

MAPUCHE JEWELLERY COLLECTION IN THE NÁPRSTEK MUSEUM

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ABSTRACT: In addition to larger collections of Mapuche artifacts acquired during the prolonged stays of Milan Stuchlík (1932–1980) and Václav Šolc (1919–1995) in Araucania, Chile, during the 1960s and 1970s, the Náprstek Museum also houses two smaller collections of Mapuche jewellery. The first four jewels were purchased from Eduard Tauer in 1896 and two more pieces were acquired in 2024 from the estate of diplomat Stanislav Svoboda (1926–2015). This article serves as the first introduction to the Mapuche jewellery collection originating from these two collectors. It examines the use, age, and material composition of the artifacts and the collectors responsible for the acquisitions and compares this collection with the Mapuche jewellery collection in the Weltmuseum Vienna. Furthermore, the article outlines potential avenues for further research.

KEYWORDS: Chile – Mapuche material culture – metalworking – jewellery – collections history – X-ray fluorescence spectrometry

Introduction

The Mapuche jewellery collections of Eduard Tauer and Stanislav Svoboda stand as the cornerstone of the Mapuche jewellery collection in the Náprstek Museum. Despite their significance, they remain largely unexplored and lacking professional documentation. The origin of these collections, the circumstances surrounding their acquisition, and the journeys by the collectors who acquired them have only been marginally studied in scholarly literature so far.

The collections of anthropologist and field researcher Milan Stuchlík, to whom the Náprstek Museum owes a substantial portion of its Mapuche artifacts, do not include any jewellery.² Americanist Václav Šolc contributed thirteen pieces of Mapuche jewellery to the Náprstek Museum. Predominantly crafted during the 20th century, they were acquired by Šolc during his three trips to Chile between 1966 and 1971.³

Mapuche jewellery from Eduard Tauer's collection has been previously exhibited in the Náprstek Museum. Notably, it was featured in the permanent exhibition entitled *Amerika. Vznik, vývoj osídlení, kultura a způsob života* (America. The Origin, Development of Settlement, Culture, and Way of Life, opened in 1965).⁴ A separate exhibition dedicated to Mapuche culture entitled *Mapuche – lidé země* (Mapuche – People of the Earth) was held in 2001. Recent exhibitions include *Indiáni* (Native Americans, 2017–2019), a temporary exhibition as part of the *Svět ve vitríně* (World in a Showcase) series entitled *Mapuche a Milan Stuchlík* (Milan Stuchlík

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² Melicharová 2022.

³ Melicharová 2024.

⁴ The original concept of the exhibition, developed by Václav Šolc and Milan Stuchlík, was revised and supplemented by Kateřina Klápšová and Olga Kandertová in 1983.

and the Mapuche, 2022), and the exhibition *Expedice Národního muzea* (The National Museum Expeditions) held from 2022 to 2024 in the historical building of the National Museum in Prague.⁵ The Mapuche jewellery from Svoboda's estate remained unregistered in the museum's collections until 2024, thus it has never been exhibited or publicly presented.

Evaluation of research sources

References to collectors Eduard Tauer and Stanislav Svoboda, their life stories, and particularly their journeys to Chile and the circumstances surrounding the acquisition of Mapuche jewellery are scarce in existing literature.

Among all the collections of Mapuche artifacts, the acquisition from **Eduard Tauer** is the least documented and most valuable. In our research, we relied on inventory cards, archival accession books dating back to the late 19th century,⁶ and the article by Milena Secká, *Josefa Křížková Náprstková, Benefactress of the Museum*.⁷ Tauer, from whom Josefa Náprstková, the wife of the museum's founder, purchased four pieces of jewellery (Inv. Nos. 45331–45334) in 1896,⁸ remains an enigmatic figure to this day. Given the absence of any of his journey to South America in contemporary press, it seems very unlikely that he ever visited Chile or Argentina. However, the significant silver content and trace amounts of zinc and nickel in the four pieces of jewellery [Tab. 1] suggest their antiquity.⁹

More extensive sources are available concerning **Stanislav Svoboda** (1926–2015), a diplomat who served as the Czechoslovak ambassador to Chile from 1956 to 1969. Information about him can be found in the publications such *Diplomacie Československa II. Biografický slovník československých diplomatů (1918–1992)* (Diplomacy of Czechoslovakia II. Biographical Dictionary of Czechoslovak Diplomats [1918–1992])¹⁰ and Michael Zourek's dissertation *Checoslovaquia y el Cono Sur 1945–1989*,¹¹ which includes an interview with Stanislav Svoboda conducted in 2014. Additionally, oral testimonies from three witnesses were consulted. Ms. Jarka Stuchlíková (1938), who resided with her husband, Milan Stuchlík, in Chile among the Mapuche in the vicinity of Cholchol from 1969 to 1973, met Svoboda on multiple occasions, as recounted in her memoir.¹² Olga Píchová-Kandertová (1943), an ethnography student at the Faculty of Arts, Charles University in Prague,¹³ who was in Chile on an exchange visit in 1966 and later became a long-time collaborator of the Náprstek Museum, also encountered Svoboda during her time in Chile. Finally, insights were gained from the testimony of Stanislav Svoboda's daughter, Jana Šedá Šimková, who accompanied her parents and two siblings during their stay in Chile for her father's diplomatic mission.¹⁴

⁵ These exhibition projects included catalogues, which also presented some of these jewels.

⁶ NpM, IK, Inv. No. 45331–45334; Náprstková přírůstková kniha III [Náprstek's Accession Book III], p. 133.

⁷ Secká 2013.

⁸ See the entry in the acquisition book: 'Výrobky Indiánů kmene Aranquatů, jižní Amerika, republika Chili. Zprostředkoval pan Eduardo Taüer, roz. v Praze. Úhrnná cena 20 zl.' [Products of the Aranquat Indians, South America, the Republic of Chili. Arranged by Mr. Eduardo Taüer, born in Prague. The total price of 20 zl.], NpM, IK, Inv. No. 45331–45334; Náprstková přírůst. kniha III [Náprstek's Accession Book III], p. 133.

⁹ A detailed analysis of the material composition is discussed in the chapter Tauer's Jewellery Collection.

¹⁰ Dejmek 2013, pp. 591–592.

¹¹ Zourek 2014.

¹² Stuchlíková 1997.

¹³ Audio recording 01/02/24 in mp3 format, interview with Olga Kandertová (1943–), Prague, 3 March 2024.

¹⁴ Jana Šedá Šimková, *pers. comm.*, 2024.

Svoboda was well-known for his support and interest in the endeavours of Czechoslovak ethnographers operating in Chile, as confirmed independently by all three witnesses interviewed. Ms. Šedá Šimková recollects transporting the Mapuche collection of anthropologist Milan Stuchlík, acquired in the vicinity of Cholchol, in a car from Araucania to Santiago de Chile.¹⁵ Americanist Olga Kandertová recalled the interactions between Svoboda and Šolc, an Americanist and curator of the Náprstek Museum, who conducted extensive research in Chile, making four visits between 1966 and 1973.¹⁶ She also remembered the welcoming and friendly atmosphere at the Czechoslovak Embassy in Santiago de Chile.¹⁷ These recollections serve as testament to Svoboda's interest in the Indigenous peoples of Chile and their cultural heritage.

The jewellery originating from Svoboda dates back to his tenure in Chile and was bequeathed to the Náprstek Museum from his estate. In addition to these two items (Inv. Nos. 71713–71714), Svoboda's collection (as yet unprocessed) comprises thirty artifacts sourced from regions across Latin America, primarily consisting of contemporary tourist souvenirs (replicas of pre-Columbian art) and ethnographic pieces (ceramics, arrows). In addition to jewellery, Svoboda's Chilean part of the collection includes pottery from Quinchamalí and a Mapuche *manta* with distinctive floral motifs (probably intended as a souvenir for tourists).¹⁸ While Ms. Šedá Šimková could not recall the precise circumstances or timing of Svoboda's acquisition of the jewellery, she indicated that he had visited Araucania several times and that she accompanied him on at least one occasion.¹⁹ Hence, it is probable that the artifacts were acquired by Svoboda directly in Araucania.

Jewellery – historical and cultural background

In Mapuche territory, jewellery has been crafted through coin casting since the 18th century. The heyday of Mapuche metalworking, reaching its zenith between the 1830s and 1880s, stemmed from the prosperity of native chieftains (*lonkos*) due to their involvement in the salt and cattle trade through the so-called *frontera*.²⁰ Jewellery for women and horse harnesses served as indicators of social status, with pieces crafted for both everyday wear and ceremonial occasions, each bearing significance in reflecting a woman's status or role.²¹ The symbolic significance of silver is paramount, believed to have been born from the tears of the moon according to mythological interpretation, imbuing with protective, healing, and illuminating

¹⁵ Jana Šedá Šimková, *pers. comm.*, 2024. Jarka Stuchlíková, Milan Stuchlík's wife and one of the witnesses interviewed, remembers that her husband cooked goulash and drank red wine with Svoboda, Stuchlíková 1997, p. 95.

¹⁶ Černý 2019.

¹⁷ Olga Kandertová says about how Svoboda helped ethnographers from the Náprstek Museum: 'Šolc knew how to get everyone excited about the Native Americans.' (Šolc was an Americanist and curator of the Náprstek Museum), Audio recording 01/02/24 in mp3 format, interview with Olga Kandertová (1943–), Prague, 3 March 2024.

¹⁸ Inv. No. 71692.

¹⁹ One postcard from Araucania, which is part of Svoboda's estate, donated to the Náprstek Museum, also bears a message written in (her own) children's handwriting.

²⁰ Núñez-Regueiro and Guerra 2016, p. 333. From the Creoles, in addition to coins, the Mapuche obtained metal blades, spikes and knives, fabrics, beads and, most importantly, tobacco and alcohol from Valparaíso and Concepción through barter, Inostroza et al. 1986, p. 59.

²¹ Jewellery was either buried along with women or inherited as a precious artifacts from generation to generation, Inostroza et al. 1986, p. 40.

powers, as well as bringing wisdom and fertility.²² Metalworking and the production of metal jewellery were not introduced to the Mapuche by the Spaniards – metalworking in Araucanía can be traced back to the 11th–12th century²³ and it continues to the present day.²⁴

Jewellery has been primarily crafted through casting, hammering, cutting, drilling, and polishing.²⁵ In some instances, older, broken pieces are repurposed to create new jewellery.²⁶ It is notable that during the era of its great prosperity in the 19th century, jewellery making among the Mapuche involved a significant number of craftsmen (known as *retrafe*),²⁷ comprising both immigrants and indigenous individuals who, according to historical accounts, attained equal excellence in this craft.²⁸ The wealthiest chieftains employed their own artisans,²⁹ who, whether of Spanish or Creole origin, settled beyond the *frontera* line and married Mapuche women.³⁰ Unlike harness metalworkers, the craftsmen making women's jewellery had to be either of indigenous origin or earn the trust of the local Mapuche.³¹ This unique circumstance contributed to the evolution of Araucan jewellery, blending of older Mapuche aesthetics with European influences.³² There are records indicating the involvement of women in jewellery production.³³

The utilisation of pre-existing coins in jewellery production, a practice observed from the mid-18th century to the mid-20th century, made it possible to avoid the laborious and costly process of casting. The earliest jewellery featured a substantial silver content. Over time, various admixtures were introduced, influenced both by alterations in the composition of the coins themselves and the incorporation of alloys sourced from other Hispanic-Creole items (particularly those associated with equestrianism, such as items obtained from harnesses).³⁴ Since the mid-19th century, zinc has also been detected in these jewels. This can be attributed to the use of an alloy comprising copper, nickel, and zinc, commonly referred to as 'white copper' in French and 'new silver' in German due to its white colour. Produced in Europe and exported to America, this alloy served as a substitute for silver and was also used in coin production, significantly augmenting the coin supply. The import of this alloy to Chile commenced in 1871.³⁵

²² Silver has been an important symbol in Mapuche mythology, suggesting that the Mapuche must have known it before the arrival of the Spaniards, Inostroza et al. 1986, p. 34.

²³ Campbell 2015, p. 622.

²⁴ Today, however, Mapuche metalworking is experiencing a resurgence. This primarily involves the production of women's jewellery for festive occasions (including jewellery for *machi*), as well as items made for tourists.

²⁵ Núñez-Regueiro and Guerra 2016, p. 337.

²⁶ Reccius and Furman 1983, p. 19.

²⁷ Unlike craftsmen in the capital, associated in guilds, metalsmiths were not organized in any way and, with a few exceptions, remained anonymous, Reccius and Furman 1983, p. 18.

²⁸ The same is also evidenced by the record of the trial in Los Plateros de la Frontera y la Platería Araucana. This study names five different metalsmiths who worked on a jewellery collection, see Von Bennewitz 1997, p. 112.

²⁹ Von Bennewitz 1997, p. 112.

³⁰ Von Bennewitz 1997, p. 114.

³¹ Von Bennewitz 1997, p. 115.

³² The cross on the *trapelacucha* pectoral, Inv. Nos. 45334, 71714, may have been influenced by the aesthetics of the missionary orders stationed in Araucanía. The closure of the *trarilonko* headbands, similar to *Chlamys purpurata* shells, which started to be produced in the late 19th century (see the headband Inv. No. 71713), influenced contemporary Creole aesthetics in Chile, see Von Bennewitz 1997, p. 120.

³³ Núñez-Regueiro and Guerra 2016, p. 343.

³⁴ Núñez-Regueiro and Guerra 2016, p. 338.

³⁵ Núñez-Regueiro and Guerra 2016, p. 340.

Metal composition analysis [Tab. 1]

To determine the metal composition of all examined jewellery from the Náprstek Museum collections, the XRF spectrometer was used.³⁶ X-ray fluorescence spectrometry (XRF) is the analysis of samples, used to determine the elemental quantitative composition of a measured sample. The principle of the method is to irradiate the material with high-energy X-rays, causing an interaction.³⁷ This radiation is then analysed in a spectrometer, and based on the resulting energy spectrum, the chemical composition of the material at the measurement point can be determined. A VANTA handheld XRF spectrometer, designed for precise elemental quantitative analysis of samples, was used to measure selected jewellery.³⁸ The advantage of this analysis is its non-destructive measurement in air. The VANTA spectrometer can measure in several calibrated modes: an analytical mode for metals and alloys,³⁹ a mode for general detection of elements in a light matrix,⁴⁰ and a mode for the analysis of precious metals and their alloys with automatic detection of electroplating of gold plating.⁴¹

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.

Tauer's jewellery collection

Tauer's collection includes two pectorals, clothes fastening pins, and a necklace.⁴² The oldest type of pectoral in the collection is the *sequil*, specifically the *sequil de tubos* (Inv. No. 45333) [Pl. 3]. It is rare for this jewellery to be preserved in its entirety due to the perishable nature of the connecting cord between the tubes (*regni-regni*), resulting in disintegration of the jewellery. Symbolically, pectorals served as women's 'shields'.⁴³ The anthropomorphic figure at the centre

³⁶ The measurement was conducted in April 2024 by the staff of the Department of Administration, Documentation, and Conservation of Collections of the Náprstek Museum – National Museum. The results of the measurement of the proportion of metals and the expected place of purchase of the individual pieces of jewellery are shown in Tab. 1 at the end of this article.

³⁷ Due to the high X-ray energy of the radiation, electrons are knocked out of the inner orbitals of the atom, causing the atom to become unstable. Electrons from higher energy levels then jump to the vacated places, releasing energy equal to the energy difference of the orbitals involved. This radiation is characteristic of each individual type of atom – the chemical element the X-rays reacted with.

³⁸ This portable spectrometer is commonly used in industrial plants, material quality control, and in the field to measure elemental composition. It is used to analyse 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.

³⁹ Mg, Al, Si, P, S, Ti, V, Cr, Mn, Fe, Co, Ni, Cu, Zn, As, Zr, Nb, Mo, Pd, Ag, Cd, Sn, Ab, Hg, Ta, W, Re, Pt, Au, Pb, Bi.

⁴⁰ Mg, Al, Si, P, S, K, Ca, Ti, V, Cr, Mn, Fe, Co, Ni, Cu, Zn, As, Se, Rb, Sr, Y, Zr, Nb, Mo, Ag, Cd, In, Sn, Sb, W, Au, Hg, Tl, Pb, Bi, Th, U.

⁴¹ Ti, Cr, Mn, Fe, Co, Ni, Cu, Zn, Ga, Ge, Zr, Ru, Rh, Pd, Ag, Cd, In, Sn, Sb, W, Os, Ir, Pt, Au, Pb, Bi.

⁴² Silver ornaments stand out on the black women's clothing *kepan*.

⁴³ Núñez-Regueiro and Guerra 2016, p. 332.

of the circular end likely symbolises a deceased ancestor.⁴⁴ The depiction of the figure on the *sequil* indicates its considerable age, with the depiction of the entire figure with limbs, as seen in the jewel Inv. No. 45333, being even rarer.⁴⁵ The shape of the pendants at the lower end of the pectoral are shaped like flowers, inspired by stylized forms of *Fuchsia magellanica* or *Drimys winteri*. In the case of the *sequil* from our collection, it depicts a fully developed flower.⁴⁶

Another type of pectoral is the pendant with a cross, known as a *trapelacucha* (Inv. No. 45334) [Pl. 4], which is worn attached to a silver *traripele* necklace, a *tupu* fastening pin, or to a decorated pin known as *punzón acucha* (Inv. No. 45331) [Pl. 1]. This variant, known as *trapelacucha de placas*,⁴⁷ represents an older form of adornment. Interestingly, the cross itself draws from an older Mapuche symbolism and the sacred number four,⁴⁸ rather than Hispanic influences.⁴⁹ An alternative theory suggests that the depiction of the cross evolved from the stylised form of a human figure with outstretched arms (*pillán*), found on the earliest versions of this ornament.⁵⁰ The engraved floral décor shows a Creole influence, with some scholars suggesting that this type of ornamentation may have emerged as early as the second half of the 18th century.⁵¹

The necklace (Inv. No. 45332), known as a *kilkai*, closely resembles the oldest types of *trari-lonko* headbands [Pl. 2].⁵² It was worn either around the neck (sometimes secured with a wool or leather band)⁵³ or draped across the chest, open and fastened to the garment beneath the collarbones with a *tupu* pin.⁵⁴ The antiquity of the jewellery from the collection⁵⁵ is indicated by the type of chain used (*cadena de eslaboes esculpidos*) and the high silver content.

Measurements revealed that the jewellery from Tauer's collection contains neither zinc nor nickel.⁵⁶ This suggests that a copper-nickel-zinc alloy was not used in their production. As previously mentioned, the import of this alloy to Chile began in 1871, indicating that the jewellery from Tauer's collection may have been created before this date. However, the high silver content in these artifacts and the absence of copper-nickel-zinc alloys could also result from recycling older jewellery, a common practice at that time. This would imply that while the material itself predates 1871, the jewellery items may not.

The item Inv. No. 45331 boasts the highest proportion of silver, ranging between 89.1 % and 91.3 %. As for other jewellery items from Tauer's collection, the silver content consistently constituted at least 77 % of the precious metal. This oldest piece of jewellery, notably, contains no zinc or nickel.

The precise inception of jewellery production from coins among the Mapuche remains uncertain, with expert opinions on dating varying. In *Los Plateros de la Frontera y la Platería Araucana*, Von Bennewitz asserts that *punzón* (referred to as *poshon*), i.e. a type of fastening needle akin to Inv. No. 45331, was first documented in 1847, casting doubt on its existence prior to this date.⁵⁷

⁴⁴ Von Bennewitz 1997, p. 125.

⁴⁵ Bedford 1996, p. 82.

⁴⁶ Inostroza et al. 1986, p. 94.

⁴⁷ Reccius and Furman 1983, p. 21.

⁴⁸ Von Bennewitz 1997, p. 123.

⁴⁹ Bedford 1996, p. 83.

⁵⁰ Reccius and Furman 1983, p. 22.

⁵¹ Reccius and Furman 1983, p. 22.

⁵² Inostroza et al. 1986, p. 21.

⁵³ Inostroza et al. 1986, p. 22.

⁵⁴ Von Bennewitz 1997, p. 182.

⁵⁵ Bedford 1996, p. 83.

⁵⁶ See Tab. 1.

⁵⁷ Von Bennewitz 1997, p. 55.

With the kind permission of Claudie Augustat, curator of the South American collection in the Weltmuseum Vienna,⁵⁸ we have compared the jewellery from Tauer's collection with the Mapuche jewellery collection brought to the Weltmuseum Vienna in the 19th century. Although this article lacks space to discuss the Viennese collection in detail, we found it beneficial to compare the Prague Mapuche collection with similarly old artifacts in the geographically closest museum to Prague. Another factor was the fact that at the time of Tauer's collection acquisition in Prague (1896), Austria and Bohemia formed a single state connected by numerous ties. It can therefore be assumed that Tauer's collection may have been acquired in a similar manner to how the oldest Mapuche jewellery housed in Vienna was obtained.

The Mapuche collection in the Weltmuseum Vienna contains 79 pieces of jewellery (predominantly various types of earrings) and about 10 other metal objects (including two maté drinking bombillas, five coins, horse harnesses, and exceptional artifacts such as a metal signal *kul kul* horn (VO 151772) or a small sword (VO 9964).

One of the oldest Mapuche jewels in the Weltmuseum Vienna comes from Carl Hagenbeck (1844–1913).⁵⁹ He was a German entrepreneur who, from 1875, travelled around Europe with a commercially successful exhibition presenting animals that were still little known to the public.⁶⁰ He was also an infamous pioneer of controversial human zoos. Besides Vienna, he repeatedly visited Prague with his company.⁶¹

The Viennese collection of Hagenbeck contains 39 Mapuche artifacts, including 19 jewellery items, mostly various types of earrings and pectorals. A visual parallel to the jewellery from Tauer's collection in the Náprstek Museum can be found in the *sequil de tubos* pectorals. The *sequil de tubos* from the Weltmuseum Vienna (Inv. No. VO 9969) is remotely similar to the *sequil de tubos* (Inv. No. 453330) from Tauer's collection in Prague.

We know less about other travellers who brought Mapuche jewellery to the Weltmuseum Vienna collections in the second half of the 19th century, and we have not found information confirming they visited Chile personally. These include Albert Hochstetter (1832–1895)⁶² and Angel Eisner von Eisenhof (1857–1938).⁶³ Hochstetter's jewellery collection contains twelve items, ten of which are jewellery, again mainly earrings. The Mapuche collection of Angel Eisner von Eisenhof contains eleven items, all jewellery, mainly earrings, pendants, or *tupu* pins for fastening clothes. None of the jewellery from these two collectors has a clear visual match with the collection items in the Náprstek Museum.

⁵⁸ E-mail: claudia.augustat@weltmuseumwien.at.

⁵⁹ i.e. items Inv. Nos. VO 9965–9985.

⁶⁰ He undertook research trips to Africa and supplied game to wealthy collectors, including royal courts, Demski and Czarnecka 2021.

⁶¹ Demski and Czarnecka 2021.

⁶² He was probably the older brother of the German-Austrian geologist Ferdinand von Hochstetter (1829–1884) who joined the Austro-Hungarian naval natural history expedition Novara (1857–1859) and visited Chile. Ferdinand von Hochstetter was also an employee of the Austrian Imperial Geological Office and worked in Bohemia, mainly in the Šumava and Carlsbad regions, see Noldel 2013.

⁶³ He was a nobleman from a merchant family from Spálené Poříčí in western Bohemia and one of the well-known figures of the early 20th century with ties to the society close to the imperial court (as a friend of Giacomo Puccini and Karl Krauss), see Crosina 1997.

Svoboda's jewellery collection

Stanislav Svoboda's jewellery collection includes a *trapelacucha* pectoral (Inv. No. 71714), representing a newer type of this adornment that did not emerge until the late 19th century (known as *trapelacucha de cadenas con eslabones simples*).⁶⁴ The second piece in the collection is a *trarilonco* headband (Inv. No. 71713). *Trarilonco* headbands featured predominantly in early iconography, worn by both men and women. However, during that period, they were typically crafted from finely woven wool with leather pendants or adorned with small silver beads and worn close to the head. The coins were polished on the exterior. The *trarilonco* headband from Svoboda's collection features a more modern chain structure, indicating its 20th-century origin, and is finished with a shell clasp (often decorated with a motif of *Chlamys purpurata*).⁶⁵

Artifacts acquired by Svoboda do not contain silver. The headband (Inv. No. 71713) primarily comprises copper, while the pectoral (Inv. No. 71714), also predominantly copper, contains trace amounts of silver. Moreover, both pieces of jewellery feature a notable proportion of nickel and zinc,⁶⁶ along with a broader array of metals compared to Tauer's jewellery collection.

Svoboda's jewellery resembling in design and material composition some jewels from Šolc's collection acquired during the same period (i.e. in the 1960s),⁶⁷ perhaps even in the same locale – in the vicinity of Lake Budi or in the city of Temuco in Chile's Araucanía region. In the Náprstek Museum collection, there is a *trapelacucha* pectoral (Inv. No. A7358), acquired by Šolc in Araucania between 1968 and 1969, which is very similar to the pectoral Inv. No. 71714. Similarly, other jewellery sold in Chile by Šolc, the *trarilonco* headbands (Inv. No. 56570, purchased between 1966 and 1967; A7359, purchased between 1968 and 1969), bear a resemblance to the headbands from Svoboda's collection with Inv. No. 71713. These jewels also have a similar material composition, characterized by an almost complete absence of silver and a predominance of copper and zinc.

Both of these jewellery types are quite common in other museums worldwide.⁶⁸ Two headbands very similar to the Inv. No. 71714 are part of the Weltmuseum Vienna collections – artifacts Inv. No. VO 151534 and VO 158230. Weltmuseum Vienna acquired the headband Inv. No. 151534 VO from Lily Sohr (1919–2006), a painter of Jewish origin who emigrated to Chile with her husband during World War II. The headband with Inv. No. VO 158230 is a gift from the Austrian Embassy in Chile.

Conclusion

The Náprstek museum has a collection of six Mapuche jewels from two smaller collectors. The first four jewels were acquired in 1896 by Josefa Náprstková, the wife of the museum's founder, from Eduard Tauer, a man whose identity remains elusive. Determining the age of Tauer's collection, the oldest Mapuche jewellery in the Náprstek Museum, is challenging. The high concentration of silver and the absence of copper-nickel-zinc alloy suggest that the raw material used to create the jewellery might date between 1840 and 1871. However, the jewellery pieces

⁶⁴ Inostroza et al. 1986, p. 98. The cross also symbolizes rain, life, and heaven.

⁶⁵ This kind of structure is reminiscent of a part of the horse spurs from the Argentine pampas, the chain that held the rider's instep in the spur. It was used by both Indigenous peoples and gauchos, particularly in the province of Corrientes.

⁶⁶ For the exact composition, see Tab. 1.

⁶⁷ Melicharová 2024.

⁶⁸ In addition to the Weltmuseum Vienna, similar jewellery can be found in the Staatliche Kunstsammlungen in Dresden, Germany, see Melicharová 2024.

themselves may be younger, possibly from the 1890s. Despite this uncertainty, it remains an exceptional ensemble in the Central European context. We compared Tauer's collection with the Mapuche jewellery collection from the second half of the 19th century stored in the Weltmuseum Wien. There, we conducted a brief, preliminary analysis of the jewellery collections of three collectors, Carl Hagenbeck, Albert Hochstetter, and Angel Eisner von Eisenhof. Certain parallels in jewellery style were found, particularly in the *sequil de tubos* pectoral.

Additionally, two more jewels were recently incorporated into the collections in 2024 from the estate of diplomat Stanislav Svoboda. Insights into the acquisition background were gained through interviews with three witnesses (Stuchlíková, Kandertová, and Šedá Šimková). These two artifacts were compared with jewellery from the collection of the Americanist Šolc, who stayed among the Mapuche at least twice between 1966 and 1968 and acquired thirteen jewels now stored in the Náprstek Museum. The analysis revealed that both jewels acquired by Svoboda are visually and materially very similar to the jewellery from Šolc's collection. Both the *trapelacucha* pectoral and the *trarilonko* headband are relatively common types of jewellery, also found in foreign museums. In the Mapuche collection in the Weltmuseum Vienna we found two *trarilonko* headbands of approximately the same age that resemble the headband from Svoboda's collection.

All artifacts from Tauer's and Svoboda's collections underwent classification, including identifying the type of jewellery, Mapudungun name, symbolic significance, and approximate age of its the elements. Furthermore, a chemical analysis of the metal was conducted on all six pieces of jewellery. While the jewellery from Tauer's collection boasts a high silver content, exceeding or approximating 80 % in all cases, two artifacts from Svoboda's collection contain minimal silver. The concentration of silver and the absence or presence of the alloy commonly referred to as 'white copper' in the mentioned artifacts confirm their estimated age. The age of the raw materials of the artifacts from Tauer's collection might date between 1840 and 1871, but the jewellery itself possibly dates from the 1890s. The jewellery from the Svoboda collection likely originates from the 20th century and closely resembles pieces acquired between 1966 and 1971 during field research in Araucania by Václav Šolc, the curator of the Náprstek Museum.

Tab. 1. Mapuche Jewellery – XRF Spectrometer Measurement Results⁶⁹

Inv. No.	Item	Composition	Acquired from
45331	<i>punzón acucha</i>	silver (89.1–91.3 %), copper (8.5–10 %), iron (0.7–0.9 %), lead (0.2–0.4 %)	Eduard Tauer
45333	<i>sequil</i>	silver (87.4 %), copper (12.2 %), lead (0.3 %), titanium (0.1 %), traces of gold (0.03 %) pendants: silver (20.4 %), copper (54.1 %), nickel (0.1 %), zinc (24.5 %), titanium (0.4 %), iron (0.4 %), lead (0.4 %), nickel (0.1 %)	Eduard Tauer
45332	<i>kilkai</i>	silver (81.9–86.4 %), copper (12.3–18.5 %), lead (0.1–0.8 %), tin (0.4 %), traces of gold (0.04–0.7 %)	Eduard Tauer
45334	<i>trapelacucha de placas</i>	silver (77–87.6 %), copper (12–22 %), tin (0.4 %), lead (0.2–0.5 %), traces of gold (0.04 %) end piece: silver (90.1 %), copper (9.5 %), lead (0.2 %)	Eduard Tauer
71713	<i>trarilonco</i>	copper (75.9 %), nickel (5.9–6.2 %), zinc (11.1–11.4 %), titanium (0.06 %), iron (0.6 %), lead (1.4–1.6 %), tin (4.5–4.8 %) connecting pieces: copper (65.2 %), nickel (13.5 %), zinc (19.9 %), iron (0.2 %), silver (0.8 %), lead (0.2 %) connecting ring: copper (73.9 %), nickel (9.3 %), zinc (13 %), titanium (0.05 %), iron (0.3 %), lead (0.9 %), tin (2.5 %)	Stanislav Svoboda
71714	<i>trapelacucha</i>	copper (74.4–76 %), nickel (6.3–8 %), zinc (11.9–13.8 %), titanium (0.03 %), iron (0.4–0.6 %), lead (0.8–1.6 %), tin (2.4–3.7 %) connecting pieces: copper (64.6 %), nickel (13.7 %), zinc (21.4 %) connecting ring: copper (69.1 %), nickel (11.9 %), zinc (15.3 %), titanium (0.45 %), iron (0.4 %), lead (0.8 %), tin (1.7 %), silver (0.8 %)	Stanislav Svoboda

⁶⁹ 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 the items with the highest proportion of silver.

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Audio recording 01/02/24 in mp3 format, interview with Olga Kandertová (1943–), anthropologist and americanist. Prague, 3 March 2024.



Pl. 1. *Punzón acucha* from the collection of Eduard Tauer, Inv. No. 45331. (Photo: Jiří Vaněk).



Pl. 2. *Kilkai* from the collection of Eduard Tauer, Inv. No. 45332. (Photo: Jiří Vaněk).



Pl. 3. *Sequil* from the collection of Eduard Tauer, Inv. No. 45333. (Photo: Jiří Vaněk).



Pl. 4. *Trapelacucha de placas* from the collection of Eduard Tauer, Inv. No. 45334. (Photo: Jiří Vaněk).



Pl. 5. *Trarilonco* from the collection of Stanislav Svoboda, Inv. No. 71713. (Photo: Jiří Vaněk).

Pl. 6. *Trapelacucha*
de cadenas de eslaboes
esculpidos
from the collection
of Stanislav Svoboda,
Inv. No. 71714
(Photo: Jiří Vaněk).

