloured. Remains of red pigment may be detected on the exposed body parts. The bearers are named (from right to left) as “his son whom he loves, Tjemeru(r)” (Text 1), “his son whom he loves Mui” (Text 2) and “his son ...” (Text 3). The readings of the names are tentative. Tjemeru(r) was with all probability preceded by another son (or sons), as he was not titled “his oldest son”.

Text 1:

s3=f mry=f tmrwr (?)

his son whom he loves, Tjemeru(r)

Text 2:

s3=f mry=f mwj (?)

his son whom he loves, Mui (?)

Text 3:

s3=f ...

his son...

Literature:

Unpublished.

No. 3

Fragment of a block statue

Black granite; d. 16 cm

New Kingdom, Ramesside Period (ca. 1295–1186 BCE)

Egypt

Inv. No. P 15015

The present fragment captures the part between the right shoulder and the right knee and a left hand placed over the knee. The side of the statue is inscribed with four incomplete columns of incised hieroglyphic text (Text 1), namely an offering formula. The name of the owner of the statue was in all probability inscribed at the end of the fourth column of the text. Another inscription is preserved between the fingers and the shoulder. It represents a cartouche (Text 2) crowned with a double-feather crown. The cartouche, with all probability, contains the name of Ramses II.

The fragment of a cubic statue dates to the Ramesside Period. The cubic statue represented a stylized depiction of a dignitary in a squatting posture and crossed arms. During the New Kingdom, block statues became the most common type of statues for non-royal individuals placed in temples. The present fragment originated from a statue which belonged to the sub-type of cubic statues representing an official with a sistrum or a small statue (now lost) (Schulz 2011).

Text 1:

ḥtp dj nsw ...

A boon, which the King gives...

dj=f ḥtp ḥr ...

he gives offerings on ...

ḥꜥ m ...

... descend to ...

n k3 n ...

for the ka of ...

Text 2:

(mry-jmn rꜥ-ms-sw) | (?)

(Meriamon Ramesse) | (?)

Literature:

Unpublished.

No. 4

Fragment of a shabti

Serpentine; h. 12.9 cm, w. 8.1 cm, d. 5.7 cm

New Kingdom (ca. 1550–1069 BCE)

Egypt

Inv. No. P 15016

The upper part of a large shabti made of serpentine is of a superb quality. Only the upper part of the shabti is preserved with the right part of the head missing. It wears a tripartite wig, the facial features are carefully carved, the ears stick out over the wig and the face is beardless. Only the hands are shown, the left crossed over the right. The shabti belongs to Schneider's Type V-C (wig 17; hands 30; without implements, bars or amulets; classification according to Schneider 1977). It is not possible to say if the lower part of the shabti was inscribed.

Shabtis were figurines which, since the Middle Kingdom, formed part of the funerary equipment and were meant to be a replacement for their owner in performing the duties he or she was obliged in the afterlife.

Literature:

Unpublished.

No. 5

Bust of a ram

Limestone, polychromy; h. 17 cm, diameter 16 cm

New Kingdom (ca. 1550–1069 BCE)

Egypt

Inv. No. P 15014

The object is carved from a single block of limestone. The surface is decorated with polychromy: the large curving horns are decorated in black, while the mane and face are yellow; details (e.g. strips of the mane, or the eyes) are in black. The ears and eyes

are depicted precisely and three-dimensionally. The ram's chin has a short beard. The space between the beard and the neck is filled with a supporting block. The piece is of an extraordinary quality of workmanship.

Busts of rams are not infrequently encountered in Egyptian archaeology. They represent Amun-Ra in his aspect of the solar god and seem to have formed parts of statuary compositions such as the Ramesside sculpture of Servant in the Place of Truth, Penmerneb, now kept in the collections of the Egyptian Museum in Turin. Another well-known parallel is the bust of a ram placed on an inscribed pedestal from the collections of Kunsthistorisches Museum, Vienna (Inv. No. 1029; Satzinger 1987: 75).

Literature:

Onderka – Vrtal *et al.* 2014: 102.

No. 6

Fragment of a yellow coffin

Wood, polychromy, gesso; h. 29 cm, w. 20 cm

Third Intermediate Period, 21st Dynasty (1078–945 BCE)

Egypt, Western Thebes (?)

Inv. No. P 15011

The fragment of a yellow type coffin comes from the casket's right shoulder area. The casket was decorated on both the inside and outside. The interior decoration was oriented horizontally and was placed on a dark red background, while the outer was oriented vertically and was on yellow background. The preserved part of the decoration on the outside may be divided into three parts: the right bottom part captures a scene taking place in a sanctuary having the form of a baldachin, the roof of which is decorated with *uraei*. Under the *uraei* is a panel with the depiction of the winged sun disc. Only a minor part of the scene under the baldachin is preserved. It is dominated by the ram with a crown, consisting of loosely spiralling horns (of the species *Ovis palaeoegyptiaca*), a sun disc and *uraei*, reclining on a pedestal. On the pedestal in front of the ram is a *uraeus* with an *atef*-crown. The reclining ram is captioned as "the great god" (Text 1). In front of the ram stands a demon in the form of a mummified human body with a head of a snake with an Osirian beard and crowned with a *maat*-feather. The baldachin is supported by *djed*-pillar-shaped columns. To the left of the above-described scene two columns of texts (Text 2) are preserved that originally described another mythological scene. The text represents an extensive epithet of the deceased buried in the coffin mentioning the goddess Nephthys. However, the name of the deceased does not follow the epithet. The third part is a rim frieze consisting of *uraei* and *maat*-feathers. The interior decoration is much simpler. It shows the upper part of a striding ram with loosely spiralling horns standing in front of a round offering table loaded with a covered basket. Above the back of the ram, there is a depiction of the *udjat*-eye.

Text 1:

ntr-ꜥ3

The Great God.

Text 2:

jm3h.y hr nb.t-hw.t sn.t ntr jr.t r^c hnw.t pr nfr hnty.t pr md3t dj=s htpw df3w n wsjr

Revered before Nephthys, the divine sister, Eye of Ra, Mistress of the Embalming Place, foremost of the House of Books, who gives offerings and nutrition to the Osiris...

Literature:

Unpublished.

No. 7

Fragment of a yellow coffin

Wood, polychromy, gesso, mud plaster; 45 x 22 cm, th. 5 cm

Third Intermediate Period (1069–715 BCE)

Egypt, Western Thebes (?)

Inv. No. P 15012

The fragment of a yellow coffin comes from the casket's right shoulder area. The casket was decorated on both the inside and outside. The decoration was applied on a yellow background. The fine modelling of the coffin was achieved through mud plastering. The exterior decoration was oriented horizontally, while the interior one was oriented vertically.

The outer decoration was applied on a refining layer. The refining layer is badly damaged and only sections of the original decoration are preserved. The top of the decoration consisted of a frieze of alternating *uraei* and *maat*-feathers. The fragment captures remains of two adjacent scenes, in which seated Osiris is approached by the dead. To the right Osiris is seated in front of an offering table. Between the god and the offering table, the *imiut*-fetish is placed. Behind the table was originally a figure of the deceased, who based on the inscription above the offering table (Text 3), possibly was a *wab*-priest. Osiris depicted with the sun disc on his head, is identified as "the great god, Lord of Sky" (Text 2). Behind the figure of Osiris two columns of text are preserved (Text 3). The first column contains the name of Osiris; the second column the sign *šm^c* (for *šm^cyt* or *šm^cw*). Further to the left a badly preserved figure of Osiris (the place where one would expect the offering table to be but is not preserved) and a standing figure of a mummified deceased are depicted. Behind the deceased is a *djed*-pillar-shaped column. The hieroglyphic signs filling in the blank spaces are difficult to read.

The inner decoration shows a procession of three mummiform gods (or demons). The gods are dressed in close-fitting shrouds tied up with ribbons; they wear *wesekh*-collars around their necks. The first and the last gods have human heads, while the middle one has a *maat*-feather instead of a head. Above their heads, the lower part of a single line of text is placed (Text 1).

Text 1:

n[tr] [?] [pr:]y m ...

The Great God who comes forth in...

Text 2:

ntr ʕ3, nb pt ...

The Great God, Lord of Sky ...

Text 3:

wsjr w3b ...

Osiris, the wab-priest ...

Literature:

Unpublished.

No. 8

Statuette of Sekhmet or Wadjyt

Bronze; h. 19.2 cm, w. 5.2 cm, d. 9.4 cm

Late Period (715–332 BCE)

Egypt

Inv. No. P 15017

This bronze figure depicts the goddess Sekhmet or Wadjyt seated on a chair. The goddess is portrayed with a human body and the head of a lioness. She is crowned with a sun disc fronted by a *uraeus*. Her mane and tripartite wig are decorated through incisions. Her arms are placed alongside her body with hands resting on her thighs. The right hand is stretched and the palm touches the knee, while the left hand is clenched in a fist. The details and decorations of the chair are incised. The back of the cushion is decorated with papyrus and lotus flowers; the back of the chair with an *udjat*-eye. There is negative space left between the legs and the chair. The statue was originally embedded into a stand. The statuette is hollowed and the core material is not left inside.

Bronze statuettes represent votive offerings brought to the temples of gods, especially during the Late and Greco-Roman Periods.

Literature:

Unpublished.

No. 9

Statuette of Anubis

Bronze (possibly gilded); h. 12 cm

Late Period (715–332 BCE)

Egypt

Inv. No. P 15019

The statuette represents the god Anubis. The god is shown with a head of a jackal and a body of a human male. The statuette is broken and the legs from the ankles down are missing. Anubis is dressed in a triangular pleated kilt and wears a *wesekh*-collar. The left leg is put forward, as is the rule in Egyptian canon. His right arm hangs at his side; his hand clenched into a fist. His left arm is bent at the elbow. There are remains of what

most likely was a *was*-sceptre inserted in a drilled hole in the left hand. In his right hand he possibly held a *sekhem*-staff.

Literature:

Unpublished.

No. 10

Statue of an ibis

Egyptian alabaster, bronze, wood; h. 16.1 cm, w. 7.0 cm, d. 17.4 cm

Late Period (715–332 BCE)

Egypt

Inv. No. P 15018

The composite statue of a sacred ibis consists of a body comprised of Egyptian alabaster; the head with the beak, tail and legs made of bronze, and a stand of wood. The eyes are inlaid with what appears to be a semi-precious (?) stone. The ibis is shown half seated and possesses elegant proportions. The body of the ibis is cracked. The ibis was a sacred animal of Thot.

Literature:

Unpublished.

No. 11

Fragment of a relief

Sandstone; h. 37 cm, w. 30 cm, d. 5 cm

Ptolemaic Period (332–30 BCE)

Upper Egypt

Inv. No. P 15010

The sandstone relief block captures the upper part of the figure of the god Osiris. The god is dressed in a close-fitting mummiform shroud. The garment follows the shape of Osiris' bent arms. In his left hand he holds the *heqa*-scepter, in his right the *nekhekh*-flagellum. He wears an *atef*-crown, consisting of the White Crown topped with a sun disc, surrounded by two ostrich feathers and fronted by the loosely spiralling horns (of the species *Ovis palaeoaegyptiaca*). Based on the proportions, shape of the face and the composition of the *atef*-crown, the piece likely originated from a temple dated to the Ptolemaic Period. The fragment likely comes from a Ptolemaic temple in Upper Egypt.

Literature:

Unpublished.

No. 12

Situla

Bronze; h. 15.7 cm, max diameter 5.9 cm

Roman Period (30 BCE – 395 CE)

Egypt

Inv. No. P 15020

A situla is a bucket-shaped ritual vessel usually elaborately decorated on the exterior. The outer decoration of the situla is divided into three registers. The upper narrow register located under the rim of the vessel depicts a winged scarab surrounded by two barks. The middle register shows a worshipper approaching a procession of gods with ithyphallic Amun or Min at the front, followed by Isis, Horus, Nephthys, Sekhmet, and Nefertem. All divinities behind Amun/Min hold staffs. The bottom tip of the situla (lowermost register) is decorated with a lotus flower. Between the worshipper and the procession is a round offering table; behind Amun/Min is another one. The situla was cast from bronze. Its current handle is most likely of modern dating. The situlae were used to bring Nile water or milk as offerings in the cult of many Egyptian deities.

Literature:

Unpublished.

No. 13

Face from a mummy mask

Stucco; h. 14.0 cm, w. 11.3 cm, d. 5.8 cm

Roman Period (30–395 AD)

Egypt

Inv. No. P 15013

The face from a mummy mask is made of stucco. The surfaces are extensively damaged and the nose is broken-off. The hair, eyebrows and eyes are painted black. Only a limited number of individual features are detectable. It seems to portray either a woman or a young man. Based on the hairstyle, a high fringe resting on the forehead, a male owner is more likely.

Literature:

Unpublished.

Conclusion

In his collecting activities, Jaroslav Šejnoha followed the tradition of the Czechoslovak diplomatic circles in Egypt. However, the collection he assembled differs from those of his predecessors. Šejnoha's artistic eye is clearly apparent in the selection of the pieces. Many of the objects do not possess, or appear to show, a parallel in the public collections of the Czech Republic, which makes them especially valuable additions to the museum's collection. Chronologically, the thirteen objects from Šejnoha's collection span four millennia of Egypt's pharaonic history – from the Naqada II Period to the Roman Period. The variety of Šejnoha's collection is almost just as wide in regards to typology, material and iconographic topics.

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Pl. 1



Pl. 2



Pl. 3a



Pl. 3b



Pl. 3c



Pl. 4a



Pl. 4b



Pl. 5

Pl. 6a



Pl. 6b



Pl. 7a



Pl. 7b





Pl. 8a



Pl. 8b



Pl. 9a



Pl. 9b



Pl. 10



Pl. 11



Pl. 12a



Pl. 12b



Pl. 13