

PHOTOGRAPHS BY VĚRA ŠTOVÍČKOVÁ-HEROLDOVÁ IN THE NÁPRSTEK MUSEUM COLLECTIONS

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ABSTRACT: The article presents the photographic collection of Věra Štovičková-Heroldová held at the National Museum – Náprstek Museum of Asian, African and American Cultures in Prague, with particular attention to its technical, thematic, and research significance within the context of the museum's broader collections. The collection consists primarily of photographs taken in the 1960s across Africa and the Middle East, where Štovičková-Heroldová worked as a foreign correspondent for the Czechoslovak Radio. Her images provide a unique visual record of the decolonisation process, major political events in the regions during that period, and everyday life as it unfolded in these rapidly changing societies.

KEYWORDS: Věra Štovičková-Heroldová (1930–2015) – Czechoslovak Radio – photojournalism – Náprstek Museum – Africa – photographic collection

Introduction

The journalist and translator Věra Štovičková-Heroldová (1930–2015) [Pl. 1] is best-known in the Czech Republic for her role in radio broadcasting during the Warsaw Pact invasion of Czechoslovakia in August 1968. During the period of Normalisation (1969–1989), following her dismissal from Czechoslovak Radio, she briefly worked at the Náprstek Museum. In 1994, she donated her extensive photographic archive, comprising photographs taken during the 1960s in Africa and the Middle East while she was working as a foreign correspondent for Czechoslovak Radio to the Náprstek Museum.

Within the context of the Náprstek Museum's photographic collection, the photographic set of Věra Štovičková-Heroldová is exceptional for several reasons; it is amongst the six largest collections from a single donor.² It represents the most extensive collection by a female photographer. Its geographical focus is also rather uncommon within the context of the museum's holdings. Some countries, e.g., Burundi, Jordan, and Kuwait, are in the Photographic Collection of the Náprstek Museum represented exclusively by images taken by Štovičková-Heroldová, while sets of photographs from other countries, including Congo-Brazzaville, Guinea-Conakry, Yemen, Madagascar, Israel, Lebanon, Ethiopia, Somalia, Syria, and Algeria, are dominated by the images taken by her.

The aim of this study is to examine the photographic collection of Věra Štovičková-Heroldová within the Náprstek Museum's photographic holdings and to evaluate it from both technical and content perspective. The results of these analyses shall serve as a starting point for further, more detailed examination.

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² Šejbl 2019, p. 73.

Sources and methodology

The main source for the research were the photographs themselves along with respective documentation. Digitised photographs were used for classification and detailed study. Statistical tools were applied to the revised and supplemented data from the collection database for statistical evaluation of the entire set.

From a technical point of view, the starting point was the division of photographic material according to the sequence of creation and transmission of image information.³ Attention was paid to the author's use of photographs in published reportage books. The thematic classification is based on a list of photographic motifs proposed by the National Library of Norway.⁴

Věra Štovičková-Heroldová published four books of reportage from her travels to Africa.⁵ An interesting insight into her life was provided by her autobiography, published in 2009. In the book, she revisits her youth, her work in the Czechoslovak Radio, the difficult situation during the period of the so-called Normalisation, and her life and activities after 1989.⁶

Věra Štovičková-Heroldová's personal archive is stored in the Czech Radio Archive. It contains mainly texts of reports, radio and television programmes, newspaper articles, and correspondence. It is accessible to researchers and is equipped with an inventory.⁷ Other sources of information about Věra Štovičková-Heroldová's activities can be found in certain works dealing with international relations and the role of radio broadcasting in shaping them. References about her can be found in two books devoted to international relations between Czechoslovakia and African countries.⁸ However, these references are only marginal. The historian Rosamund Johnston has examined the personality and journalistic activities of Věra Štovičková-Heroldová in a political and cultural context.⁹

Biography

Věra Štovičková was born on 3 November 1930, in Prague. Her father, a trained carpenter, worked as a driver and her mother was a maid.¹⁰ Her parents did not expect their daughter to have an exceptional career and education, but they were convinced by her interests in literature and foreign languages and allowed her to study at a grammar school.

Her collaboration with the Czechoslovak Radio started whilst she was still at a high school, initially helping in the radio library.¹¹ After graduating in 1949, she was offered a full-time job at the radio in the news editorial office. Her supervisor was journalist František Gel (1901–1972).¹² He taught Štovičková the principles of journalism, and she remembered his influence even years later.¹³

³ Wittlich et al. 2017, p. 15.

⁴ Baudisch 2013, p. 63.

⁵ *Africké perokresby* [African Pen Drawings], Štovičková 1960; *Afrika rok jedna* [Africa Year One], Štovičková 1963; *Bouře nad rovníkem* [Storm over the Equator], Štovičková 1967a; *Prostor pro naději* [Space for Hope], Štovičková 1967b. Štovičková-Heroldová 2009

⁶ Tanclová 2023.

⁷ Zídek 2006; Zídek and Sieber 2007.

⁸ Johnston 2024a; Johnston 2024b.

⁹ Štovičková-Heroldová 2009, p. 8.

¹⁰ Štovičková-Heroldová 2009, p. 19.

¹¹ František Gel (real name František Feigel) was a newspaper reporter who began working in radio after World War II. As a reporter, he covered the Nuremberg trials of Nazi war criminals. After the communist coup, his activities were restricted for political reasons. See Ješutová 2001, pp. 42–43.

¹² Štovičková-Heroldová 2009, p. 21.

Her language skills in French, Russian, and English along with her dedication soon led her to the foreign news department. In 1956, Štovičková was sent on an internship to Polish Radio in Warsaw. After her return, she became involved in preparing foreign broadcast reports from French-speaking African countries. In 1958, she briefly visited Africa. When Czechoslovak Radio was looking for a suitable candidate for the position of permanent reporter in Africa, she applied for the job. Although the radio management believed that a male reporter would be a more suitable candidate, Štovičková ultimately became the first female foreign correspondent.¹⁴

During the period of ongoing decolonisation in Africa and the emergence of new countries, Štovičková's task was to document current events, but she was also interested in the everyday life of the local population. She spent almost two years in Guinea-Conakry. She lived in the capital city, from where she travelled to the countryside and neighbouring West African countries to report on events happening there. In 1962, with the expansion of the Czechoslovak Airlines' flight network, she travelled from Czechoslovakia as needed for shorter stays to places where things worth reporting were taking place.¹⁵ She visited East, Central, North, and West Africa, as well as the Middle East.

During the Prague Spring of 1968, she returned to Prague from Libya and actively participated in broadcast contents supporting democratic reforms. After the Warsaw Pact Invasion of August 1968, she joined the anti-occupation broadcasting. As a result of her involvement, she was dismissed from the Czechoslovak Radio in 1970.¹⁶ Between 1970 and 1973, she worked at the Náprstek Museum.¹⁷ Amongst other duties, she was involved in processing the museum's photographic collections.¹⁸ It was also here that she met her second husband, the Indologist and Africanist Erich Herold (1928–1988).¹⁹

Věra Štovičková-Heroldová began working as a translator from French and English. Due to political persecution, her translations had to be published under the names of her friends and colleagues from the Náprstek Museum.²⁰ With the process of the so-called Normalisation in progress, Štovičková-Heroldová also had to leave the Náprstek Museum. The only job available to her was at the Central Warehouses of the City of Prague. She worked there until 1989. Following the Velvet Revolution of November 1989, Štovičková-Heroldová declined an offer to return to Czechoslovak Radio and devoted herself to the work of a translator. She also published a book on African art, which she had prepared with her late husband.²¹

¹⁴ Štovičková-Heroldová 2009, p. 50.

¹⁵ Johnston 2024b, p. 143.

¹⁶ Tanclová 2023, p. 3.

¹⁷ Woitschová 2023, p. 514.

¹⁸ Štovičková-Heroldová 2009, p. 112.

¹⁹ Erich Herold was appointed director of the Náprstek Museum in 1959 and served in this position from 1964 to 1970; Woitschová 2023, p. 253. After 1968, he faced persecution and was only able to remain at the museum as a regular curator thanks to the intercession of friends. He managed the Indian collection and, from the mid-1960s onwards, took an interest in African art. See Woitschová 2023, pp. 247–248.

²⁰ For example, in the first edition of James Frazer's *The Golden Bough*, the translator was listed as the Japanologist Libuše Boháčková (1927–1994); Frazer 1977. In the first edition after 1989, the actual translators, Věra Štovičková-Heroldová and Erich Herold, are listed; Frazer 1994.

²¹ Štovičková-Heroldová and Herold 1994.

Radio reporter and photographer

Thanks to her profession as a radio reporter, Věra Štovičková-Heroldová focused on gathering information about events in the countries she visited. She passed this information on to the public in former Czechoslovakia through short and longer broadcasting reports. She either sent her reports recorded on tape by airmail or by ship or, in the case of current and breaking news, as text messages by telegraph or telex.²² She focused primarily on political events, but also covered local culture, music, traditions, and everyday life. She also participated in the preparation of programmes for Czechoslovak Television and published articles in various magazines.²³

Her views on Africa and the Middle East were shaped by her political opinions and personal experiences. At the end of the 1940s, she joined the Communist Party of Czechoslovakia. She took part in promoting the regime in line with the prescribed directives. Later, as a foreign correspondent in Africa, she had considerable freedom in her work, as these were areas that were on the margins of interest to state and party structures, and there was no uniform official line on how and what to write about.²⁴

As Štovičková-Heroldová herself later stated, she drew her first information about Africa from travelogues from the colonial era.²⁵ Later, she gathered information first-hand, directly in the field and from local residents. She believed that to report objectively on a country, a journalist must spend time living there and work as a local.²⁶

She worked in Africa at a time of major political changes. Former colonies were gaining independence, new states were being created, and the countries of the Western and Eastern Blocs were competing for influence. At that time, Czechoslovakia, similarly to other countries, was just beginning to establish diplomatic contacts. Štovičková-Heroldová visited countries that had not yet established official diplomatic relations with Czechoslovakia. Her reports and dispatches therefore served as the only available source of information not only for the public, but also for state institutions.²⁷

As a woman, she was an exceptional presence in the profession of foreign correspondents. She remembered that, although she applied immediately, the editors spent three months looking for a suitable male candidate for the foreign correspondent post in Africa. She also noted that she had to sacrifice her personal life for her profession and adapt to the male-dominated world of foreign reporting.

Although Štovičková-Heroldová was best known for her audio and written reporting, she also turned to photography as a way to document her journeys, using the camera to preserve the visual impressions and character of the places she visited. She recalled her first stay in Guinea-Conakry:

When I first arrived in Conakry shortly after the declaration of independence in the spring of 1959, and stayed only briefly, I had the overwhelming feeling of standing in a gallery before a vivid canvas – one I needed to fix in my memory quickly and forever. Conakry fascinated and stirred me. The nights felt unnecessarily long, and during the day I pushed through heat and dust, roaming the streets without rest, camera and note-

²² Štovičková-Heroldová 2009, p. 54.

²³ Among others: *Tvorba* [Creation], *Kulturní tvorba* [Cultural Creation], *Československý novinář* [Czechoslovak Journalist], *Smena na nedělu* [Sunday Shift], *Reportér* [Reporter], *Československý rozhlas* [Czechoslovak Radio].

²⁴ Johnston 2024b, p. 142.

²⁵ Štovičková-Heroldová 2009, p. 54.

²⁶ Štovičková 1963, p. 14.

²⁷ Johnston 2024b, p. 142.

book in hand. Yet even as I absorbed every detail, I sensed that what unfolded before me was only a fleeting surface, a passing image of the city. Behind it lay real life – alive, complex, and inaccessible, still hidden from me...²⁸ (Štovičková 1963, p. 13).

Štovičková-Heroldová rarely referred to her own photography in her published books, magazine articles, or radio reports. One notable exception is a retrospective piece on her visit to Yemen, published in January 1969. In this article, she presented and reflected on selected photographs from Yemen, sharing her impressions of the country's architecture, inhabitants, and way of life with the reader. The text is accompanied by a reproduction of one of her photographs, depicting a village in the Yemeni mountains.²⁹

In the article, Štovičková-Heroldová provides insight into how she processed her photographic materials and her personal relationship to them:

Catching the flu once a year, just as the frost begins seeping in through the windows, can feel like a small blessing. First comes a fever-breaking drink and hot tea; then, as strength slowly returns, one can settle on the carpet and sink into the forgotten contents of drawers that would otherwise never be opened. Some papers go to the wastebasket, others to the library; negatives slip into envelopes, and photographs finally find their place on clean white sheets. It is a final sorting of the remnants of each great journey – and of memories, before they give way to new ones. I sift through the photographs from Yemen with a tenderness we seldom feel toward objects. Yemen is not a place one visits often, and it is almost certain that I will never return.³⁰

She used reproductions of her photographs to illustrate her articles in magazines and various publications. They also appeared in television programmes, as demonstrated by the script for a broadcast about Guinea-Conakry, in which editor Vladimír Tosek (1919–1987) interviewed Štovičková-Heroldová. During the programme, 22 of her photographs were shown in the television studio while the author provided commentary. According to the script, the images were displayed on stands as large-format prints.³¹

Štovičková-Heroldová sometimes mentioned being inspired by the photographs of other photographers. When visiting a Maasai village in Kenya, she mentioned the photographs of travellers Jiří Hanzelka (1920–2003) and Miroslav Zikmund (1919–2021),³² and when visiting the Menengai Crater, she mentions the photographs of Erich Tylínek (1908–1991), a hockey player and photographer who focused on photographing animals.³³

Photographic collection

In 1994, Věra Štovičková-Heroldová donated her photographic collection to the Náprstek Museum. The collection includes photographic negatives and slides, accompanied by documentation in the form of preview photographs. The negatives and slides were catalogued in the Náprstek Museum's Ethnographic Photography Collection under 1,859 inventory numbers. Of these,

²⁸ Štovičková 1963, p. 13.

²⁹ Negative, currently Inv. No. As I 6402.

³⁰ Štovičková 1969, p. 20.

³¹ Archiv ČRo [Archive of the Czechoslovak/Czech Radio], fund Štovičková-Heroldová Věra, kt. 4.

³² Štovičková 1967, p. 61.

³³ Štovičková 1967, p. 40.

401 entries contain multiple images (ranging from 2 to 9) recorded under a single number, bringing the total number of individual images to 2,491.

All images are on a plastic base. The most common format is 60 × 60 mm film (1,787 images), with a smaller portion on 35 mm film (704 images). Most of the images are black and white (2,049), while 442 are in colour. The films have been cut into individual frames, with each inventory number corresponding to one or more frames. The vast majority are photographic negatives, with only 12 slides in total.

The documentation consists of photographs glued onto A4 sheets of cardboard. In most cases, these are contact copies. Individual photographs are marked with a three-digit numerical code (e.g., 13*3*). The documentation comprises a total of 364 sheets and 4 loose photographs. Altogether 349 sheets are marked with the numerical interval of the glued photographs, 15 sheets are unmarked. In total, the documentation contains 2,351 images, whilst for another 43, the preview photographs are missing and only text is written on the sheet [Pl. 2].

According to the sequence of photographic material in the creation and transmission of photographic images, negatives, and slides constitute primary photographic images.³⁴ They were taken directly in the field and thus contain the original image information. Preview photographs represent secondary photographic images and may therefore have been edited. The role of preview photographs is crucial, especially in cases where the source negative was not entered into the collection.

Most of the photographs on the sheets are noted by the inventory number under which they were entered into the photographic collection. A total of 1,953 documentary photographs can thus be assigned to a negative or slide registered in the ethnographic photographic collection. The others usually have a note saying ‘negative missing’ or ‘discarded’. We can also find several postcards amongst them. Of the images not included in the collection, 22 are missing preview photos, and the only information we have about them is a text note.

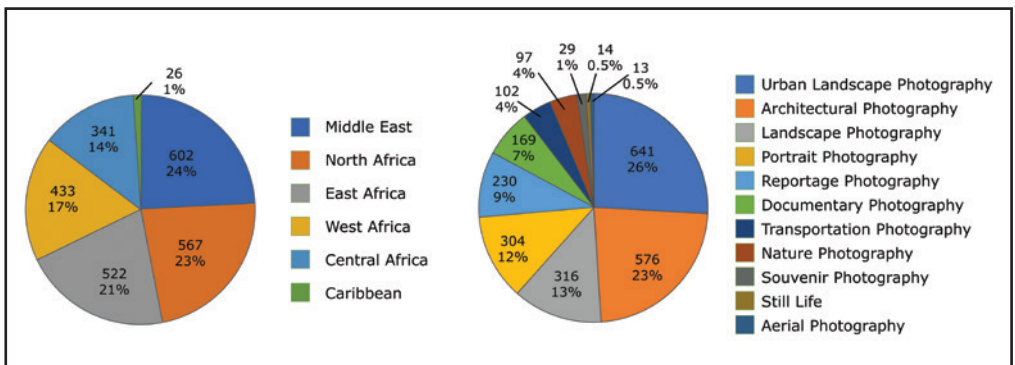


Fig. 1. Representation of images by region and thematic group.

Geographically, the photographs represent countries in West, Central, East, and North Africa, as well as in the Middle East [Fig. 1]. A smaller set was taken in Cuba. In terms of numbers, the most represented countries are Guinea-Conakry (282 photographs), Kongo-Kinshasa (239 photographs), Algeria (196 photographs), and Madagascar (183 photographs). A total of 28 countries are represented in the collection [Fig. 2].

³⁴ Wittlich et al. 2017, p. 15.

Thematically, most of the images are photographs of urban landscapes (27 %), photographs of architecture (23 %), landscape photographs (12 %), and portrait photographs (12 %). Less represented are reportage photographs, documentary photographs, nature photographs, transportation photographs, souvenir photographs, still life, and aerial photographs [Fig. 1].



Fig. 2. Number of images by country.

West Africa

The West African region is represented mainly by photographs from Guinea-Conakry, where Věra Štovičková-Heroldová lived between 1960 and 1962 as a permanent reporter for Czechoslovak Radio. Of the 282 negatives, 101 were taken in the capital city of Conakry. Other locations include Kissidougou, Labé, Kankan, Sérédou, Macenta, Siguiiri, and Niaya.

Thematically, reportage photographs predominate. One set captures the visit of Leonid Brezhnev (1906–1982), Chairman of the Presidium of the USSR, to Guinea-Conakry in 1961. The photographs show Brezhnev being welcomed by president of Guinea-Conakry Ahmed Sékou Touré (1922–1984) at Kissidougou airport but the main focus was on the music and dance performances organised in honor of the visit. These differ from official photographs, such as those taken by the TASS agency, which show Brezhnev being welcomed at the airport, driving through the city, meeting local residents, and negotiating with Sékou Touré, but the accompanying cultural programme is missing here [Pl. 3].³⁵ Another set of photos captures the May Day celebrations in Conakry in 1961, with festivities and a parade.

³⁵ For example, a collection of photographs by Alexei Stuzhin from the TASS agency, available online in the Mary Evans Picture Library photo database. See Mary Evans Picture Library, *undated*.

The portrait photographs from Guinea-Conakry are particularly remarkable. Štovičková-Heroldová captured the local people she encountered in a spontaneous and informal manner. Her subjects pose naturally within their everyday surroundings, and some of the images verge on street photography. The collection includes both individual and group portraits depicting children, women and girls, street craftsmen, and local dignitaries. From an ethnological perspective, the interplay between traditional and modern clothing is especially noteworthy [Pl. 4].

The documentary photographs capture everyday activities that Štovičková-Heroldová observed, such as rice cultivation, logging, house construction, and gold and diamond mining. Her photographs of architecture and urban landscapes reflect an effort to document both modern and traditional buildings, as well as the vibrancy of street life, particularly in the capital city of Conakry.

The landscape photographs depict notable features of the coastline and inland scenery, including mountains and river rapids. Her nature photographs focus primarily on plant life – such as cinchona, coffee, cassia, hibiscus, and plumeria – representing some of the region's typical cultivated and wild flora. The animal world is represented by a striking image of a termite mound.

Photographs of transport from Guinea-Conakry mainly feature various forms of watercraft, from traditional dugout canoes to modern motorboats. Particularly interesting are the souvenir photographs showing Štovičková-Heroldová herself at work – interviewing local residents, taking notes, and making field recordings [Pl. 5].

The authorship of the photographs showing Štovičková-Heroldová engaged in various activities remains unknown. These images were likely taken with her camera by someone nearby – possibly other Czechoslovak journalists present at the scene. Contemporary reports indicate that several newspaper, radio, and television correspondents were assigned to cover certain events, which supports this assumption.³⁶

Sixty-six photographs come from Ghana, mainly from the cities of Kumasi and Accra. Thematically, documentary photography and architectural photography predominate. The documentary photographs depict cocoa processing, fabric production, teak wood processing, and diamond mining. Cocoa was in particular an important export commodity for Ghana, which was also imported in large quantities to Czechoslovakia since 1961.³⁷ The architectural photographs mainly depict buildings from the colonial period in Cape Coast, Kumasi, Elmina, and Accra [Pl. 6].

The landscape photographs were taken exclusively along the coast. The urban scenes are complemented by architectural shots capturing the streets of Accra and Sekondi-Takoradi in the western region of the country. The portraits depict local residents, including women at the market, a soldier, the chief of the town of Bonwire, a cocoa farmer, and a woman with children working at diamond mines. Two photographs document modes of transportation – a Ghanaian airline plane and freight cars on the railway. The reportage photograph portrays musicians performing at a festival.

Sierra Leone is represented by 41 photographs. Thematically, photographs of urban landscapes and architecture in Freetown predominate. A set of reportage photographs captures the declaration of independence of Sierra Leone on 27 April 1961. The declaration of independence took place at the stadium in Brookefields. The photographs show the opening military parade

³⁶ Television editor Ivan Cíkl (1929–2015) recalled: 'Never before had so many Czechoslovak journalists gathered at the equator as during the celebrations of Kenya's independence. There were seven of us in total.' Czech Radio Archive [Archive of the Czechoslovak/Czech Radio], fund Štovičková Věra, box no. 4, script for the television programme 'Nad mapou světa: Vysočina na rovníku. II. Část Na začátku cesty' [Above the World Map: Highlands on the Equator. Part II. At the Beginning of the Journey], broadcasted on 26 March 1964.

³⁷ Zídek and Sieber, p. 70.

and spectators [Pl. 7]. Documentary photographs depict preparations for a traditional masked dance. Portrait photographs depict masked dancers [Pl. 8] and a local family. Transportation photographs show a British double-decker bus from the era of British rule on the streets of Freetown.

There are 29 photographs from Nigeria. These are mainly photographs of the urban landscape and architecture of the city of Lagos. Small houses in the slums contrast with modern high-rise buildings and villas. Three photographs show a cargo boat loaded with wood.

The photographs from Mali have a similar focus. They depict a modern Grand Hotel in Bamako and a small clay mosque in Sudano-Sahelian architectural style [Pl. 9]. The landscape photographs show the rocky riverbed of the Niger River. Five photographs from Côte d'Ivoire also focus on urban landscapes and architecture. In addition to two panoramic views of Abidjan, they depict the Abidjan World War I & II Memorial located in Treichville neighbourhood of Abidjan and modern architecture.

Central Africa

Most of the photographs from Central Africa are from Congo-Kinshasa. The collection of 239 photographs is thematically diverse and came from the two visits in 1964 and 1967. Photographs of urban landscapes show life on the streets of Kinshasa, while photographs of architecture show selected buildings, mainly modern ones. There are also photographs of several monuments.

In July 1964, Věra Štovičková-Heroldová photographed a public rally held in Kinshasa by Moïse Tshombe, shortly after he was appointed prime minister following the suppression of the rebellion in the eastern part of the country. The gathering included allegorical scenes depicting traditional life and the struggle against colonial domination. During her second visit, her main focus was the fourth conference of the Organisation of African Unity (OAU), held from 11 to 14 September 1967. By that time, Joseph-Désiré Mobutu had already been in power for three years. He appears in several photographs welcoming the conference delegates [Pl. 10]. A series of reportage photographs from 1967 also documents the damage in the streets of Kinshasa following a storm and strong winds.

The landscape photographs focus both on the natural savannah and on areas of Katanga Province marked by non-ferrous metal mining. This southern region, rich in mineral resources, declared independence between 1960 and 1963 with support from Belgium, which sought to protect the interests of its mining companies. The secession triggered unrest and ultimately led to UN intervention.

The documentary photographs show the process of mining and processing mineral resources. The portrait photographs mainly depict miners. The nature photographs include several detailed shots of termite mounds in the savannah. The photographs of transportation depict not only cars and trains, but also bicycles. The genre of still life is approached by details of souvenirs in the form of traditional masks sold at the market.

In the set of 58 photographs from Burundi, most were taken in Bujumbura and are predominantly portraits. Alongside images of everyday people, the series also includes photographs of the politician Valentin Bankumuhari (1927–2006), his wife, and their children [Pl. 11]. Bankumuhari was a prominent figure in Burundi's early independence period: as a member of the Union pour le Progrès national (UPRONA), he belonged to the generation of nationalist leaders who guided the country from colonial rule to independence, held key parliamentary positions,

and remained closely associated with Louis Rwagasore, Burundi's revered independence leader. He played an important stabilising political role in the years preceding the 1965 crisis. The photographs of the urban landscape capture life on the streets of Bujumbura. The architectural photographs focus primarily on modern buildings.

The collection of 44 photographs from Congo-Brazzaville contains images from Brazzaville and its surroundings. It includes both images of the urban landscape from the city streets and images of the surrounding countryside, especially the Congo River. Of particular interest is the collection of documentary photographs from the Poto Poto painting school. Images of painters at work are complemented by still lifes featuring their works [Pl. 12].

The Poto-Poto art movement, founded in Brazzaville in the 1940s, was one of the first modern art schools in Central Africa and helped establish an autonomous African artistic style independent of European colonial models. Its work is characterised by stylised elongated figures, vivid colours, and narrative compositions drawing on both urban life and traditional culture. Through international exhibitions and the achievements of its prominent artists, the Poto-Poto school influenced generations of Congolese painters and contributed significantly to the global recognition of modern African art.³⁸

Architectural photographs are only marginally represented. Photographs of traditional fishing boats can be classified under the thematic group of transportation photography. Portraits are represented by two photographs of women in the fishing district of Brazzaville.

East Africa

From East Africa, the most represented countries in the collection are Madagascar, Kenya, and Ethiopia.

There are 183 photographs from Madagascar, taken mainly in the capital city, Antananarivo. Other documented locations include Mahajanga, Toliara, Antalaha, Fianarantsoa, Toamasina, Ihosy, Antsiranana, and the island of Nosy Be. Thematically, urban landscapes and architecture predominate. In addition to village houses, there are photographs of churches, town halls, and modern buildings. A significant portion of the images depict nature – plants such as vanilla, cacti, and ylang-ylang trees, as well as animals including zebu, sheep, ostriches, and starfish. The landscape photographs capture sugarcane plantations, Lake Anosy, the seacoast, and rock formations near Ihosy.

Portraits show market vendors, fishermen, workers, musicians, women, and children. Documentary photographs record the artificial pollination of vanilla, the preparation of reeds for hut construction, and the traditional tombstones of the Bara people [Pl. 13]. Transportation photographs include images of rickshaws, cars, boats, and the DC-3 aircraft on which Věra Štovičková-Heroldová travelled. The still-life genre is represented by a close-up of seashells offered for sale at a market. A souvenir photograph shows Štovičková-Heroldová on a beach in a swimsuit, holding starfish. Unfortunately, we do not know who took the photograph. Aerial photographs include two views of the port of Toliara taken from an airplane.

The 178 photographs from Kenya are primarily reportage images. They document key historical moments such as Kenya's declaration of independence in Nairobi on 12 December 1963, and the welcoming of former Mau Mau fighters under Mount Nyeri. The landscape photographs show views of the savannah around Mount Kenya, Lake Victoria, Nairobi National Park, and the Ngong Nature Reserve. Architectural and urban scenes

³⁸ Klíma et al. 1983, pp. 363–365.

were taken in Mombasa, Nairobi, Lirembe, Nakuru, and Kisumu. Of particular interest are photographs of traditional Maasai houses from a village in the Ngong Reserve [Pl. 14]. Portraits depict local residents – street vendors, Maasai villagers, and women from a school in Kisumu. Numerous nature photographs feature animals photographed in Nairobi National Park. Documentary images record market scenes, furniture production, tea harvesting, and activities at the women's school in Kisumu. A series of souvenir photographs show Štovičková-Heroldová riding a zebra, standing by a signpost on Mount Menengai, and at the Equator marker [Pl. 15]. Transportation photographs depict river and sea vessels, as well as passenger and freight vehicles.

The 107 photographs from Ethiopia focus mainly on architecture and urban landscapes in Addis Ababa, Asmara, Jimma, Gondar, and Bahir Dar. They include images of mosques, fortresses, and modern buildings, as well as ruins near the source of the Blue Nile. Portraits capture both urban and rural residents from various social backgrounds [Pl. 16]. Landscape photographs feature waterfalls on the Blue Nile, the mountainous scenery of the Kaffa province, and Lake Tana. Documentary images show spice processing, excavation work for road construction, and the building of the Blue Nile dam. Nature photographs are limited to depictions of plant life, including palm and fruit trees. Souvenir photographs portray Štovičková-Heroldová at Lake Tana and beside a flowering bush.

A smaller group of 43 photographs comes from Zanzibar (present-day United Republic of Tanzania). Most depict architecture and urban landscapes from the city of Zanzibar. Reportage photographs document the proclamation of Zanzibar's independence on 10 December 1963 [Pl. 17]. Štovičková-Heroldová also photographed local residents, particularly spice growers. Nature photographs focus on palm and clove trees, while images of ships in the port represent transportation photography. Two aerial photographs show the island's coastline as seen from an airplane.

Finally, a small collection of 11 photographs from Djibouti (then French Somaliland) includes views of the city's architecture and streets, ships in the harbour, and the surrounding desert landscape.

North Africa

Most of the photographs from North Africa come from Algeria, Sudan, Tunisia, and Egypt, with smaller groups from Morocco and Libya. The 182 photographs from Algeria include images from Alger (formerly Algiers), Oran, Blida, Tipaza, Constantine, Annaba (formerly Bône), Boumerdès (formerly Rocher Noir), Béjaïa (formerly Bougie), and Jijel (formerly Djidjeli). Nearly half of these photographs depict urban landscapes – panoramic views of cities and street scenes, primarily from Alger and Oran. The collection also features a diverse range of portraits, including street passers-by, soldiers stationed on the Tunisian border, and glassmakers from Oran [Pl. 18]. Architectural photographs capture both modern structures and ancient monuments, reflecting Algeria's varied historical and cultural layers.

The landscape photographs depict the coastline, the Atlas Mountains, and scenes from the Algeria–Tunisia border. A series of reportage photographs documents the 1964 May Day parade, a major political event in the early years of independent Algeria. Held less than two years after the independence (1962), the parade took place during a period of state-building under President Ahmed Ben Bella and drew tens of thousands of participants, including workers, students, militias, women's groups, and youth organisations. Unfortunately, the photographs show only ordinary participants and onlookers, not the political leadership.

Nature photographs feature cork oak trees from the Kabylie region, while documentary images record the coastline and the processing of cork oak trunks. The transportation category includes two photographs of ships. Object photographs capture details of Red Cross and Red Crescent humanitarian aid bags in Kef Sakiyet. The collection also contains a single souvenir photograph showing Štovičková-Heroldová posing on the seashore beside fishing nets.

Most of the 125 photographs from Sudan were taken in Khartoum, El-Obeid, and most importantly in the area surrounding the Khashm el-Girba Dam on the Atbara River, the resettlement place of the Sudanese Nubians, who were forced to leave their original homeland close to the Egyptian border as a result of the rising waters of the Lake Nasser in the 1960s. Thematically, architectural photographs predominate. In addition to prominent buildings in Khartoum – such as various government offices, the University of Khartoum, the Grand Hotel (currently Grand Holiday Villa Hotel & Suites Khartoum). The series also includes images of houses in newly established villages near the Khashm el-Girba Dam, as well as views of the dam itself [Pl. 19].

Portrait photography is also strongly represented. In addition to notable figures such as the writer and activist Fatima Ahmed Ibrahim (1930–2017) [Pl. 20] and the woman identified as the alleged Sudanese wife of Rudolf Carl von Slatin (1857–1932), the collection includes portraits of market-goers in Khartoum, workers and traders from gum arabic plantations, and residents resettled in new villages as a result of the dam's construction.

The documentary photographs focus primarily on agriculture – particularly cotton cultivation and the processing of gum arabic – but also include images of woodcarvers at work. The series depicting transportation presents both traditional modes, such as cargo camels and sailing vessels, and modern ones, including buses and trains. Reflecting on ethnic and cultural diversity of the peoples of Sudan. Landscape photographs feature scenes from the Nile River region, while urban views capture the lively street life of Khartoum. The nature photographs concentrate on local vegetation, notably cotton plants and kigelia trees. Three aerial photographs, taken from an airplane, depict the surrounding landscape [Pl. 21]. Two reportage photographs document the construction of the Khashm el-Girba Dam.

The Tunisia collection consists of 119 photographs taken in Tunis, Sidi Bou Said, Carthage, Sakiyet Sidi Yusef, Bizerte, and Habibia. The images primarily document architecture and urban environments, with particular emphasis on historic monuments and ancient ruins. One group of images [Pl. 22] depicts salt harvesting and everyday life in a home for Algerian orphans who sought refuge in Tunisia during the Algerian War of Independence, 1954–1962. Additional photographs include landscapes around ancient Carthage, as well as portraits of camel drivers and musicians. The collection also contains a small number of thematic exceptions: a fishing boat (transportation), market goods (objects), and a close-up of a date palm (nature).

The collection of 94 photographs from Egypt is likewise centered on architecture, with a strong emphasis on ancient monuments. Alongside well-known sites such as the pyramids of Giza, the Step Pyramid of Djoser at Saqqara, and the temple precinct of ancient Memphis, the collection includes photographs from the cemeteries in Wadi Qitna. In 1965, Štovičková-Heroldová visited the fifth Czechoslovak archaeological expedition to Nubia, led by the Egyptologist Zbyněk Žába (1917–1971)³⁹ working then at the site. The series also documents village architecture in settlements destined to be submerged following construction of the Aswan Dam [Pl. 23].

The photographs of the urban landscape depict street life in Cairo, including narrow alleyways and examples of modern city architecture. The collection also contains reportage images documenting the construction of the Aswan Dam, the relocation of the temples at Abu Simbel,

³⁹ Jünová Macková and Navrátilová 2015, p. 26.

and the activities of the Czechoslovak archaeological expedition – both the excavations themselves and daily life in the camp.

Amongst the transportation-related photographs are images of an airplane at Cairo Airport, cargo camels, and traditional Nile boats. Notably, the collection also includes two photographs of the ship *Saddik en Núba* (Friend of Nubia), a motor catamaran built in Czechoslovakia to support archaeological expeditions in the region [Pl. 24].⁴⁰

The landscape photographs primarily depict the banks of the Nile and the surrounding irrigation canals. The portrait photographs include images of Egyptian children, members of the Czechoslovak archaeological expedition, and a foreman [Pl. 25]. A photograph of a doum palm (*Hyphaene thebaica*) is classified as a nature image, whilst a close-up of musical instruments from Cairo belongs to the category of object photography.

A smaller collection of 34 photographs from Morocco consists exclusively of urban and architectural views from Rabat and Casablanca. These include images of market streets, historical monuments, and modern city buildings [Pl. 26].

The structure of the 10-photograph collection from Libya is similar. Architectural and urban views of Tripoli are accompanied by landscape photographs, including an orchard at the edge of the desert and close-up details of cacti and prickly pears along the seashore.

Middle East

Most of the photographs from the Middle East originate from Yemen and Israel, followed by Lebanon, Iraq, Kuwait, Syria, and Jordan. The Yemen collection comprises 179 photographs, primarily from Sanaa and Tihamah. Thematically, the images focus on landscapes, architecture, and urban environments. The architectural photographs depict mosques, historic residential buildings, city walls, with only a smaller number showing modern structures. The urban landscape photographs include panoramic views of cities as well as scenes of everyday life in streets and harbours. The landscape photographs are largely taken in mountainous regions, though they are generally not tied to specific identified locations.

Portraits of local residents are also relatively numerous, depicting men, women, and children – often in traditional clothing – either individually or in groups [Pl. 27]. Documentary photographs record the process of painting decorative ornaments on girls' hands.

The reportage photographs show troops in the streets of Sanaa during the unrest that followed the signing of the Khartoum Declaration in June 1967. Věra Štovičková-Heroldová witnessed street protests opposing the arrival of a delegation announcing a reduction of support for the Republican forces. When security forces opened fire on the demonstrators, she herself was placed in immediate danger.⁴¹

With the exception of one photograph of a car at a petrol station, the transportation images focus on traditional means of travel, such as cargo camels and sailboats. Souvenir photographs show Štovičková-Heroldová herself, both on the roof of a house in Sanaa and in the surrounding countryside. Photographs classified as nature images include depictions of various cultivated crops.

The collection of 128 photographs from Israel also focuses on urban landscapes and architecture, primarily from Jerusalem, Tel Aviv, Haifa, and Nazareth. The author's interest was mainly concentrated on historical buildings, panoramic views of cities, and street life [Pl. 28].

⁴⁰ Jůnová Macková and Navrátilová 2015, p. 24.

⁴¹ Štovičková-Heroldová 2009, pp. 90–91.

Of particular interest are several photographs of Haifa taken from an airplane. The landscape photographs capture the Red Sea coast and mountainous areas. The portraits depict students in Jerusalem and Bedouins in the desert. The transportation photographs focus primarily on various types of cars, as well as a cargo camel and a fishing boat. Several reportage photographs depict participants of the FIJET⁴² congress in 1966 [Pl. 29]. Nature photography is represented by a photograph of camels in the desert, and object photography showing transport crates.

The collection of 79 photographs comes from Lebanon. The locations represented are Beirut, Saida, Baalbek, Tripoli, Anjar, and Sibilin. Here, too, the main theme of the photographs is urban landscapes and architecture. Whilst the urban landscapes are street scenes from Beirut, Saida, and Baalbek, the architecture photographs are mainly of ancient monuments [Pl. 30]. The landscape photographs capture the surroundings of a mountain road and the sea coast. The documentary photographs focus on salt harvesting and building construction. The nature photographs depict cedars and sheep. Two portrait photographs show a nut seller and a shepherd.

There are 66 photographs from Iraq. The most numerous are photographs of architecture, ancient monuments in Babylon and Ctesiphon, and modern buildings in Baghdad. They are complemented by images of the urban landscape of Baghdad's streets. Landscape photographs depict the surroundings of the Tigris River. Portrait photographs capture various people at the market, beverage vendors, and a musician [Pl. 31]. Documentary photographs focus on the date harvest. Two photographs of transportation depict a train in Baghdad.

Amongst the 62 photographs from Kuwait, views of the Kuwait City and details of individual buildings, especially modern ones, dominate. Unlike other collections, there are more photographs of transportation – passenger and freight cars, traditional sailing ships from the maritime museum, and modern cargo ships [Pl. 32]. The landscape photograph captures the sea coast. A series of reportage photographs from meetings with Kuwaiti politicians is exceptional [Pl. 33].

Syria is represented by 51 photographs, mainly of urban landscapes and architecture. While the street scenes are exclusively from Damascus, the architectural photographs include mosques in Damascus as well as industrial buildings in Homs and a water wheel at the remains of an ancient aqueduct in Hama [Pl. 34]. Two photographs of camels can be classified as nature photographs. Portrait photography is represented by a single portrait of a local shepherd.

Věra Štovičková-Heroldová visited Jordan during the period when it ruled over the West Bank (1948–1967), as a result photographs from Jericho were included amongst those from Jordan. The collection of 37 photographs from Jordan captures Amman, Jericho, and other unspecified locations. It focuses primarily on urban landscapes and architecture: mosques and rock temples. A series of reportage photographs captures the ceremonial start of the dam construction [Pl. 35]. Souvenir photographs show Štovičková-Heroldová at the ruins of Hisham's Palace in Jericho and at the sea level marker. Two portrait photographs show soldiers at the government palace in Amman.

⁴² FIJET (Fédération Internationale des Journalistes et Écrivains du Tourisme) is an international association founded in 1954 that brings together travel journalists and writers to promote responsible and culturally informed tourism. See FIJET, *undated*.

Caribbean

Geographically unique is a collection of 26 photographs from Cuba, which Věra Štovičková-Heroldová visited in January 1966. Her interest was focused on the Tricontinental Conference in Havana (3–16 January 1966), which dealt with anti-colonial and anti-imperialist issues. Thematically, the photographs predominantly feature urban landscapes and architecture, capturing mainly the modern parts of Havana with its high-rise buildings. Two portrait photographs depict the conference hostess and a local family. Amongst the nature photographs are pictures of crocodiles taken at a crocodile farm [Pl. 36].

Conclusion

The photographic collection of Věra Štovičková-Heroldová constitutes a remarkable visual corpus that captures the dynamics of decolonisation, state-building, and everyday life in Africa and the Middle East during the 1960s. Urban landscapes and architecture dominate the material, revealing the contrasts between colonial urbanism, postwar modernism, and traditional built environments. These motifs bear witness to the rapid transformation of space – from monumental government buildings and hotels symbolising the modernising ambitions of newly independent regimes to lively streets, markets, and peripheral neighborhoods that expose social inequalities as well as the continuity of precolonial ways of life.

A strong component of the collection consists of portraits and genre scenes depicting a broad range of social groups: workers, farmers, students, market women, artists, soldiers, and political figures. The frequent presence of women and children in everyday situations adds a valuable gendered dimension to the documentary record. Rural images – rice harvesting, cocoa processing, timber extraction, vanilla cultivation, and house construction – capture the economic foundations of society, where traditional techniques coexist with the gradual spread of mechanisation.

Reportage cycles anchored in moments of political symbolism – declarations of independence, May Day parades, state visits, OAU summits, and the opening of infrastructure projects – trace the ways in which young states staged sovereignty and unity. In contrast to these official ceremonies, more intimate moments from radio work and personal journeys, including the author's own field self-portraits, reveal how Štovičková-Heroldová navigated the roles of observer, mediator, and participant.

A significant thread is formed by photographs from areas affected by conflict and forced displacement – such as the resettlement of Sudanese Nubians near Khashm el-Girba or a home for Algerian orphans in Tunisia – which introduce a humanistic dimension and highlight the consequences of geopolitical processes. The collection is further distinguished by its sensitivity to detail: vegetation, boats, handicrafts, and ornamentation serve as micro-elements of cultural identity and everyday aesthetics.

Although Štovičková-Heroldová primarily produced sound and text-based reportage, photographic documentation was also crucial to her work. She used the images to illustrate her reports, and her surviving radio manuscripts complement the photographs effectively even today. Overall, the collection does not function as an exoticising travelogue but rather as a multilayered documentary record of the search for modernity, the formation of postcolonial identities, and the often tense relationship between tradition and progress. This thematic plurality makes the collection a unique visual testimony to the global transformations of the 1960s and a valuable resource for socio-historical, visual-anthropological, and cultural-political analysis.

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Pl. 1. Věra Štovičková-Heroldová. Guinea-Conakry; colour negative, rollfilm, 60 × 60 mm; Inv. No. Af I 6591.
(Photo: unknown author, 1961–1962).

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AfI 6104 16. Ng



AfI 6105 17. Ng



AfI 6106 18. Ng



19. Ng ገጽ.



20. Ng ገጽ.



AfI 6107 21. Ng



AfI 6108 22. Ng



AfI 6109 23. Ng



24. Ng ገጽ.

MATERIALIA

Pl. 2. Documentation for the collection of photographs – sheet with preview photographs from Ethiopia, one preview missing.



Pl. 3. Guinean President Sékou Touré and Chairman of the Presidium of the USSR Leonid Brezhnev watch musical performances. Labé, Guinea-Conakry; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6525. (Photo: Věra Štovičková-Heroldová, 1961).



Pl. 4. Group of villagers in festive dress. Passaya, Guinea-Conakry; colour negative, rollfilm 60 × 60 mm; Inv. No. Af I 6235. (Photo: Věra Štovičková-Heroldová, 1961).



Pl. 5. Mrs. Štovičková records the local musicians. Labé, Guinea-Conakry; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6539. (Photo: Věra Štovičková-Heroldová, 1961–1962).



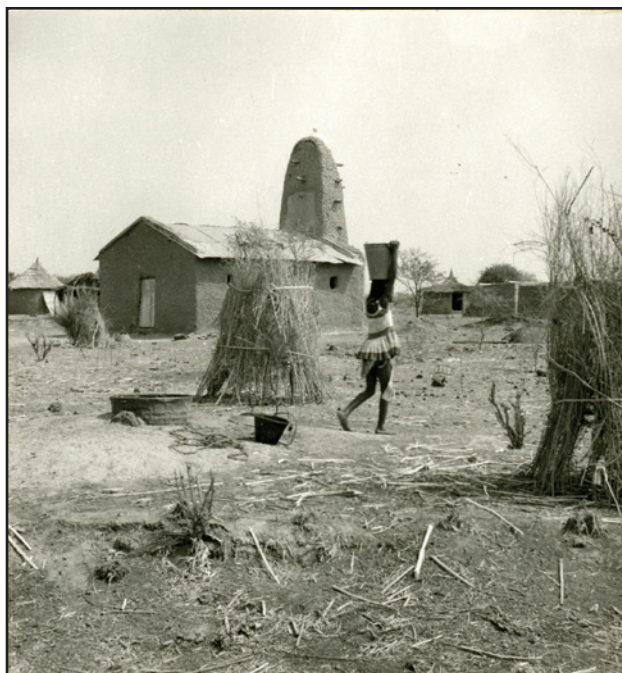
Pl. 6. Street view of Jamestown. Accra, Ghana; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6646. (Photo: Věra Štovičková-Heroldová, 1959).



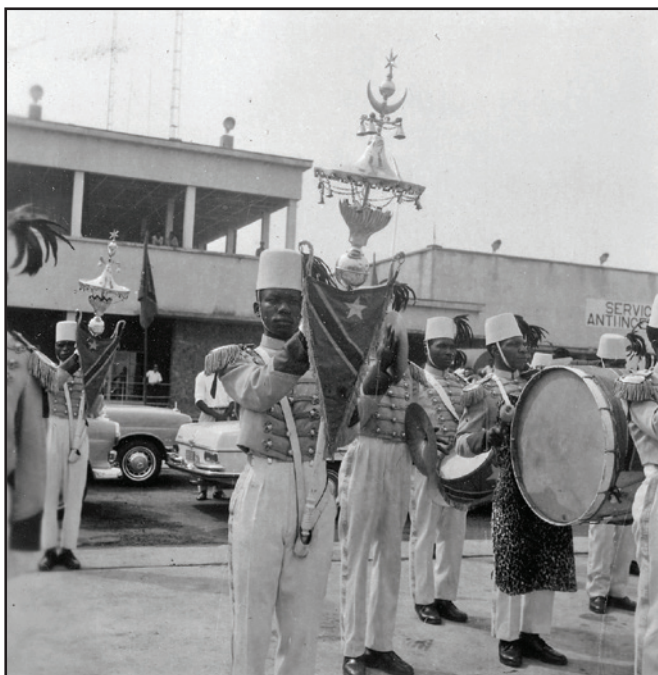
Pl. 7. Celebration of the declaration of independence of Sierra Leone, Freetown, Sierra Leone; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6213 b. (Photo: Věra Štovičková-Heroldová, 27 April 1961).



Pl. 8. Men with a dancer in a costume. Sierra Leone; colour negative, rollfilm 60 × 60 mm; Inv. No. Af I 6235. (Photo: Věra Štovičková-Heroldová, 1961).



Pl. 9. Mosque in the style of so-called Sudanese architecture. Mali; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6244. (Photo: Věra Štovičková-Heroldová, 1961–1962).



Pl. 10. Welcoming the participants of the Organization of African Unity conference at the airport. Kinshasa, Congo-Kinshasa; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6775 b. (Photo: Věra Štovičková-Heroldová, 1967).



Pl. 11. Valentin Bankumbuhari with his family. Bujumbura, Burundi; colour negative, 35 mm film; Inv. No. Af I 6875. (Photo: Věra Štovičková-Heroldová, 1963–1964).



Pl. 12. Painter's colony in Poto-Poto art school. Brazzaville, Congo-Brazzaville; b/w negative, 35 mm film; Inv. No. Af I 7297. (Photo: Věra Štovičková-Heroldová, 1959).



Pl. 13. Tombstones of the Bara tribe. Madagascar; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6352 a.
(Photo: Věra Štovičková-Heroldová, 1961–1962).



Pl. 14. A hut in a Maasai village in the Ngong reserve. Kenya; colour negative, rollfilm 60 × 60 mm; Inv. No. Af I 6037.
(Photo: Věra Štovičková-Heroldová, 1963–1964).



Pl. 15. Mrs. Štovičková near a sign indicating the equator on the shore of Lake Victoria. Road from Kisumu to Kakamega, Kenya; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6002 b. (Photo: Věra Štovičková-Heroldová, 1963–1964).



Pl. 16. A woman wrapped in a white cloak. Ethiopia; colour negative, rollfilm 60 × 60 mm; Inv. No. Af I 6109. (Photo: Věra Štovičková-Heroldová, 1963–1964).



Pl. 17. Ceremonial proclamation of the independent Sultanate of Zanzibar. Zanzibar; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6070. (Photo: Věra Štovičková-Heroldová, 10.12.1963).



Pl. 18. Portrait of two glassmakers. Oran, Algeria; b/w negative, 35 mm film; Inv. No. Af I 7286. (Photo: Věra Štovičková-Heroldová, 1964).



Pl. 19. View of the dam on the Atbara River. Khasm el-Girba, Atbara, Sudan; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6955 b. (Photo: Věra Štovičková-Heroldová, 1963–1965).



Pl. 20. Fatima Ahmed Ibrahim (1930–2017), journalist and women's rights activist. Khartoum, Sudan; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 6952. (Photo: Věra Štovičková-Heroldová, 1963–1965).



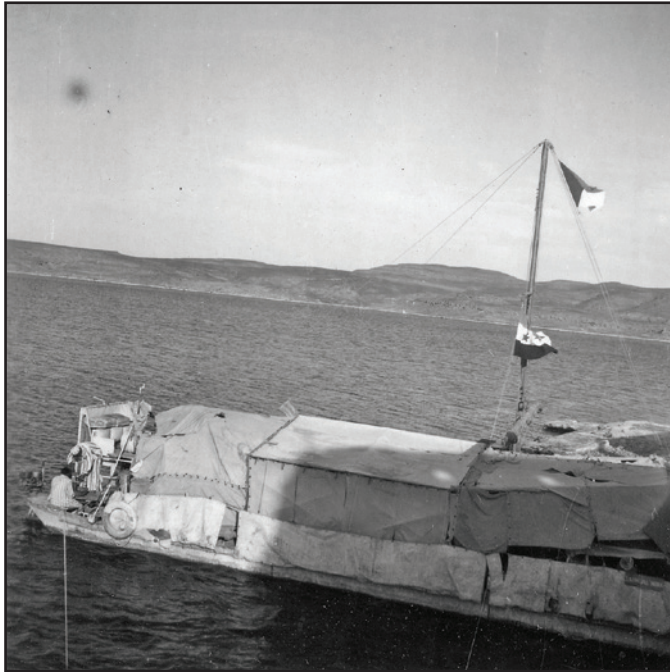
Pl. 21. Confluence of the White and Blue Nile with a bridge, image taken from a plane. Khartoum, Sudan; colour negative, rollfilm 60 × 60 mm; Inv. No. Af I 6986. (Photo: Věra Štovičková-Heroldová, 1963–1965).



Pl. 22. Remains of Roman storage tanks. Carthage, Tunisia; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 7113. (Photo: Věra Štovičková-Heroldová, 1959).



Pl. 23. Decorated house from the village later disappeared under the water after of Aswan Dam. Naga Wadi Sijal, Egypt; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 7008. (Photo: Věra Štovičková-Heroldová, 1965).



Pl. 24. Ship of the Czechoslovak Archaeological Expedition Saddik en Núba (Friend of Nubia). Nubia, Egypt; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 7019 a. (Photo: Věra Štovičková-Heroldová, 1965).



Pl. 25. Leader of the Czechoslovak Archeological Expedition Zbyněk Žába with Abdul Kereti, foreman (rais) of the workers on the excavations. Nubia, Egypt; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 7016 b.
(Photo: Věra Štovičková-Heroldová, 1965).



Pl. 26. Shopping street. Rabat, Morocco; b/w negative, rollfilm 60 × 60 mm; Inv. No. Af I 7134 b.
(Photo: Věra Štovičková-Heroldová, 1959).



Pl. 27. Group of men and boys. Sanaa, Yemen; colour negative, rollfilm 60 × 60; Inv. No. As I 6485.
(Photo: Věra Štovičková-Heroldová, 1967).



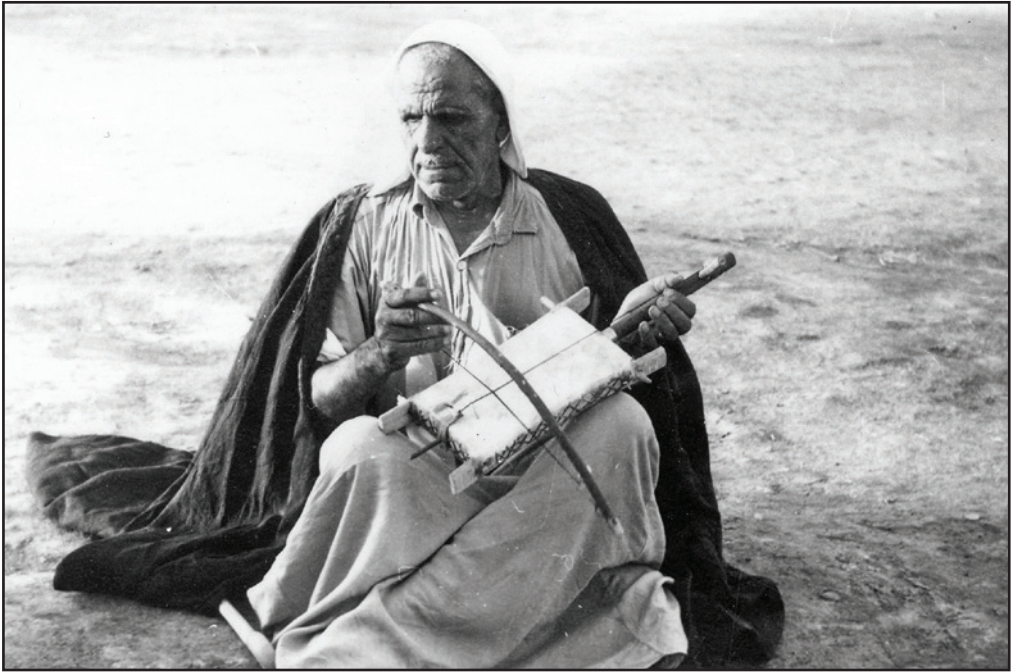
Pl. 28. Street scene. Jerusalem, Israel/West Bank; colour negative, rollfilm 60 × 60 mm; Inv. No. As I 6353 b.
(Photo: Věra Štovičková-Heroldová, 1966).



Pl. 29. Delegates of the FIJET congress. Galilee, Israel; b/w negative, rollfilm 60 × 60 mm; Inv. No. As I 6330 b. (Photo: Věra Štovičková-Heroldová, 1966).



Pl. 30. Ruins of Roman buildings. Anjar, Lebanon; b/w negative, rollfilm 60 × 60 mm; Inv. No. As I 6111. (Photo: Věra Štovičková-Heroldová, 1960s).



Pl. 31. Portrait of a musician. Iraq; b/w negative, rollfilm 60 × 60 mm; Inv. No. As I 6275.
(Photo: Věra Štovičková-Heroldová, 1960s).



Pl. 32. Tankers transporting oil. Kuwait; b/w negative, rollfilm 60 × 60 mm; Inv. No. As I 6246 c.
(Photo: Věra Štovičková-Heroldová, 1960s).



Pl. 33. Meeting with the Kuwaiti sheikh. Kuwait; b/w negative, rollfilm 60 × 60 mm; Inv. No. As I 6245 a. (Photo: Věra Štovičková-Heroldová, 1960s).



Pl. 34. Wooden pump wheel on the remains of a Roman aqueduct. Hama, Syria; b/w negative, rollfilm 60 × 60 mm; Inv. No. As I 6155 a. (Photo: Věra Štovičková-Heroldová, 1960s).



Pl. 35. Ceremonial speech by King Hussein of Jordan (1935–1999) at the inauguration of a water-construction project in Al-Mukhaybeh, Jordan; b/w negative, rollfilm 60 × 60 mm; Inv. No. As I 6194 a. (Photo: Věra Štovičková-Heroldová, 1960s).



Pl. 36. Street with modern buildings. Havana, Cuba; colour negative, rollfilm 60 × 60 mm; Inv. No. Am I 4189. (Photo: Věra Štovičková-Heroldová, 1960s).