

MAPUCHE ARTIFACTS: THE VÁCLAV ŠOLC AND OLGA KANDERTOVÁ COLLECTION IN THE NÁPRSTEK MUSEUM

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ABSTRACT: Václav Šolc (1919–1995) was an ethnographer and Americanist, a curator of American collections, and later a director of the Náprstek Museum of Asian, African and American Cultures in Prague. Over three journeys to the Mapuche on Huapi Island on Lake Budi in Araucania, Chile, between 1966 and 1971, he amassed a collection of forty objects. His initial, three-month expedition amongst the Mapuche, completed with Olga Píchová-Kandertová (1944) in 1966, was chronicled by Šolc in his popular science book *Pod chilskými sopkami* (Under the Chilean Volcanoes). In 2022, the author of this article revisited Huapi Island to delve deeper into Šolc's collection and to engage with the local Mapuche community. The article aims to present Šolc's collection of Mapuche artifacts, focusing on the circumstances of their acquisition. Additionally, it will try to incorporate the perspectives of the local Mapuche, who, through the author's journey to Huapi, obtained 234 photographs by Šolc, depicting their friends, relatives, and neighbours, after fifty-six years.

KEYWORDS: Cultural Heritage – Material Culture Studies – Colonialism – Mapuche studies – Ethnology – History of Collections – Field research

Introduction

Václav Šolc (1919–1995) embarked on a total of seven journeys to Latin America. amongst the Chilean indigenous peoples, he also spent extended periods of time amongst the Aymara (in 1966, 1968–1969, 1971) and the Kawesqar (1973). He authored ten novels and eleven non-fiction books and travelogues about Native Americans, three of which were dedicated to Chile.²

In 1966, Václav Šolc, alongside Olga Píchová (1944), an ethnography student, who later married and became Kandertová,³ collaborated with Peter Neumann, curator of the Dresden Museum für Völkerkunde, during a stay on Huapi Island on Lake Budi, Araucania [Fig. 1]. As several scholars have noted,⁴ Šolc primarily worked as a museum curator and populariser. The aim of his journey amongst the Mapuche was not scholarly

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2 Šolc 1969; Šolc 1974; Šolc 1980.

3 Olga Píchová-Kandertová came to Chile with Šolc as a twenty-three-year-old student of ethnography. Charles University concluded a cooperation agreement with the Universidad Católica de Chile and O. Kandertová was selected for an exchange stay. As an Americanist, O. Kandertová then collaborated with the Náprstek Museum for a long time.

4 See e.g. Černý 2019, pp. 94–102; Klápšřová 2005.



Fig. 1. From left to right: Olga Kandertová, Václav Šolc, and Peter Neumann preparing the exhibition *Expedice k chilským indiánům* (Expedition to the Chilean Indians), Náprstek Museum of Asian, African and American Cultures, 1967. Archive of the Náprstek Museum, ar. Šolc 8.

research, but rather the acquisition of objects and photographs for the collections of the Náprstek Museum and the popularisation of Native American life for Czechoslovak audiences. However, the extent of Šolc's popularisation efforts was limited by the ideological constraints of the communist regime in power at that time.

This expedition yielded a collection of sixteen Mapuche artifacts, with an additional fifteen acquired during Šolc's second and third journeys to Araucania between 1968 and 1971. Two items from the 1966 Huapi trip were donated by Olga Kandertová in 2002. The Mapuche collection of Šolc and Kandertová comprises thirty-nine artifacts, primarily jewellery with a silver component (thirteen artifacts), textiles – particularly those associated with horsemanship (nine artifacts), ceremonial objects (six artifacts), and applied items predominantly crafted from wood and ceramics (eleven artifacts) [Tab. 1]. Šolc's Mapuche collection has been showcased repeatedly. Notably, the exhibition *Expedice k chilským indiánům* (Expedition to the Chilean Indians; 28 October 1967 – 10 January 1968) presented the outcomes of their Chilean fieldwork and the artifacts acquired, including items borrowed from the Museum für Völkerkunde in Dresden. The authors of this exhibition were the participants of the expedition themselves, Šolc, Kandertová, and Peter Neumann.⁵

5 Furthermore, there was, for example, the permanent exhibition of America entitled *Amerika. Vznik, vývoj osídlení, kultura a způsob života* (America. Origin, Development of Settlement, Culture and Life; opened in 1965). The original concept of the exhibition developed by Václav Šolc and Milan Stuchlík was revised and extended by Kateřina Klápšřová and Olga Kandertová in 1983. Recent examples include the exhibition entitled *Expedice Národního muzea* (The National Museum Expeditions), which took place in 2022–2024 in the historical building of the National Museum in Prague.

Evaluation of research sources

The life and professional endeavours of Václav Šolc were extensively examined by Miroslav Černý in the publication *Život s indiány tři Amerik* (Life with the Indians of Three Americas)⁶, which includes a comprehensive bibliography of Šolc's works and a selection of writings by other authors about him. As Šolc's persona and travels have already received considerable attention, this article will focus solely on Šolc with regard to his stay amongst the Mapuche and the collection he amassed there.

While Václav Šolc documented the experience of his stay amongst the Mapuche in only one academic text and a concise preliminary report 'Chile – Expedition 1966/67', published in German (in collaboration with Peter Neuman),⁷ he also prepared a forty-seven-page report for Chilean authorities titled *Materiales etnológicos de la región Mapuche – Isla Huapi*,⁸ which delves into various aspects of life on the island such as climate, topography, fauna and flora, migration, transculturation, economy, health, and family life.

An anthropological, historical, and partially ethnographic examination of life on Huapi Island in the 1970s was meticulously conducted by Thomas R. Melville in his publication *La naturaleza del poder social mapuche*.⁹ Melville resided on the island from 1973 to 1975, focusing primarily on the dynamics of social, labour, and ceremonial relations between the locals. Although Melville's work does not address the aspects of Mapuche material culture represented in the Náprstek Museum collection, it offers an insight into the life of the Mapuche on Huapi in the period that Šolc lived there. Moreover, the life of Mapuche on Huapi and its surroundings during an earlier period, the latter half of the 19th century, is explored in Ernesto Wilhelm de Moesbach's book *Vida y costumbres de los indigenas araucanos en la segunda mitad del siglo XIX*.¹⁰ In light of these existing works on the Mapuche of Huapi, this article will focus solely on the evaluation of the collection, photographs, and field research conducted by Václav Šolc and Olga Kandertová, as well as the author's current collaboration with the Mapuche community [Fig. 2].

An essential source for studying the Mapuche collection in the Náprstek Museum was Šolc's popular science book *Pod chilskými sopkami*, particularly the final chapters nine to twelve, where Šolc describes his stay on Huapi Island.¹¹

Additionally, photographic materials from the Náprstek Museum collection, captured by Šolc on the island, and inventory cards for items, either drafted directly by him or based on his documentation, provided a valuable insight. Diary entries from Milan Stuchlík (1932–1980), another curator in the Náprstek Museum, who concurrently conducted field research amongst the Mapuche near Cholchol,¹² and

6 Černý 2019.

7 Neumann and Šolc 1968.

8 Archive of the Náprstek Museum, ar. Šolc 1, 30, *Materiales etnológicos de la región Mapuche – Isla Huapi*.

9 Melville 2016.

10 Moesbach 1930.

11 The first part of this publication deals with Šolc's stay in the north of Chile amongst the Aymara and archaeological excavations in Azapa Valley, in the Arica Desert.

12 Stuchlík's collection of Mapuche material culture is discussed in the article Melicharová 2022.



Fig. 2. Olga Kandertová, Václav Šolc, Francisco Painequeo and his wife Juana during their stay on Huapi, 1966. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 1030.

archival materials from the Šolc Archive in the Náprstek Museum,¹³ particularly Šolc's Spanish-language report, *Materiales etnológicos de la región Mapuche – Isla Huapi*, were significant resources as well.

Oral testimonies were gathered through interviews with Olga Kandertová,¹⁴ Ms. Jarka Stuchlíková (1938–), anthropologist and wife of Milan Stuchlík, who stayed with him in Cholchol at the same time,¹⁵ and primarily with the Mapuche from Huapi Island, notably Ms. Sofia Huenchucoi Coñoepean and Mr. Julio Eduard Chehuin Pizarro.¹⁶ Julio Chehuin also served as the librarian of the local library and was actively involved in preserving the island's material culture and history.

The research also considered the Mapuche collection of Šolc's collaborator and friend, Peter Neumann [Fig. 3], now deposited in the Staatliche Kunstsammlungen Dresden. Concurrently, Neumann, who had spent several months with Šolc amongst the Aymara people of northern Chile, was conducting research in the Pichichelle community, situated fifteen kilometres southeast of Lake Budi,¹⁷ and had amassed over sixty objects from Mapuche. This Dresden collection remains unpublished, and it is noteworthy that some of the artifacts bear striking similarities to those acquired by Václav Šolc in Chile. The photographic appendix to this article, with the gracious permission

13 Archive of the Náprstek Museum (ANpM), ar. Šolc 1–5, 8–9.

14 Audio recording in mp3 format, interview with Olga Kandertová (1944–), 5 January 2024.

15 Audio recording 01/06/22 in mp3 format, interview with Jarka Stuchlíková (1938–), Prague, 2 June 2022.

16 Audio recording 01–03 in mp3 format, interview with Sofia Huenchucoi and Julio Chehuin, 24 October 2022.

17 Neumann and Šolc 1968, p. 167.



Fig. 3. Peter Neumann (left) in a Mapuche manta with Mapuche boy. 1966–1971. Archive of the Náprstek Museum, ar. Šolc 8.

of the current curator of the collection, Frank Usbeck,¹⁸ includes photographs of select Mapuche artifacts from Peter Neumann's collection for comparison.

Šolc and Kandertová on Huapi Island

The opportunity to study the Mapuche ethnic group in Araucania, Chile, arose from an agreement between Charles University and the Universidad de Chile on the exchange of researchers. This agreement resulted from a broader political and economic rapprochement between communist Czechoslovakia and Chile, which began to open up to cooperation with the countries of the Soviet Union following the accession of President Eduardo Frei Montalva in 1964.¹⁹ It was also a period of agrarian reforms when land was nationalised and redistributed, and agricultural cooperatives were established. These changes significantly affected the indigenous Mapuche population. Based on the newly issued laws, Ley de Reforma Agraria N° 16,640 and Ley N° 16,625, 1,400 farmsteads covering 3.5 million hectares were expropriated, and 400 agricultural cooperatives were created, involving more than 100,000 peasants. In connection with the land expropriations, strikes also began to intensify, gradually paralysing and polarising Chilean society.²⁰

18 Contact: Frank Usbeck, Dresden State Art Collections, Dresden, Germany; email: frank.usbeck@skd.museum.

19 Zourek 2014.

20 Garrido et al.1988.

Václav Šolc, Olga Kandertová, and Peter Neumann embarked on their journey from Santiago de Chile to Araucania by train. Upon arrival in Temuco, they received invaluable assistance from the management of the Universidad Católica de Chile, who provided them with a jeep and facilitated contact with the Office of Indigenous Affairs (Dirección de Asuntos Indígenas). Staff at the institution offered guidance on suitable areas for ethnographic exploration.²¹

In Puerto Domínguez, situated on the shores of Lake Budi, they met a social worker from Temuco, Ms. Elena Peters, who, according to Šolc, maintained good relations with the indigenous community.²² Peters recommended Huapi as an ideal location to Šolc, and promptly tried to negotiate with the Mapuche from Huapi Island, who had come for free medical treatment, seeking permission for Šolc and Kandertová's presence. Šolc described the prospect of staying on Huapi as follows:

I was pleased by the idea of being separated from 'civilization', from the village of Puerto Domínguez, by water, since my experience of Bolivia had taught me the importance of water in slowing down the transmission of cultural influences. Here, I saw an almost perfect example of water insulation. /.../ We already knew from our time in Santiago and Temuco that the indigenous people were highly distrustful and difficult to approach. We knew that obtaining their approval to visit the reserves, let alone settling and working there for a while, would not be easy.²³

Transported to Huapi Island and the Mallai community by boat, courtesy of Alberto Chehuin, Václav Šolc and Olga Kandertová found themselves under the care of Julio Chehuin's father's cousin. Julio Chehuin later became the primary liaison for the author during her visit to Huapi in October 2022 [Fig. 4].

In 1966, Huapi Island was densely populated, comprising nine communities known as '*reducciones*', housing 183 families with over seven hundred inhabitants, all of whom were Mapuche-Lafkenche that time.²⁴ These communities originated in various regions during the 19th century as part of the officially named '*Pacificación de la Araucanía*' (Bring the Araucanía to Peace). During the '*Pacificación*', the Mapuche inhabitants of the inland, more fertile areas stretching from the Arauco-Tucapel community²⁵ southwards were pushed to the coast, where the land was significantly less fertile. This caused the impoverishment and precariousness of the local Mapuche. An area of only 100 hectares had to be farmed by five or even ten families, who had previously been used to cultivating 500, 900, or even 1,500 hectares of much more productive land.²⁶

Except for the southernmost tip, where an ancient laurel and bold forest stood every inch of land on the Huapi Island was cultivated [Figs. 6, 13]. However, the entire region suffered from erosion caused by heavy rains and winds. It was only shortly before the

21 Before deciding on Lake Budi, they visited the communities of Cajón, General López, Cholchol, Pitrufuquén, and Borou; Šolc 1969, p. 125.

22 Šolc 1969, p. 126.

23 Šolc 1969, p. 126.

24 Archive of the Náprstek Museum, ar. Šolc 1, 30, *Materiales etnológicos de la región Mapuche – Isla Huapi*, p. 15.

25 Castro and Neira 2005.

26 Alvarez et al. 2019, p. 26.



Fig. 4. Tereza Melicharová and Julio Eduardo Chehuin Pizarro, librarian on Huapi, and expert on Mapuche culture. October 2022. Archive of the author.

arrival of the explorers that the Mapuche began using artificial fertilisers in agriculture. Potatoes were the most successful crop, while grains were less abundant. Locals also engaged in occasional fishing²⁷ [Fig. 5] and raised sheep for wool and meat, white goats for meat, oxen for draught animals, horses for transport (but not for draught), cows and geese primarily for sale, and chickens for eggs. Most of the Mapuche families resided in *ruka*, with only a few inhabiting plank houses, which were scattered across the island and primarily used as tool sheds or guest accommodations.

Šolc and Kandertová stayed amongst the Mapuche in the Mallai community, dwelling in a wooden house with a shingle roof owned by the Painequeo family, situated in a valley adjacent to Francisco Painequeo's own *ruka* [Fig. 7]. Behind Francisco's cottage lay the territory of another 'reduction', Santa María [Fig. 8].²⁸ The researchers occupied the larger room of the house, while Francisco Painequeo's three children occasionally slept in another room within the same dwelling. The living conditions were rather austere, as described by Šolc – the cottage maintained the temperature of 12 °C with ninety percent humidity, and its roof and walls were leaky. The ethnographers slept on inflatable mats and in sleeping bags.²⁹ Due to the substantial leakage in the house, lighting a fire was not possible, prompting Šolc and Kandertová to frequently seek warmth in Francisco's *ruka*.

27 Archive of the Náprstek Museum, ar. Šolc 1, 30, *Materiales etnológicos de la región Mapuche – Isla Huapi*, p. 17.

28 Šolc 1969, p. 136.

29 Šolc 1969, p. 134.



Fig. 5. Cornelio Paineuil, a neighbour from Huapi, on a canoe. 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 2523.



Fig. 6. Huapi landscape with withered trees. 1966–1971. NpM, Ethnographic Photographic Collection, Inv. No. Am I 2495.



Fig. 7. On the far left, the largest wooden building is the house where Šolc and Kandertová stayed; behind the dwelling, there is the *ruka* of the Painequeo family. 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 2499.



Fig. 8. The residences of the families were within hundreds of metres of each other on Huapi. 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 1036.

Mapuche from Huapi – friends, informants, sellers

During their stay on Huapi Island, Šolc and Kandertová naturally interacted with the Painequeo family, with whom they resided; therefore, more attention is paid to them in this article. Domingo Painequeo [Fig. 9] a prosperous Mapuche with two wives and numerous children, is portrayed by Šolc as a very intelligent man who was keenly interested in farming and politics, ultimately elected as chairman of the Union of Small Farmers (Comité de pequeños agricultores).³⁰ He also served as one of the primary sources of information for researchers since, 'he always knew about everything that was going on, was privy to everything, and was very interested in his family's history.'³¹ Šolc and Kandertová also became friends with Antonio Painequeo's brother, Francisco Painequeo, and his wife Juana.³² Their closest neighbours also included Francisco and Domingo's cousin, José Alberto Painequeo, and Huircaman, who had married into the Painequeo family.

The Painequeos not only served as important informants but also facilitated several acquisitions for Šolc's collection. According to Olga Kandertová, these transactions were typically initiated by Václav Šolc, who expressed interest in items he fancied. She noted that the Mapuche rarely offered objects unprompted.³³ Kandertová recalled Šolc's tactic of advancing cash to locals, allowing them to repay their debts with items of interest to him. One such transaction involved the acquisition of a women's woollen belt (Inv. No. 66334) worn by Francisco Painequeo with trousers. Šolc persuaded Painequeo that since it was a women's belt, he could part with it, ultimately securing the purchase. However, Kandertová did not recall instances of women offering items directly to Šolc, believing that only men engaged in trade with in him.³⁴

Arguably the most significant collaborator for Šolc and Kandertová was Domingo Painequeo's son, Florencio Painequeo [Fig. 10]. Šolc describes him in his book as follows:

/.../ extraordinarily intelligent, honest, and reliable, always willing to help. He received his primary education at a missionary school, read a lot, and enjoyed storytelling. He intimately knew the entire island and had an exceptional memory. His assistance proved invaluable in mapping the island as he was familiar with the homeowners and every inhabitant of the island, including such details such as how many children they had, whether they had one or two wives, where their land was situated, and for the most part, the land boundaries.³⁵

30 Archive of the Náprstek Museum, ar. Šolc 1, 30, *Materiales etnológicos de la región Mapuche – Isla Huapi*, p. 8.

31 Šolc 1969, p. 135.

32 The researchers made friends also with the children, daughter Humilde (17), son Hector (12 – nowadays an academic at the Universidad de la Frontera in Temuco), son Alonso (5), and grandson Salvador (3), the son of Francisco's daughter from his first marriage. Francisco's family also had a son, José (16), who studied in the city of San José de Mariquina.

33 According to Ms. Kandertová, the locals would also sell agricultural produce such as eggs or meat to the researchers.

34 Audio recording in mp3 format, interview with Olga Kandertová (1944–), 5 January 2024.

35 Šolc 1969, p. 136.



Fig. 9. Domingo Painequeo and his wife. 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 2505.



Fig. 10. Florencio Painequeo holding a *chemamüll* funerary statue in his hands, supposedly from his grandfather chief's grave. The statue was acquired by Šolc for the Náprstek Museum collections (under Inv. No. A7108). 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 1026.

Florencio Painequeo's familiarity with the island and its inhabitants stemmed partly from his hobby in medicine. Attending health science courses at the mission in Puerto Domínguez, he tried to learn from visiting doctors and provided medical aid to his neighbours on Huapi to the best of his abilities.³⁶

According to Šolc's writings and archival materials, some of the items now housed in the collection were acquired by Florencio Painequeo and later sold to Šolc and P. Neumann while they stayed in Temuco after leaving the island.³⁷ This may account for the similarities between certain items in the collection of the Náprstek Museum in Prague and the Staatliche Kunstsammlungen Dresden.³⁸ Milan Stuchlík's diary also corroborates Florencio's role as a vendor of Mapuche ethnographic items to Šolc, noting that Florencio profited from such sales. During his visit to Huapi between 12 and 14 December 1968, i.e. when Šolc was on Huapi Island for the second time, Stuchlík wrote in his diary: 'His (Šolc's) assistant Florencio acquired a leather mask and a wooden horse for him /.../ I asked if he could get them for me as well and he promised to do so.'³⁹ Two days later, the entry in Stuchlík's diary continues: 'In the morning, Florencio brought me a mask and a horse – twenty-five escudos, ten for him'.⁴⁰ The mask and horse are still in the private collection of Ms. Jarka Stuchlíková, M. Stuchlík's wife.⁴¹ The mask and horse acquired for Šolc are probably items Inv. No. A7355 or Inv. No. A7356 (*kollón* masks) and Inv. No. A7354 (wooden horse).

The Painequeos, along with Šolc and Kandertová, facilitated interactions with other members of the community and orchestrated what could be described as 'custom-made' ceremonies in at least two instances. One such occasion involved organising a game of *palin* [Fig. 11] a traditional sport⁴² that was rarely played on the island at that time, with football being more popular. Domingo Painequeo arranged the *palin* match for Šolc, who was then appointed as the main referee. Reflecting on the event, Šolc remarked:

After consulting with our closest friends, we invited the captains of the two rival *chueca* groups (author's note: *chueca* is another term for *palin*) on the island to

36 Šolc goes on to write about Florencio: 'He learned to administer injections, observing with sacred caution all the prescribed hygiene rules, such as sterilizing needles and syringes. He provided care for the sick across the island and its surroundings, fearlessly facing contagious diseases, and offering help with his meagre resources and means. His dedication was such that he often neglected his own tasks to attend to patients, compensating for lost time by working tirelessly, getting up early and going to bed late to ensure everything was managed.'; Šolc 1969, p. 136.

37 'Returning from Valdivia to Temuco, we found refuge in the hospitable home provided by the Universidad de Chile for its guests. Here, we spent several days organizing our belongings acquired from the south, preparing the artifacts for delivery to Petr for the Staatliches Museum für Völkerkunde in Dresden, and for ourselves, destined for the Náprstek Museum in Prague. As we packed, each item sparked fond memories of how and when it was obtained. The following day, our dear friend Florencio paid us a visit, a vivid reminder of our time in Huapi, and presented additional objects for our museum.'; Šolc 1969, pp. 172–173.

38 Tab. 1 at the end of the article lists the inventory numbers of very similar items from the collections of the Staatliche Kunstsammlungen Dresden.

39 Stuchlík's entry from 12 December 1968; Private Archive of the Stuchlík Family, Stuchlík, M. (1968), Diary of Chile, 5 September 1968 – 31 December 1968.

40 Stuchlík's entry from 14 December 1968; Private Archive of the Stuchlík Family, Stuchlík, M. (1968), Diary of Chile, 5 September 1968 – 31 December 1968.

41 Audio recording 01/06/22 in mp3 format, interview with Jarka Stuchlíková (1938–), Prague, 2 June 2022.

42 Course 2011, p. 131.



Fig. 11. Huapi Mapuche during a *palin* match. 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 1018.

arrange a friendly match, which we could photograph and film. To stimulate their interest, we purchased a ram as the prize for the winner, with ten escudos as consolation prize, and an additional five escudos for reinforcement.⁴³

Photographs and a film recording of this match are preserved in the photo collection of the Náprstek Museum.⁴⁴

The locals also demonstrated some traditional Mapuche customs to Šolc, as documented in an entry from Stuchlík's diary dated Saturday, December 14, 1968:

At 7 a.m. Vašek (Václav Šolc) had Domingo and another elder scheduled to record *pehuentun* with them on a tape recorder, a ceremonial welcome call during a visit (consisting of inquiries about the family's well-being, relatives, neighbours, etc.).⁴⁵

43 Šolc 1969, p. 156.

44 Archive of the Náprstek Museum, 31 dF1/2016/35, 16mm, *In Search of Chilean Indians* – TV show.

45 Stuchlík's entry from 14 December 1968; Private Archive of the Stuchlík Family, Stuchlík, M. (1968), *Diary of Chile*, 5 September 1968 – 31 December 1968.

Šolc's relationship with the Mapuche

As mentioned earlier in this article, discerning Šolc's ideological stance is challenging due to his focus on collecting materials (ethnographical items, photographs) for the Náprstek Museum rather than conducting research on Huapi. Furthermore, his three books about Chile lack bibliographies and contains minimal references to other authors, complicating a thorough examination of his ideological foundations.

Apart from the memories of witnesses, the only source for evaluating this aspect of Šolc's work on Huapi is his book *Pod chilskými sopkami*. It adopts a light and accessible tone, avoiding theoretical framing and potential controversy. Given Šolc's reputation and the popularity of Native American culture in communist Czechoslovakia (e.g. the phenomenon of the so-called Euro-Indians),⁴⁶ it can be inferred that the audience anticipated content similar to his previous work, *Indiáni na jezeře Titicaca* (Indians on Lake Titicaca),⁴⁷ and found it in this publication.

Šolc's book about Chile emphasises his effort to integrate with the Mapuche community, as corroborated by Kandertová's memoirs. However, Šolc's expressed support for Domingo Painequeo's idea to establish a unified agricultural Huapi cooperative with a shop may align more closely with prevailing communist ideology. From the whole of Huapi probably met the prevailing domestic communist ideological doctrine.

This suggests a delicate balance between Šolc's authentic rapport with the Mapuche and verbal declarations tailored to appease the regime. An excerpt from the conclusion of Šolc's book illustrates this balancing act:

The next day, our friend Florencio came to see us, serving as a vivid reminder of our time in Huapi. We felt deeply connected to the people and communities around Lake Budi, in Deume, in Pichichella, or in Piedra Alta. We didn't bid farewell forever. Perhaps one day, we will share a cup of kitty or mate with Carlos Paillan, alongside his son Luis, who we hope will have married by then, and you will have your longed-for grandsons and granddaughters, so that your tired hands have someone to caress and swing on your knees, you gnarled representative of the hardworking, diligent and smiling Native Americans! We wish you, Domingo, success in spreading your Farmers' Union throughout Huapi and achieving your vision of establishing an agricultural Huapi cooperative with a shop. And to you, dear Florencio, our tireless helper and dedicated carer of all the sick on Huapi and in the surrounding area, we hope that the long-desired and long-promised government-run first-aid station on the island becomes a reality, with you at its helm, as no one understands people better than you.⁴⁸

It is evident that Šolc's interactions with the indigenous inhabitants of Huapi reveal opportunistic tendencies, particularly in his methods of acquiring objects and audio-visual materials for the collections. However, this approach aligns with Šolc's objectives – he did not come to Huapi as a disinterested anthropologist but as a museum collector.

46 Dufek 2023, pp. 172–194.

47 Šolc 1966.

48 Šolc 1969, p. 173



Fig. 12. Florencio Painequeo's family on a wagon; Florencio and his wife on the right. 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 2494.

Nonetheless, Šolc and Kandertová's presence on Huapi Island was not without conflict. According to Šolc, the primary source of contention arose from the Painequeos' failure to consult leaders of neighbouring communities beforehand about the researchers' presence, leading to a dispute with the Mapuche led by Domingo Paillan of the Santa María community.⁴⁹ However, according to Šolc and Kandertová, this conflict was not too serious and eventually subsided.⁵⁰

In 2022, Mapuche interviewees suggested that the dispute may also have been exacerbated by the Painequeos seeking objects for researchers and receiving financial rewards, which may not have been well-received by all neighbours.⁵¹ Nowadays, the Mapuche speculate that some objects may have been improperly removed from the island, with particular contention surrounding the acquisition of the *chemamiüll* funerary statue (Inv. No. A7108) [Fig. 10]. Presently, the Mapuche negatively perceive the fact that Šolc purchased Mapuche jewellery on the island (probably items such as Inv. Nos. 56568, 56570, as these pieces held significant cultural value and were typically passed

⁴⁹ Šolc 1969, p. 138.

⁵⁰ 'The night before we left, we invited all our friends, drank and ate everything we had left of our supplies, we sang in Czech, Mapuche and Spanish, and we all tried to be cheerful. In the morning we loaded all our possessions into the boat and crossed the lake for the last time to Puerto Dominguez. From there to Temuco.'; Šolc 1969, p. 162.; Audio recording in mp3 format, interview with Olga Kandertová (1944–), 5 January 2024.

⁵¹ Audio recording 01–03 in mp3 format, interview with Sofía Huenchucui and Julio Chehuin, 24 October 2022.

down through generations within families. Furthermore, such jewellery was not widely produced at that time and was usually only sold by people in urgent need of cash, often in larger city markets. This is underscored by Šolc's purchase of some Mapuche jewellery from an antique shop in Temuco,⁵² reflecting the broader economic context surrounding these transactions.

The Náprstek Museum and the Huapi Mapuche today

The author of this article went to Huapi at the turn of October and November 2022, staying there three times, each time for one to two days [Figs. 14–16]. Contact with the local Mapuche was facilitated through Rodrigo Alonso Santibañez Villegas, a Mapuche leader, whose house in the Araucan countryside, in the community of Lonkochehuin, about two hours from Temuco, served as accommodation between the visits to Huapi. Although the time spent on Huapi was limited, primarily focusing on establishing community contact rather than field research, valuable insights were gained, supplemented by online communication (particularly with Julio Chehuin). This interaction yielded new information on the objects discussed in this article, including their names in the Mapudungun language and their specific use on Huapi Island. Additionally, the author provided digital and physical copies of 234 photographs from Šolc's collection to local Mapuche representatives, seeking their insights on the materials brought back by Šolc fifty years ago. Collaboration with Sofia Huenchucui Coñoepan and Julio Eduardo Chehuin Pizarro revealed that some objects in Šolc's collection originated from other Mapuche communities or antique shops in Temuco, rather than from Huapi Island itself.

Upon his return, the collaboration with the Mapuche of Huapi continued. With the assistance of interns, the author⁵³ translated chapters nine to twelve of Šolc's book *Pod chilskými sopkami* into Spanish, providing the translation to the local library on Huapi Island under the guidance of Julio Chehuin. Then, in 2023 and 2024, through archival research, additional photographs taken by Šolc on Huapi were discovered and digitised, with digital copies shared with Huapi residents [Fig. 17]. Additionally, Mapuche community members received a digitised copy of Šolc's Spanish-language report for the Chilean authorities, *Materiales etnológicos de la región Mapuche – Isla Huapi*, found in Šolc's archive in the fall of 2023. In 2023, the Mapuche organised an exhibition of photographs from the Náprstek Museum on Huapi Island [Fig. 18], inviting representatives from the Chilean Ministry of Culture, who pledged to support further cooperation between the Náprstek Museum and the Mapuche community on Huapi.

This marks the first project of its kind for the South and Central America collection of the Náprstek Museum. Emphasising the shift from a curator-centric approach to one of collaboration, the endeavour sought to engage the original inhabitants not merely as subjects of research but as active partners, seeking their assistance with

52 This sentiment was echoed by Ms. Jarka Stuchlíková, who spent four years with her husband Milan Stuchlík in Araucanía, in the Cholchol community and then in Temuco. According to Ms. Stuchlíková, the Mapuche, who were in dire need of cash, which they generally lacked, sold this 'old family silver' at the markets in Temuco. This information was confirmed to the author of the article in a personal interview by Tomás Stom, the owner of a private museum in Concepción, who acquired a large part of his Mapuche jewellery collection at markets.

53 Special thanks go to Daniela Šnapková and Tereza Marešová.

collection-related research and acknowledging a historical debt to the community. Thus, the initiative aimed to foster relationships based on cooperation rather than hierarchy, paving the way for ongoing and future collaboration.



Fig. 13. Huapi landscape in 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 2514.



Fig. 14. Landscape on Huapi during the author's visit in October 2022. Archive of the author.



Fig. 15. A house on Huapi Island, October 2022. Archive of the author.



Fig. 16. Landscape on Huapi Island during the visit in October 2022. Archive of the author.



Fig. 17. At the Huapi Mapuche Affairs Office (Dirección Intercultural) in Puerto Saavedra, viewing Šolc's photographs from Huapi. October 2022. From left: Elias Paillan Coñoepan, who is in charge of intercultural programs, and Ms. Genoveva Reuca Neculman, director of the centre. Archive of the author.



Fig. 18. Exhibition of photographs from field research on Huapi Island, autumn 2023. Archive of Julius Eduardo Chehuin Pizarro.

Šolc's collection of mapuche material culture

Ceremonial Objects [Pls. 1–3]

The ceremonial objects from Šolc's collection are primarily associated with the *ngillatún* ritual, with most originating from Huapi. *Ngillatún* represents the most important Mapuche collective supplication ceremony, overseen by a *machi*, a shaman (typically a woman) who acts as an intermediary with the spirit world, seeking to secure bountiful crops and favourable weather for the community. Šolc and Kandertová directly participated in *ngillatún* ceremonies near Huapi (probably in Panku in Piedra Alta). However, Šolc noted that particularly following the significant tsunami in 1960, local faith in the efficacy of *ngillatún* waned, with the ceremony evolving into more as a social event with alcohol and opportunities for business and social interaction.⁵⁴

Ngillatún also includes music, and amongst Šolc's collection is a mouthpiece, a component of a pipe known as *trutruka* (Inv. No. A8048), originating from Domingo Painequeo. Šolc describes the musical instruments used during *ngillatún* on Huapi as follows:

/.../ Mapuche music, played by pipes known as *pifilka*, emitting a single tone, and primitive trumpets known as *trutruka*, traditionally crafted from slender tree stems drilled along their length, featuring a simple mouthpiece at one end and a large cornet made from bark or hollow beef horn at the other [Fig. 19].⁵⁵

However, Šolc observed that iron or copper pipes were increasingly employed on the island for *trutruka* pipes due to their ease of drilling and ability to produce a more resonant sound.⁵⁶

Three additional objects in Šolc's collection, associated with the *ngillatún* ritual, were used in this ceremony by the *sargent*. This individual, donning a ritual mask, known as the *kollón*, was prohibited from speaking but tasked with entertaining and maintaining the order. On Huapi, the *kollón* mask, crafted from tanned leather, exhibited zoomorphic rather than anthropomorphic features, a rarity amongst Mapuche communities where it typically manifested as a wooden face adorned with horsehair beards.⁵⁷ Conversely, on Huapi, the *sargent* mask resembled a goat with

54 'The people of Huapi, and not just the Painequeos, exhibit a pragmatic approach towards agricultural practices and weather phenomena, eschewing reliance on traditional rituals such as *ngillatún*. Rather, they place greater emphasis on agricultural fertilization, recognising the limited influence of flag colours, horse symbols, and supplications to spirits on weather patterns. Some individuals have even begun to mock *ngillatún*, attending the ceremony for reasons unrelated to piety. Instead, they partake in the festivities for enjoyment, with ample provisions of food and drink forming integral components of the celebration. Each family contributes to the communal feast, bringing a ram for roasting and sharing chicha or wine with friends. The gathering provides an opportunity for socializing, networking, and conducting business, albeit preferably in a state of moderate sobriety.' Šolc 1969, p. 150.

55 Šolc 1969, p. 150.

56 Šolc 1969, p. 150.

57 Course 2013, pp. 771–799.

Fig. 19. Domingo Painequeo blowing the ñolkin ritual trumpet made from a hollow thistle stem, 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 1826.



horns (Inv. Nos. A7355, A7356).⁵⁸ In addition to the leather mask, the *sargent* also rode a wooden horse (Inv. No. A7354).⁵⁹

Amongst ceremonial objects transported to the Náprstek Museum by Šolc is the above-mentioned anthropomorphic *chemamüll* funerary statue (Inv. No. A7108). This statue, purportedly marking the burial site of Florencio Painequeo, the esteemed community leader, exhibits significant decay and has been mended after sustaining damage [Fig. 10]. According to Ms. Kandertová's recollections, the statue originally stood in an old cemetery that had since been repurposed as a football field, sparking debates amongst the Mapuche regarding its ownership due to uncertain land rights.⁶⁰ The last ceremonial item procured by Šolc, albeit not from Huapi but from the Temuco market, is a rattle encased in skin and filled with seeds, known as *huada* (Inv. No. A7176). This artifact was used in individual healing ceremonies, known as *machitún*.⁶¹

58 A *kollón* mask from Huapi, very similar to the masks in the Náprstek Museum collection, is also part of the private collection of Ms. Jarka Stuchlíková. With her kind permission, a photograph of the mask is included at the end of the article [Pl. 3].

59 Course 2011, p. 129.

60 Audio recording in mp3 format, interview with Olga Kandertová (1944–), 5 January 2024.

61 However, according to the date of its entry in the collections, Šolc did not acquire this rattle until later, apparently during his last journey to Chile in 1973.

Jewellery [Pls. 4–10]

Václav Šolc's Mapuche collection includes twelve ornaments with silver components, primarily crafted through coin casting before the pacification of Araucania. While most of these artifacts likely originate from sources outside Huapi and were acquired in a Temuco antique shop, they are undoubtedly over fifty years old (as confirmed by the Mapuche), dating back to the early 20th century.⁶² Such jewellery was no longer produced in Chile by the time of the researcher's visit.

The silver content in ornaments varies, as confirmed by XRF spectrometer measurements [Tab. 2]. A VANTA handheld XRF spectrometer, designed for precise elemental quantitative analysis of samples, was used to measure selected jewellery.⁶³ The VANTA spectrometer can measure in several calibrated modes: an analytical mode for metals and alloys, a mode for general detection of elements in a light matrix, and a mode for the analysis of precious metals and their alloys with automatic detection of electroplating of gold plating.

The 'precious metal' mode, calibrated for precious metals and their alloys, was mainly used for the measurement. The result of the measurement is the concentration of element content in weight percentage. Each measurement took about 20 seconds at room temperature, and the samples and analysed areas were documented by the instrument's integrated camera. The results of the measurements were processed by the VANTA data management (analytical) software and stored in a document that includes, in addition to the measured data, all technical data related to the analysis.

Older pieces, fashioned from silver coins, exhibit a higher purity of silver. In more pieces, there is a noticeable decline in silver content, with materials such as copper and nickel becoming predominant from around 1930 onwards. Consequently, the measurement results provide insights into the relative age of the artifacts, with some negligible amounts of silver despite expectations of a significant silver content in traditional jewellery. A surprising result of this measurement was the significant variation in silver content. While some items, such as the ornament Inv. No. 56573, contain approximately 90 % silver, others, like the pectoral Inv. No. 56570, completely lack any silver. This diversity in silver content contrasts with the widespread belief amongst both Mapuche and non-Mapuche residents of Chile that traditional jewellery is predominantly silver or has a substantial silver component. Surprisingly, only eight out of the thirteen artifacts examined contain at least 50 % silver.

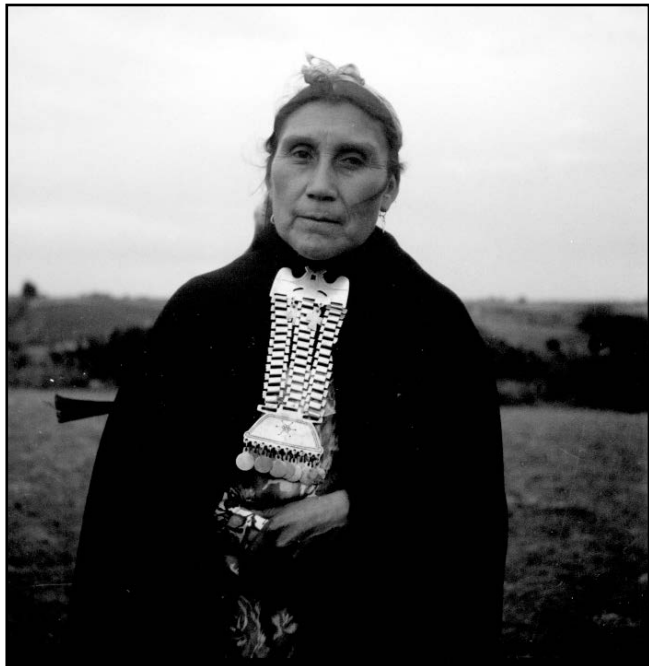
In Šolc's collection four pectorals have been preserved.⁶⁴ One prevalent type of pectoral is known as *sequil*, which emerged in the late 19th century and quickly became popular throughout Araucania. Amongst these a subtype, known as *sequil de tres cadenas*

62 Audio recording 01–03 in mp3 format, interview with Sofia Huenchucui and Julio Chehuin, 24 October 2022.

63 This portable spectrometer is commonly used in industrial plants, material quality control, and in the field to measure elemental composition. It is used to analyze both finished and semi-finished products, of any size and shape. The source of X-ray radiation is an X-ray tube (Ag anode of the lamp with a maximum voltage of 40kV, excitation current of the X-ray lamp up to 200uA) with a power of 4W. The SDD radiation detector allows for analyses of all measured elements without helium or vacuum. The resolution of the SDD detector is $\leq 137\text{eV}$ kaMn at a minimum of 70,000 pulses. The operating temperature of the device is in the range from -10 to 50°C.

64 Silver ornaments stand out on the black *kepam* garment.

Fig. 20. A Huapi resident with a *sequil* pectoral. 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 1120.



(Inv. No. A7357), is notable.⁶⁵ This ornament features a brooch on the back for directly attachment to garments. It consists of two plates connected by three chains, with the bottom plate adorned with medal pendants, anthropomorphic figures (*pillán*), or crosses, while the top plate is shaped as two birds on branches facing each other [Fig. 20].

Another type of pectoral found in the collection is the *trapelacucha* pendant (Inv. Nos. A7358, 56568, 56569), which is worn attached to various accessories such as a silver *traripel* necklace, a *tupu* pin utilised for fastening garments, or a decorated *punzón acucha* pin (part of ornament 56568). An older variant of this ornament, known as *trapelacucha de placas* (Inv. Nos. 56568, 56569), dates back to the late 19th century.

Trarilonco, originally headdresses made of finely woven wool with leather pendants or adorned with small silver balls, were worn by both men and women in ancient times. Between 1850 and 1920, these headdresses transformed into woollen ribbons and were covered with common coins, ranging from two reals to twenty centavos, polished on the outside for a shinier appearance. An example from Šolc's collection is the headband with Inv. No. 56590, where coins are smoothed on the upper side and equipped with eyelets on the underside, bearing the inscription *Por la razón o por la fuerza* and stamped with years from 1880 to 1892. Other headbands like those with Inv. Nos. 56570 and A7359, likely from the 20th century, feature a more intricate chain structure, often ending with a shell clasp (typically depicting the *Argopecten purpuratus* shell).⁶⁶

65 In different areas, also known as *prendedor*, *prendedor acucha*, *sequil acucha* or *pechera* amongst the Mapuche.

66 This structure described bears a resemblance to a component of horse spurs used in the Argentine pampas. The component, resembling a chain, served to secure the rider's instep within the spur. It was used by both indigenous peoples and gauchos, particularly in the province of Corrientes.

Another type of jewellery found in Šolc's collection are hoop earrings known as *chagüaitü*, a later style from the latter end of the 19th century with crescent-shaped perforations. These circular-shaped earrings and pendants (known as *chaguai*) evolved from pre-Columbian ornaments.

Šolc's collection also includes jewellery in the form of textile belts sewn with silver ball, worn tightly around the neck as *traripele*, (Inv. No. 56573) and used to the *sequil*, or as hair ornaments known as *lloven ngutroe* (decorations Inv. Nos. 56574, A7360, A7361). According to Ms. Sofia Huenchucui Coñoeapan, this kind of jewellery was not worn on Huapi Island, suggesting Šolc acquired them from another community or at a market in the city.⁶⁷ With a silver content exceeding 80 % in all cases, it is likely that these ornaments are older.

Textiles [Pls. 11–18]

Weaving held significant importance in Mapuche culture, with a rich tradition of textiles featuring distinct names, symbolism, and prescribed combination of colours and ornaments.⁶⁸ In Václav Šolc's collection, all textile items, except for one woven bag made of plant fibres, are crafted from sheep's wool, which was processed by hand through carding, spinning, and weaving. [Fig. 21] The primary tool for weaving was a vertical loom (*witram*), with the warp stretched by weights [Fig. 22]. Originally, wool was dyed using natural dyes, but during Šolc's time on Huapi, these were largely replaced by aniline dyes, sometimes supplemented with laurel leaves during the dyeing process.⁶⁹

Regarding wool production on Huapi, Šolc writes:

Sheep are sheared irregularly when they have enough wool, especially in spring, and the task is undertaken by anyone capable. Subsequently, a small celebration is arranged, and the wool is distributed amongst those who have a stake in the flock. If the wool is not separated, typically half of it is sold, while the other half is cleansed in wooden containers [Fig. 24].⁷⁰

Subsequently, the wool was dried, dyed, and spun on a simple wooden spindle. For a man's poncho-like garment, known as *manta* (e.g. Inv. No. 66246), or a coarser blanket, wool was spun only once, while finer fabrics were spun twice. All work with sheared wool was solely a woman's affair. If a woman needed help setting up a loom, she would invite another woman to assist. Šolc mentions that any neighbour could help, as all the women on Huapi at that time knew how to weave.⁷¹

The first group of textiles comprises belts. The collection includes two women's belts known as *trariüwe* (Inv. No. 66334, without Inv. No. 4) and one men's belt, *trariichiripa*

67 Audio recording 01–03 in mp3 format, interview with Sofia Huenchucui and Julio Chehuin, 24 October 2022.

68 Mege Rosso 1990.

69 Archive of the Náprstek Museum, ar. Šolc 1, 30, *Materiales etnológicos de la región Mapuche – isla Huapi*, p. 8.

70 Archive of the Náprstek Museum, ar. Šolc 1, 30, *Materiales etnológicos de la región Mapuche – isla Huapi*, p. 8; chemical cleaning agents were already in use at that time.

71 Archive of the Náprstek Museum, ar. Šolc 1, 30, *Materiales etnológicos de la región Mapuche – isla Huapi*, p. 19.

Fig. 21. Juana Painequeo, wife of Francisco Painequeo, spinning a thread. 1966–1971. Archive of the Náprstek Museum, ar. Šolc 8.



Fig. 22. A woman weaving a blanket on Huapi Island. 1966–1971. Archive of the Náprstek Museum, ar. Šolc 8.



(without Inv. No. 3). One of the main symbols woven into the *trariüwe* and preserved on both women's belts is the *lukutuel* ornament, depicting a supplicant at *ngillatún*.⁷²

The other two textiles in the collection are men's *mantas de hombre* and *mapudungun makuñ*. It is an eminently male garment resembling a poncho. The first type represented in the collection is *kachümakeñ* (Inv. No. 66246), made of raw wool, which was nearly always undyed, and used on daily basis. However, even in this type of clothing, there is a simple symbol. It consists of three basic units: while the surface of the *manta* symbolises the field (*tue*), upon which there are lines representing the pillars (*wirin*), its edges symbolise the border (*upul*). The edge of the *manta* can take two basic forms – either as a fringe (*chüñai*) or by bending the edge of the *manta*.

The second *manta* in the collection of the Náprstek Museum, identified as Inv. No. A7367, is a ceremonial one. This particular type of *manta* is known as *ñiminnekermakuñ* and bears a striking resemblance to the red *manta* deposited in the Staatliche Kunstsammlungen Dresden (Inv. No. 56161, see Pl. 9). Festive *mantas* often incorporate symbols with various connotations woven into vertical columns (e.g. as indicators of the owner's marital status, wealth in terms of horses and land, including araucarias, family ties, and regional affiliations). Ceremonial *mantas* are typically either red or black, with black being reserved for nobles (*ülmen*). A red *manta* (*kelümnkuñ*) signifies power and authority, as the colour red symbolises vitality, life force, and blood.⁷³

Another category of textile artifacts in Šolc's collection consists of blankets associated with horsemanship. Amongst them are three textiles known as *matras* (Inv. Nos. A5173, A7365, A7366). These are roughly-woven fabrics placed between the saddle and the saddle cloth. In the centre of the *matra* lies a horizontal stripe of a different colour, sometimes employing a distinct weaving technique, marking the point where it drapes over the horse's back and descends on both sides. Occasionally, the function of the *matra* is fulfilled by a domestic rug, referred to as a *lama*, a term sometimes conflated with *matra* in Mapuche terminology. Regrettably, the exact origins of the *matras* in Šolc's collection remain uncertain, with the exception of Inv. No. A5173, sourced from the Puaucho community and documented by Margarita Chehuin.⁷⁴ Additionally, the collection includes another fabric associated with equestrianism, i.e. a densely-woven rug with long, soft fringes, known as *chañu* (Inv. No. A7364), placed beneath the saddle, under the *matra*, to alleviate the discomfort caused by friction between the saddle and the horse's back.

The final noteworthy artifact is a mesh bag crafted from plant fibres of *Greigia sphacelata*, an endemic plant of the temperate zone of Chile from the bromeliad family (Inv. No. 56594). Similar bags, known as *pilhua* or *pichi pilhwa*, are still produced on Huapi today, as confirmed by the author of this article, who acquired this mesh bag from Ms. Sofia Huenchucoi Coñoepan [Fig. 23].⁷⁵ Ms. Kandertová recalls that during their stay on the island, nearly all women made these bags, often carrying them wherever needed.⁷⁶

72 Archive of the Náprstek Museum, ar. Šolc 1, 30, *Materiales etnológicos de la región Mapuche – isla Huapi*, p. 31.

73 Mege Rosso 1990, p. 40.

74 Inv. No. A5173 – Inventory Card Documentation.

75 A photo of this mesh bag made and acquired in 2022 is included at the end of this article [Pl. 11].

76 According to Ms. Kandertová, the women took the unfinished *pilhua* with them even when they went to visit a neighbour.



Fig. 23. Ms. Sofia Huenchucoi Coñoepan with self-made bags known as *pilhua*. October 2022. Archive of the author.

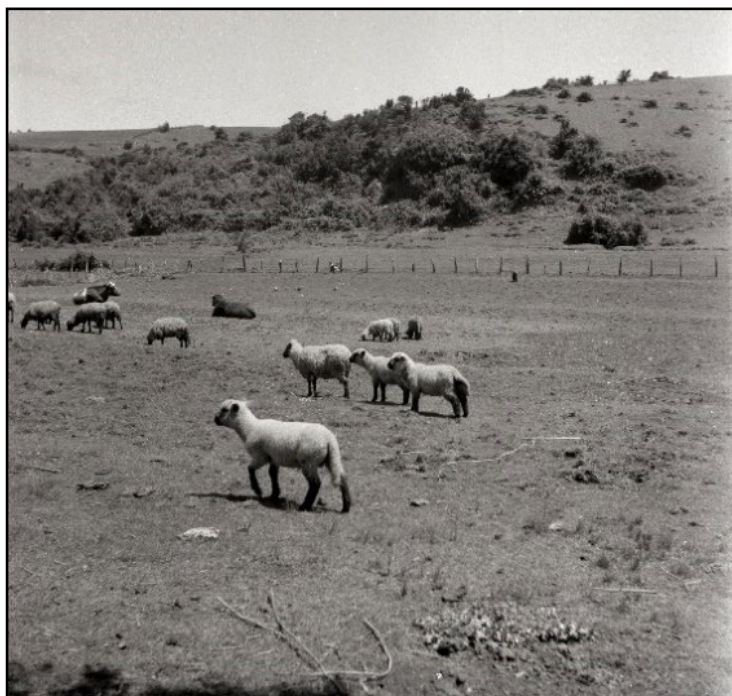


Fig. 24. Grazing sheep on Huapi Island. 1966–1971. Náprstek Museum, Ethnographic Photographic Collection, Inv. No. Am I 1043

Used objects [Pls. 19–26]

The contemporary ceramics collection comprises five pieces of tableware. Mapuche pottery was exclusively crafted by women known as *metahuete*. These items were fashioned during the summer months using locally-obtained clay. Mixed with other minerals, the clay was shaped without the aid of a potter's wheel, dried in the sun, and fired slowly on the periphery of the hearth. In Šolc's collection, three jugs are likely of Mapuche origin (*metahue*), while a jug featuring anthropomorphic traits was purchased by Šolc at the Temuco market and may not have been made by the Mapuche, instead serving as a tourist artifact (Inv. No. A7120). One jug of Mapuche provenance resembles a duck (Inv. No. A7120), symbolising female fertility.⁷⁷ These jugs were utilised for heating water and serving alcoholic beverages during festive occasions, such as wine or the traditional fermented drink *chicha*.⁷⁸

Wooden products held significance within the material culture of the Mapuche region, particularly in the past when much of the Mapuche territory was enveloped by native temperate rainforests. By the 1960s, however, most of the forests on Huapi had depleted. Wood for dishware, statues, and tools was sourced from the island's sole forested area, Punta Huenten, covering a few hectares in the south.⁷⁹ According to Šolc's documentation, this area featured unspecified eucalyptus, large-coned pines, laurels, and boldo trees (*Peumus boldus*).⁸⁰

Šolc's collection of wooden products includes two mortars (*tratan trapihue*; Inv. Nos. A7120, A7129), utilised for crushing red pepper into a traditional hot sauce. Additionally, the collection features a ladle (Inv. No. 56596) and a baby carrier known as *kupelhue*. A notable item, seldom encountered amongst present-day Mapuche, is a wooden bell (without Inv. No. 1), suggesting the possibility that Václav Šolc acquired it from a location other than Huapi. Finally, the collection includes an ox horn vessel (without Inv. No. 2), utilised for storing sourdough for bread baking due to its impermeability, and smaller vessels serving as wine cups. One side was sealed with a circular wooden stopper aided by resin, sometimes featuring a string for suspension.

Conclusion

During their sojourn in Araucania, Chile, Václav Šolc and Olga Kandertová amassed a remarkable collection of Mapuche artifacts, which, as of yet, has not undergone professional research and publication. This collection serves as a complement to the core Mapuche collection deposited in the Náprstek Museum, consisting of 123 artifacts collected by Milan Stuchlík from the Cholchol area during the same period, alongside a collection of nine Mapuche jewels by E. Tauer, V. Klecanda, and S. Svoboda. Examination of sources, archival materials, and interviews with eyewitnesses shed light on the circumstances surrounding the acquisition of these objects. Additionally,

77 Montecino 1995, p. 48.

78 *Chicha* is a traditional South American alcoholic beverage, typical of central Chile. It is made by fermenting apples or corn.

79 Archive of the Náprstek Museum, ar. Šolc 1, 30, *Materiales etnológicos de la región Mapuche – isla Huapi*, p. 26.

80 Shrubs include *Aristolelia chilensis* and an unspecified species of bamboo; other plants include *Gunnera tinctoria*, *Lapageria*, *Mentha pulegium*, and *Tribulus terrestris*; Archive of the Náprstek Museum, ar. Šolc 1, 30, *Materiales etnológicos de la región Mapuche – Isla Huapi*, p. 26.

interactions with local Mapuche individuals visited by the article's author in September and October 2022 revealed that not all objects originate from the island of Huapi, as initially presumed. Further research unveiled a similar collection of Mapuche artifacts from the same era deposited in the Staatliche Kunstsammlungen Dresden, acquired by Šolc's collaborator, Peter Neumann, prompting a comparative analysis of the two sets. An investigation into the composition of the jewellery within the Šolc collection in the Náprstek Museum revealed a diverse concentration of silver and other metals in individual artifacts. Analyses of the sources, particularly Šolc's book *Pod chilskými sopkami*, provided insights into Šolc's relationship with the indigenous inhabitants and unveiled new aspects of the ethnographers' coexistence and collaboration with the Mapuche on Huapi.

The collection itself holds unique significance in several respects. It offers a glimpse into the daily life of the Mapuche people on Huapi before the dictatorship of A. Pinochet (1973–1990), capturing a period of transition in their lifestyle and material culture. Notably, the collection encompasses artifacts related to ceremonial practices and is complemented by photographic and film material captured by Šolc during his time on Huapi. This distinctiveness of the collection facilitated collaboration with local Mapuche individuals in 2022, enabling the sharing of Šolc's photographs, archival materials, documentary evidence for the objects, and translated excerpts from Šolc's book *Pod chilskými sopkami*. Special acknowledgement is owed to Sofía Huenchucoi Coñoepan [Fig. 25], Julio Eduardo Chehuin Pizarro, and Rodrigo Alonso Santibañez Villegas for their openness and cooperation, ensuring the preservation and accessibility of the photographic and material collection documenting Mapuche culture on Huapi. This collaboration underscores the significance of leveraging technology to bridge our two worlds and preserve cultural heritage for the benefit of the local community on Huapi.



Fig. 25. The author with Sofie Huenchucoi Coñoepan. October 2022. Archive of the author.

Tab. 1. Ethnographical Items from the Collection of Václav Šolc and Olga Kandertová.

Inv. No.	Item	Community where the item was made or acquired / Manufacturer or seller	Year of acquisition / Journey	Similar items in the Staatliche Kunstsammlungen Dresden
Ceremonial objects				
A8048	<i>trutruka</i> pipe mouthpiece	Mallai community on Huapi Island, made by Domingo Painequeo (56)	1968–1969 / 2 nd journey to Chile	
A7108	<i>chemamüll</i> funerary statue	Huapi Island	1966–1967 / 1 ^s journey to Chile	
A7176	<i>huada</i> rattle	Temuco – marketplace	1973 / 4 th journey to Chile	
A7354	horse – <i>kawel kollón</i>	Huapi Island	1968–1969 / 2 nd journey to Chile	
A7355	<i>kollón</i> mask	Huapi Island	1968–1969 / 2 nd journey to Chile	
A7356	<i>kollón</i> mask	Huapi Island	1968–1969 / 2 nd journey to Chile	
Jewellery				
A7357	<i>sequil</i> pectoral	Huapi Island or an antique shop	1968–1969 / 2 nd journey to Chile	yes – Inv. No. 56176
A7358	<i>trapelacucha</i> pectoral	Huapi Island or an antique shop	1968–1969 / 2 nd journey to Chile	yes – Inv. No. 56174
A7359	<i>trarilko</i> headband	Huapi Island or an antique shop	1968–1969 / 2 nd journey to Chile	yes – Inv. No. 56175 a, b
A7360	<i>lloven ngutroe</i> belt	the Mapuche on Huapi dispute that this kind of jewellery is worn on the island; it might be from a different community	1968–1969 / 2 nd journey to Chile	
A7361	<i>lloven ngutroe</i> belt	the Mapuche on Huapi dispute that this kind of jewellery is worn on the island; it might be from a different community	1968–1969 / 2 nd journey to Chile	
A7362	<i>chagüaitü</i> earrings	probably Temuco – an antique shop	1968–1969 / 2 nd journey to Chile	
A7363	<i>chagüaitü</i> earrings	probably Temuco – an antique shop	1968–1969 / 2 nd journey to Chile	
56568	<i>trapelacucha de placas</i> and <i>punzón acucha</i> pectoral with a needle	Huapi Island	1966–1967 / 1 st journey to Chile	
56569	<i>trapelacucha de placa</i> pectoral	Temuco – an antique shop	1966–1967 / 1 st journey to Chile	
56570	<i>trarilonco</i> headband	Huapi Island	1966–1967 / 1 st journey to Chile	yes – Inv. No. 56175 a,b

56573	<i>traripe</i> pectoral	the Mapuche on Huapi dispute that this kind of jewellery is worn on the island; it might be from a different community	uncertain	
56574	<i>lloven ngutroe</i> belt	the Mapuche on Huapi dispute that this kind of jewellery is worn on the island; it might be from a different community	uncertain	yes – Inv. No. 56173
56590	<i>trarilonco</i> headband	probably Temuco – an antique shop	1966–1967 / 1 st journey to Chile	
Textile				
A7367	poncho – <i>ñiminnekermakuñ</i>	probably purchased in Temuco	1968–1969 / 2 nd journey to Chile	yes – Inv. No. 56161
A7366	<i>matra</i> saddle pad	near Huapi	1968–1969 / 2 nd journey to Chile	yes – Inv. No. 56160
A7365	<i>matra</i> saddle pad	near Huapi	1968–1969 / 2 nd journey to Chile	
A7364	<i>chañu</i> saddle pad	near Huapi	1968–1969 / 2 nd journey to Chile	yes – Inv. No. 56164
A5173	<i>matra</i> saddle pad	made by Margarita Chehuin, Puaucho, prov. Cautin	1966–1967 / 1 st journey to Chile	
66334	<i>trariüwe</i> women's belt			
	Huapi Island, original owner Francisco Painequeo	1966–1967 / 1 st journey to Chile		
66246	poncho – <i>kachiimakuñ</i>	Huapi Island or its surroundings	uncertain	
without Inv. No. 3	<i>trariichipay</i> men's belt	purchased in Temuco	1966–1967 / 1 st journey to Chile	yes – Inv. No. 56159
without Inv. No. 4	<i>trariüwe</i> women's belt	purchased in Temuco	1966–1967 / 1 st journey to Chile	yes – Inv. No. 56158
56594	<i>pilhua</i> bag	Huapi Island	uncertain	yes – Inv. Nos. 56170, 56171
Used objects				
A7120	ceramic anthropomorphic jug	Temuco – marketplace	1966–1967 / 1 st journey to Chile	
A7129	<i>tratan trapihue</i> mortar with rubbing stone	Huapi Island	1966–1967 / 1 st journey to Chile	yes – Inv. No. 56148
A7130	<i>tratan trapihue</i> mortar	Huapi Island	1966–1967 / 1 st journey to Chile	
A7131	<i>kupelhue</i> baby carriers	Huapi Island	1966–1967 / 1 st journey to Chile	

A7199	<i>metahue</i> duck-shaped ceramic jug	Huapi Island	1966–1967 / 1 st journey to Chile	yes – Inv. No. 56177
A7200	<i>metahue</i> ceramic jug	Huapi Island, made by Juana Camilo	1966–1967 / 1 st journey to Chile	
A7201	<i>metahue</i> ceramic jug	Huapi Island, made by Juana Camilo	1966–1967 / 1 st journey to Chile	yes – Inv. No. 56178
56596	<i>rufurwe</i> scoop	Huapi Island	uncertain	yes – Inv. No. 56596
without Inv. No. 1	bell	probably Huapi Island	uncertain	
without Inv. No. 2	container from a horn	probably Huapi Island	uncertain	
without Inv. No. 5	ceramic bowl	probably Huapi Island	uncertain	

Tab. 2. Mapuche jewellery – XRF spectrometry results. The number in parentheses indicates the range of mass percentages of the metal in an object from a total of at least five measurements. The jewellery is arranged in descending order from those with the highest proportion of silver.

Inv. No.	Item	Composition	Origin
56573	<i>traripel</i>	silver (89.1–91.3 %), copper (8.5–10 %), iron (0.7–0.9 %), lead (0.2–0.4 %)	the Mapuche on Huapi dispute that this kind of jewellery is worn on the island; it might be from a different community
56574	<i>lloven ngutroe</i>	silver (87.1–89.5 %), copper (10.1–11.9 %), zinc (0.5–0.7 %), lead (0.3–0.5 %), gold (0.03–0.1 %)	the Mapuche on Huapi dispute that this kind of jewellery is worn on the island; it might be from a different community
A7362, A7363	<i>chagüaitü</i>	silver (84.5–90.3 %), copper (9.2–14 %), tin (0.5 %), lead (0.4–0.6 %), zinc (0.4 %), gold (0.03–0.04 %)	Huapi Island 1966–1967 / 1 st journey to Chile
A7361	<i>lloven ngutroe</i>	silver (84.6–90.3 %), copper (9.5–14.7 %), tin (0.4 %), lead (0.1–0.3 %)	the Mapuche on Huapi dispute that this kind of jewellery is worn on the island; it might be from a different community
A7360	<i>lloven ngutroe</i>	silver (79.4–82.4 %), copper (14.5–15 %), iron (2.4–4.1 %), zinc (0.4–2.4 %), lead (0.3–0.5 %), gold (0.04–0.05 %)	the Mapuche on Huapi dispute that this kind of jewellery is worn on the island; it might be from a different community
56568	<i>trapelacucha de placas and punzón acucha</i>	the body of the ornament: silver (57.6–62.2 %), copper (32–36.1 %), zinc (3.1–3.2 %), nickel (1.7–2.2 %), lead (0.6 %), tin (0.4 %), gold (0.02–0.03 %) the ball on the needle: silver (79.8 %), copper (18.6 %), zinc (0.8 %), tin (0.4 %), lead (0.4 %), gold (0.02 %) the needle: silver (87.6 %), copper (12.1 %), lead (0.3 %), gold (0.03 %)	Huapi Island 1966–1967 / 1 st journey to Chile

56590	<i>trarilonco</i>	silver (44–48.9 %), copper (50.8–56 %), lead (0.1–0.6 %) one coin is visually and compositionally different: silver (81.6–87 %), copper (12–17.6 %), lead (0.7–0.8 %), traces of gold (0.1 %)	probably from the Temuco antique shop
A7359	<i>trarilonco</i>	copper (79.4–82.4 %), zinc (15.3–18 %), iron (0.3 %), lead (0.8 %), tin (0.8–1 %), nickel (0.3 %), titanium (0.05 %) connecting parts: copper (62.1–63.1 %), zinc (23.8–24.3 %), nickel (12.6–13.3 %), iron (0.2 %), lead (0.1 %), titanium (0.02–0.05 %) connection ring: copper (71 %), zinc (18.4 %), nickel (8 %), silver (1.2 %), lead (0.5 %), tin (0.5 %), iron (0.3 %), titanium (0.09 %)	Huapi Island or an antique shop
A7358	<i>trapelacucha</i>	copper (73–77.1 %), zinc (9.8–15.4 %), nickel (9.1–10 %), tin (1.6–2.3 %), lead (0.7–1 %), iron (0.5–0.6 %), titanium (0.06–0.07 %) connecting parts: copper (63.9 %), nickel (18 %), zinc (17.7 %), iron (0.2 %), titanium (0.03 %) connection ring: copper (66.7 %), zinc (15.4 %), nickel (12.8 %), silver (3.1 %), iron (0.5 %), lead (0.5 %), tin (0.8 %), titanium (0.04 %)	Huapi Island or an antique shop
A7357	<i>sequil</i>	copper (70.3–73.6 %), zinc (13.4–17.7 %), nickel (9.4–10 %), lead (0.7–1.5 %), tin (1.4–2 %), titanium (0.1–0.04 %), iron (0.04–0.5 %) connecting parts: copper (63.3 %), zinc (19 %), nickel (15.7 %), silver (1.7 %), iron (0.2 %), titanium (0.02 %) connection ring: copper (65 %), zinc (19.3 %), nickel (14.9 %), titanium (0.3 %), iron (0.2 %), lead (0.1 %)	Huapi Island or an antique shop
56570	<i>trarilonco</i>	copper (63.3–71.5 %), zinc (13.7–18.5 %), nickel (11.3–17.8 %), tin (1.7–2.2 %), iron (0.4–0.8 %), lead (0.7–0.9 %), titanium (0.03–0.04 %)	Huapi Island 1966–1967 / 1 st journey to Chile

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National Museum – Náprstek Museum of Asian, African and American Cultures, Digital Archive of the Collection of non-European Ethnography – Central and South America:

Audio recording 01/01/22 in mp3 format, interview with Josef kandert (1943–2022) and Olga Kandertová (1944–, anthropologists and former students of Milan Stuchlík at the Faculty of Arts, Charles University. Prague, 10 January 2022.

Audio recording 02/01/22 in mp3 format, interview with Josef kandert (1943–2022) and Olga Kandertová (1944–, anthropologists and former students of Milan Stuchlík at the Faculty of Arts, Charles University. Prague, 10 January 2022.

Audio recording 01/02/22 in mp3 format, interview with Josef kandert (1943–2022) and Olga Kandertová (1944–, anthropologists and former students of Milan Stuchlík at the Faculty of Arts, Charles University. Prague, 18 February 2022.

Audio recording 01/06/22 in mp3 format, interview with Jarka Stuchlíková (1938–), anthropologist and wife of Milan Stuchlík, she lived with him in Chile in 1969–1973, Prague, 2 June 2022.

Audio recording 02/06/22 in mp3 format, interview with Jarka Stuchlíková (1938–), anthropologist and wife of Milan Stuchlík, she lived with him in Chile in 1969–1973, Prague, 2 June 2022.

Audio recording 03/06/22 in mp3 format, interview with Jarka Stuchlíková (1938–), anthropologist and wife of Milan Stuchlík, she lived with him in Chile in 1969–1973, Prague, 2 June 2022.

Audio recording 04/06/22 in mp3 format, interview with Jarka Stuchlíková (1938–), anthropologist and wife of Milan Stuchlík, she lived with him in Chile in 1969–1973, Prague, 2 June 2022.



Pl. 1. Ceremonial objects. Inv. No. A7108 with detail of the back side (Photo: Jiří Vaněk).



Pl. 2. Ceremonial objects. From top: Inv. Nos. A7176, A7354, A8048 (Photo: Jiří Vaněk).



Pl. 3. Ceremonial objects. From top: Inv. Nos. A7355, A7356, *Kollón* mask from Huapi Island – private collection of Jarka Stuchlíková (Photo: Jiří Vaněk).





Pl. 4. Jewellery. From top: Inv. No. 56574 (Náprstek Museum; Photo: Jiří Vaněk), Inv. No. 56173 (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 5. Jewellery. From left: Inv. No. A7357 (Náprstek Museum; Photo: Jiří Vaněk), Inv. No. 56176 (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 6. Jewellery. From left: Inv. No. A7358 (Náprstek Museum; Photo: Jiří Vaněk), Inv. No. 56174 (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 7. Jewellery. Top row from left: Inv. Nos. 56570, A7359 (Náprstek Museum; Photo: Jiří Vaněk); bottom row: Inv. No. 56175 (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 8. Jewellery. From left: Inv. Nos. 56568, 56569 (Photo: Jiří Vaněk).



Pl. 9. Jewellery. From top: Inv. Nos. 56590, A7362 and A7363 (Photo: Jiří Vaněk).



Pl. 10. Jewellery. From top: Inv. Nos. 56573, A7360, A7361 (Photo: Jiří Vaněk).





Pl. 11. Textiles. Top row from left: Inv. No. 56594 (Náprstek Museum), *pilhua* – made by Sofia Huenchucui Conoepan, purchased on Huapi Island by the author of this article in 2022 (Photo: Jiří Vaněk); bottom row from left: Inv. Nos. 56170, 56171 (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 12. Textiles. From top: without Inv. No. 3 (Náprstek Museum; Photo: Jirí Vaněk), Inv. No. 56159 (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 13. Textiles. From top: without Inv. No. 4 (Náprstek Museum; Photo: Jiří Vaněk),
Inv. No. 56158 (Staatliche Kunstsammlungen Dresden; © Staatliche
Kunstsammlungen Dresden).



Pl. 14. Textiles. From top: Inv. No. A7364 (Náprstek Museum;
Photo: Jiří Vaněk), Inv. No. 56164 (Staatliche Kunstsammlungen Dresden;
© Staatliche Kunstsammlungen Dresden).



Pl. 15. Textiles. From top: Inv. No. A7366 (Náprstek Museum; Photo: Jiří Vaněk), Inv. No. 56160 (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 16. Textiles. From top: Inv. No. A7367 (Náprstek Museum; Photo: Jiří Vaněk),
Inv. No. 56161 (Staatliche Kunstsammlungen Dresden; © Staatliche
Kunstsammlungen Dresden).



Pl. 17. Textiles. From top: Inv. Nos. 66246, 66334 (Photo: Jiří Vaněk).



Pl. 18. Textiles. From top: Inv. Nos. A5173,
A7365 (Photo: Jiří Vaněk).



Pl. 19. Used Objects. From top: Inv. No. 56596 (Náprstek Museum; Photo: Jiří Vaněk), Inv. No. 56167 (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 20. Used Objects. From left: Inv. No. A7129ab (Náprstek Museum; Photo: Jiří Vaněk), Inv. No. 56148ab (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 21. Used Objects. From left: Inv. No. A7199 (Náprstek Museum; Photo: Jiří Vaněk), Inv. No. 56177 (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 22. Used Objects. From left: Inv. No. A7201 (Náprstek Museum; Photo: Jiří Vaněk), Inv. No. 56178 (Staatliche Kunstsammlungen Dresden; © Staatliche Kunstsammlungen Dresden).



Pl. 23. Used Objects. Top row from left: Inv. Nos. A7120, A7200; bottom row: without Inv. No. 5 (Photo: Jiří Vaněk).



Pl. 24. Used Objects. From left: without
Inv. No. 1, without Inv. No. 2
(Photo: Jiří Vaněk).



Pl. 25. Used Objects. Inv. No. A7130
(Photo: Jiří Vaněk).



Pl. 26. Used Objects. Inv. No. A7131 (Photo: Jiří Vaněk).