



Smithsonian

National Museum of the American Indian

Samuel K. Lothrop photograph collection

Rachel Menyuk

2023, 2024

National Museum of the American Indian
4220 Silver Hill Rd
Suitland, Maryland 20746-2863
Business Number: Phone: 301.238.1400
Fax Number: Fax: 301.238.3038
nmaiarchives@si.edu
<http://nmai.si.edu/explore/collections/archive/>

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Collection Overview

Repository:	National Museum of the American Indian
Title:	Samuel K. Lothrop photograph collection
Date:	1915-1928
Identifier:	NMAI.AC.001.010
Creator:	Lothrop, S. K. (Samuel Kirkland), 1892-1965 Museum of the American Indian, Heye Foundation
Extent:	1188 Negatives (photographic) 3 Photographic prints 18 Lantern slides
Language:	English .
Summary:	The Samuel K. Lothrop photograph collection primarily contains negatives, photographic prints, and lantern slides made by Lothrop while employed by the Museum of the American Indian, Heye Foundation from 1924-1930. Lothrop was an archaeologist and photographer who extensively traveled and worked throughout Central America and South America and led expeditions on behalf of the MAI to Argentina, Chile, El Salvador, Guatemala, and Peru. There are also photographs from prior to Lothrop's time at MAI that were made in other locations in Central America, Puerto Rico, New Mexico, Arizona, and Wisconsin between 1915 and 1918.
Digital Content:	Digital Content: NMAI.AC.001_010_representative image

Administrative Information

Acquisition Information

The photographs produced during Museum of the American Indian expeditions were sent to the MAI by Samuel K. Lothrop, alongside field collections, between 1924 and 1930. The photographs that were made by Lothrop prior to his employment at MAI were donated by Lothrop in 1930.

Separated Materials

Photographs that were made by S.K. Lothrop during the Hendricks-Hodge Hawikku (Hawikuh) expedition are included in the Hendricks-Hodge Hawikku Expedition photograph collection, NMAI.AC.001.042.

Catalogs and expense records for Lothrop's expeditions can be found in the Museum of the American Indian, Heye Foundation records, NMAI.AC.001, in Series 5: Expeditions.

Related Materials

Samuel K. Lothrop papers (996-20), Peabody Museum Archives. <https://hollisarchives.lib.harvard.edu/repositories/6/resources/4764>

Lothrop, S.K. Chile field notes and diary about the Indian of Chile, 1929-1930, #9055. Division of Rare and Manuscript Collections, Cornell University Library.

Processing Information

Processed by Rachel Menyuk, Processing Archivist, 2023.

Preferred Citation

Identification of specific item; Date (if known); Samuel K. Lothrop photograph collection, NMAI.AC.001.010. National Museum of the American Indian Archives Center, Smithsonian Institution.

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There are photographs in this collection that are restricted due to cultural sensitivity.

Biographical Note

Samuel Kirkland Lothrop was born in Milton, Massachusetts on July 6, 1892, to William Sturgis Hooper Lothrop and Alice Putnam Lothrop. Lothrop spent his childhood in Massachusetts and Puerto Rico and entered Harvard college in 1911. He graduated in 1915 with a concentration in archaeology and anthropology having studied under Alfred Marston Tozzer. Lothrop had his first field experience in archaeology the summer of 1915 under the direction of A.V. Kidder through the R.S. Peabody Foundation of Andover, spending time in the Southwest as well as studying mounds in Wisconsin. Lothrop also traveled extensively in Central American and in Puerto Rico as an associate of the Peabody Museum of Harvard, visiting sites and making small excavations. During World War I, Lothrop's career was interrupted when he served as a second lieutenant in the U.S. Army Military Intelligence between 1917-1918. Following the war, Lothrop returned to graduate work at Harvard and his thesis, submitted in 1921, was focused on the ceramics of Costa Rica and Nicaragua.

Lothrop was then employed by the Carnegie Institution's Historical Division to make field investigations in Yucatan and Guatemala in 1923. His 1924 publication on the Yucatan ruin of Tulum was the first major monograph published on the subject. Starting in 1923, with the Hendricks-Hodge Hawikku (Hawikuh) expedition, Lothrop joined the research staff of the Museum of the American Indian, Heye Foundation (MAI) in New York City. Though George Gustav Heye originally hired Lothrop to research Native Guatemalan and El Salvadoran textiles and pottery, Lothrop also led several expeditions in South America in such places as Tierra del Fuego. During this period, Lothrop became a good friend of Argentine archaeologists at the time such as Fernando Marquez Miranda and published several monographs on his research. Following the dissolution of the MAI's research staff in 1930, Lothrop returned to Harvard's Peabody Museum as a research associate and curator of Andean archaeology until his retirement. Lothrop continued in an active emeritus status until his death in 1965.

Source: Willey, Gordon R. "Samuel Kirkland Lothrop," *Biographical Memoirs: Volume 48*, pp 253-272. National Academies Press, 1976.

Scope and Contents

The Samuel K. Lothrop collection primarily contains negatives, photographic prints, and lantern slides made by Lothrop while employed by the Museum of the American Indian, Heye Foundation from 1924-1930. There are also photographs from prior to Lothrop's time at MAI that were made in other locations in Central America, Puerto Rico, New Mexico, Arizona, and Wisconsin between 1915 and 1918.

Series 1: Non-MAI Expeditions to Wisconsin and the Southwest, United States, 1915, includes photographic negatives from S.K. Lothrop's first field experience in archaeology the summer of 1915 under the direction of A.V. Kidder through the R.S. Peabody Foundation of Andover. This includes photographs in the Southwest at the San Cristobal Pueblo ruins, A:shiwi (Zuni) Pueblo, Acoma Pueblo, K'apovi (Santa Clara Pueblo) in New Mexico and at various locations at Hopi Pueblo, Arizona. There are also photographs of Bird Effigy Mound and Panther Effigy in Lake Mendota, Wisconsin, also made in 1915.

Series 2: Non-MAI Expeditions to Central America and Puerto Rico, circa 1915-1918, includes photographic negatives and lantern slides from Lothrop's time as Director of the Harvard Peabody Museum's Central American, 1916-1917. Some of the photographs in this series are listed as 1918, though during that time Lothrop was working for the U.S. Army Military Intelligence. It's also possible that the photographs from Puerto Rico, which are cataloged as 1918 were taken during a 1915 trip to the island. The photographs in this series include views from Costa Rica, Panama, Honduras, El Salvador, Nicaragua, Guatemala, and Puerto Rico.

Series 3: MAI Central American Expedition to El Salvador, 1924, includes photographs from the "S.K. Lothrop Central American Expedition" between January and May 1924. The majority of the photographs were made in El Salvador, though a small amount were taken in Guatemala. The photographs in EL Salvador include photographs of volcanos, archaeological sites, antiquities, landscape views, villages, and native peoples, such as the Lenca, engaged in pottery and rope making, food preparation, house building, and ceremonial activities.

Series 4: MAI Tierra del Fuego Expedition, 1924-1925, includes photographs from the "MAI Tierra del Fuego Expedition" between October 1924 and March, 1925. Lothrop, accompanied by J. Linzee Weld, spent three months on the Islands of Tierra del Fuego (Chile, Argentina) visiting Selk'nam (Ona) and Yámana (Yagán/Yahgan) settlements. The three Selk'nam (Ona) settlements included one at the Southeast corner of Lake Fagnano, one at the Northeast of Lake Fagnano and the third east of the Laguna de Pescados. Yámana (Yagán/Yahgan) settlements were encountered at Tierra Mayor, Cambaceres Bay, Gable island and Puerto Mejillones on Navarin Island. The photographs include depictions of the daily live and ceremonial activities of the Native peoples, as well as landscape views. Also included in this series are photographic negatives made in Peru sometime in 1925 during Lothrop's trip in South America. These include images in Incahuasi and La Centinela, among other locations.

Series 5: MAI La Plata Expedition (Paraná River Delta Argentina Expedition), 1925, includes photographic negatives from the "Mrs. Thea Heye, La Plata Expedition" also known as the "Thea Heye - Lothrop Paraná River Delta Argentina Expedition" between March and June 1925. The expedition was conducted jointly between the Museum of the American Indian, Heye Foundation and the Museo de la Plata in Argentina (Argentine Republic). Excavations were made in the Río Paraná Delta in the Province of Buenos Aires, Argentina. Many of the photographs show views of the river as well as views of the excavation site including mounds and trenches. There are a number of restricted photographs in this series due to cultural sensitivity.

Series 6: MAI Guatemala Expedition, 1928, includes photographic negatives from the "Mrs. Thea Heye Guatemala Expedition" between February and May 1928. Many of the photographs include depictions of Mayan ruins in different Guatemalan provinces. There are also photographs of Tz'utuhil Maya (Tzutuhil/Zutigil), K'iche' (Quiché) Maya, and Kaqchikel Maya (Cakchiquel) people engaged in weaving, rope making, canoeing, and ceremonial activities. There are a number of restricted photographs in this series due to cultural sensitivity.

Arrangement

This collection has been arranged in six Series chronologically by expedition.

Series 1: Non-MAI Expeditions to Wisconsin and the Southwest, United States, 1915

Series 2: Non-MAI Expeditions to Central America and Puerto Rico, circa 1915-1918

Series 3: MAI Central American Expedition to El Salvador, 1924

Series 4: MAI Tierra del Fuego Expedition, 1924-1925

Series 5: MAI La Plata Expedition (Paraná River Delta Argentina Expedition), 1925

Series 6: MAI Guatemala Expedition, 1928

Physical Arrangement:

Lantern slides arranged by lantern slide numbers (L00101-L00103, L00577-L00579, L00584-L00585, L00589, L00597, L00622-L00629)

Negatives arranged by negative numbers (N09139-N09140, N09147-N09308, N09316-N09389, N09760-N09997, N10310-N10577, N10803, N14031-N14212, N19372-N19620)

Prints Arranged by print numbers (P10108-P10110)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- A:shiwi (Zuni)
- Central America
- Excavations (Archaeology) -- Argentina -- Photographs
- Fuegians -- Social life and customs -- Photographs
- Hopi Pueblo
- Indians of Central America -- El Salvador -- Photographs
- Indians of Central America -- Guatemala -- Photographs
- Inka (Inca) (archaeological)
- Island Caribbean
- K'apovi (Santa Clara Pueblo)
- K'iche' Maya (Quiché)
- Kaqchikel Maya (Cakchiquel)
- Lenca
- Maya (archaeological culture)
- Selk'nam (Ona)
- Tz'utuhil Maya (Tzutuhil/Zutigil)
- Yámana (Yagán/Yahgan)

Cultures:

- A:shiwi (Zuni)
- Central America
- Hopi Pueblo
- Inka (Inca) (archaeological)
- Island Caribbean

K'apovi (Santa Clara Pueblo)
K'iche' Maya (Quiché)
Kaqchikel Maya (Cakchiquel)
Lenca
Maya (archaeological culture)
Selk'nam (Ona)
Tz'utuhil Maya (Tzutuhil/Zutigil)
Yámana (Yagán/Yahgan)

Types of Materials:

Lantern slides
Negatives
Photographic prints
Photographs

Names:

Peabody Museum, Harvard University

Places:

North America
Tierra del Fuego (Argentina and Chile)
Zuni (N.M.) -- Photographs

Container Listing

Series 1: Non-MAI Expeditions to Wisconsin and the Southwest, United States, 1915 Summer

64 Negatives (photographic)

Scope and Contents: This series includes photographic negatives from S.K. Lothrop's first field experience in archaeology the summer of 1915 under the direction of A.V. Kidder through the R.S. Peabody Foundation of Andover. This includes photographs in the Southwest at the San Cristobal Pueblo ruins, A:shiwi (Zuni) Pueblo, Acoma Pueblo, K'apovi (Santa Clara Pueblo) in New Mexico and at various locations at Hopi Pueblo, Arizona. There are also photographs of Bird Effigy Mound and Panther Effigy in Lake Mendota, Wisconsin, also made in 1915.

Catalog numbers: Southwest: N19531-N19532, N19542-N19585, N19613-N19620 Effigy Mound, Wisconsin: N19530, N19533-N19541

Culture: Effigy Mound (archaeological culture)
Hopi Pueblo
A:shiwi (Zuni)
Acoma
K'apovi (Santa Clara Pueblo)

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Series 2: Non-MAI Expeditions to Central America and Puerto Rico, circa 1915-1918

180 Negatives (photographic)

7 Lantern slides

Scope and Contents: This series includes photographic negatives and lantern slides from Lothrop's time as Director of the Harvard Peabody Museum's Central American, 1916-1917. Some of the photographs in this series are listed as 1918, though during that time Lothrop was working for the U.S. Army Military Intelligence. It's also possible that the photographs from Puerto Rico, which are cataloged as 1918 were taken during a 1915 trip to the island. The photographs in this series include views from Costa Rica, Panama, Honduras, El Salvador, Nicaragua, Guatemala, and Puerto Rico.

Catalog Numbers: Costa Rica: L00623-L00629, N19372-N19386; N19418-N19459, N19475-N19478. Panama: N19399-N19411. Honduras: N19412-N19417. El Salvador: N19484-N19487. Nicaragua: N19479-N19483. Guatemala: N19488-N19529. Puerto Rico: N19387-N19398; N19460-N19474.

Culture: Central America
Island Caribbean
Taino [Puerto Rico]

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Series 3: MAI Central American Expedition in El Salvador, 1924 January-May

251 Negatives (*photographic*)

2 Photographic prints

Scope and Contents: This series includes photographs from the "S.K. Lothrop Central American Expedition" between January and May 1924. The majority of the photographs were made in El Salvador, though a small amount were taken in Guatemala. The photographs in EL Salvador include photographs of volcanos, archaeological sites, antiquities, landscape views, villages, and native peoples, such as the Lenca, engaged in pottery and rope making, food preparation, house building, and ceremonial activities.

Catalog Numbers: N09139-N09389, P06179-P06180

Community Narratives: A photograph consultation was conducted in January 2024 with members of the Maya-Lenca community including Chief Leonel Antonio Chevez, Rebekah Crisanta de Ybarra, Roberto Monge, and Antonio Quintanilla. Community narratives have been added to the relevant photographs based on this engagement.

Related Materials: Field notes from this expedition are located at the Peabody Archives, Samuel K. Lothrop papers collection #996-20, Box 9 folder 1. These notes are referenced throughout this series.

<https://hollisarchives.lib.harvard.edu/repositories/6/resources/4764>

Culture: Lenca

Mixco, Guatemala: Stone sculpture at Finca Arevalo, 1924 January 22

2 Photographic prints

Scope and Contents: Views from the top (P06179) and base (P06180) of a stone sculpture with carvings at the Mixco archaeological site, located on the Finca (estate) Arevelo ruins, Guatemala.

Culture: Maya (archaeological culture)

Quirigua (Kirigua), Guatemala: Collection of Jose Aycenena, 1924 January 23

8 Negatives (*photographic*)

Scope and Contents: Photographs of the archaeological collection of Jose Aycenena and views in Quirigua (Kirigua), Guatemala.

Catalog numbers: N09139-N09146.

Cuscatlán and La Ceiba: Scenic views, 1924 January 30

4 Negatives (*photographic*)

Scope and Contents: Scenic views in Cuscatlán, including Volcano San Salvador, and of the village of La Ceiba on the road between Santa Tecla and San Salvador, in the Eastern Zone of La Libertad, El Salvador.

Catalog numbers: N09234-N09237

N09234: [Volcano San Salvador, 1924 January 30](#)

1 Negatives (*photographic*)

Notes: View of a village on the road between Cuscatlán and Santa Tecla in the Eastern Zone of La Libertad, El Salvador. The Volcano San

Salvador (Volcán de San Salvador) can be seen in the background along with buildings and trees.

N09235: [Village of La Ceiba, 1924 January 30](#)

1 Negatives (photographic)

Notes: View in the small village of La Ceiba on the road from Cuscatlán to Santa Tecla in the Eastern Zone of La Libertad, El Salvador. A man, possibly the Padre in the village, is stading in front of a stone grotto with a saint. Within the grotto there are two stone figures from Cuscatlán. Being the grotto is a large tree, likely a Ceiba tree, which is considered sacred to the Lenca people.

Culture: Lenca

N09236: [Volcano San Salvador, 1924 January 30](#)

1 Negatives (photographic)

Notes: View of the Volcano San Salvador (Volcán de San Salvador) on the road from Cuscatlán to Santa Tecla in the Eastern Zone of La Libertad, El Salvador.

N09237: [Ceiba tree in Nuevo Cuscatlán, 1924 January 30](#)

1 Negatives (photographic)

Notes: View of a large Ceiba tree in the plaza of Nuevo Cuscatlán in the Eastern Zone of La Libertad, El Salvador. The Ceiba tree is considered sacred to the Lenca people and is often seen in the central plaza. Other buildings and mountains can be seen in the background.

Culture: Lenca

San Salvador: Collection of Justo Armas, 1924 January 31

7 Negatives (photographic)

Scope and Contents: Photographs made in San Salvador, El Salvador, of the archaeological collection of Justo Armas. Lothrop later purchased the collection from Armas in 1926.

N09309: [Collection of Justo Armas, 1924 January 31](#)

1 Negatives (photographic)

Notes: Bottom view of a footed ceramic bowl, from circa AD 600-1000, in the collection of Justo Armas of San Salvador, El Salvador. This bowl was later purchased from Armas in 1926 by Lothrop and is now in the NMAI archaeology collection with catalog number [149775.000](#) . See N09309-N09316 for full group.

N09310: [Collection of Justo Armas, 1924 January 31](#)

1 Negatives (photographic)

Notes: View of two plumbate style ceramic jars in the collection of Justo Armas of San Salvador, El Salvador. On the left is jar in the form of an armadillo and on the right is a fluted jar with orange glazed ware, both circa AD 900-1200. These jars were later purchased from Armas in 1926 by Lothrop and are now in the NMAI archaeology collection with catalog numbers [149901.000](#) (left) and [150271.000](#) (right). See N09309-N09316 for the full group.

Culture: Mesoamerican: Plumbate style (archaeological culture)

N09311: [Collection of Justo Armas, 1924 January 31](#)

1 Negatives (photographic)

Notes: View of two ceramic bowls in the collection of Justo Armas of San Salvador, El Salvador. The bowl on the left has been identified as Salua (archaeological), circa 400-900 AD. These bowls were later purchased from Armas in 1926 by Lothrop and are now in the NMAI archaeology collection with catalog numbers [149781.000](#) (left) and [149780.000](#) (right). See N09309-N09316 for the full group.

Culture: Salua (archaeological culture)

N09312: [Collection of Justo Armas, 1924 January 31](#)

1 Negatives (photographic)

Notes: View of two ceramic items in the collection of Justo Armas of San Salvador, El Salvador. The tripod bowl on the left has feet representing bird's heads. The jar on the left represents a head, possibly with mushroom iconography on top. These items were later purchased from Armas in 1926 by Lothrop and are now in the NMAI archaeology collection with catalog numbers [149897.000](#) (left) and [149893.000](#) (right). See N09309-N09316 for the full group.

N09313: [Collection of Justo Armas, 1924 January 31](#)

1 Negatives (photographic)

Notes: View of two ceramic jars in the collection of Justo Armas of San Salvador, El Salvador. Both jars have two vertical loop handles. These items were later purchased from Armas in 1926 by Lothrop and are now in the NMAI archaeology collection with catalog numbers [149799.000](#) (left) and [149790.000](#) (right). See N09309-N09316 for the full group.

N09314: [Collection of Justo Armas, 1924 January 31](#)

1 Negatives (photographic)

Notes: View of two ceramic jars in the collection of Justo Armas of San Salvador, El Salvador. The cylindrical jar on the right has been identified as Maya (archaeological culture), circa 700-800 AD. These items were later purchased from Armas in 1926 by Lothrop and are now in the NMAI archaeology collection with catalog numbers [149894.000](#) and [149898.000](#) (right). See N09309-N09316 for the full group.

Culture: Classic period Maya (archaeological culture)

N09315: [Collection of Justo Armas, 1924 January 31](#)

1 Negatives (photographic)

Notes: View of two ceramic items in the collection of Justo Armas of San Salvador, El Salvador. The cylindrical tripod jar on the left is from circa 450-850 AD. The item on the jar is a fragment of cylindrical pottery vessel with a head represented on top. These items were later purchased from Armas in 1926 by Lothrop and are now in the NMAI

archaeology collection with catalog numbers [149784.000](#) (left) and [150215.000](#) (right). See N09309-N09316 for the full group.

Volcano San Vicente and the Lempa River: Scenic Views, 1924 February 2

6 Negatives (photographic)

Scope and Contents: View of Volcano San Vincente from the train and views from the railroad bridge over the Lempa River on the San Salvador-Chalentenango road.
Catalog numbers: N09147-N09150, N09152-N09153.

Santiago de Maria: Village views, 1924 February 7

2 Negatives (photographic)

Scope and Contents: Village and scenic views in Santiago de Maria, a town in Usulután.
Catalog numbers: N09166-N09167.

Volcano Tecapan and the Berlín-Alegría road: Scenic views, 1924 February 9

13 Negatives (photographic)

Scope and Contents: Views on the Volcano Tecapan above Alegria, with Cacanatique in the distance. Views taken below Volcano Tecapan in Alegria and Berlin, Usulután.
Catalog numbers: N09163-N09165, N09168-N09177.

Estanzuelas: Plaza, 1924 February 9

1 Negatives (photographic)

Scope and Contents: View of the plaza in Estanzuelas, Usulután.
Catalog number: N09151.

Sesori: Scenic views, 1924 February 11

8 Negatives (photographic)

Scope and Contents: Scenic views in and around Sesori, including Lenca community members.
Catalog numbers: N09154-N09161.

Carolina-Ciudad Barrios (Cacahuatique/Kakauatike) road: Scenic view, 1924 February 12-14

12 Negatives (photographic)

Scope and Contents: Scenic views along the Carolina-Ciudad Barrios (Cacahuatique/Kakauatike) road, including the Volcano Cacahuatique (Kakauatike) and a cave above Carolina.
Catalog numbers: N09191-N09192, N09241-N09244, N09263-N09267.

Los Bonetes ruins: Scenic views, 1924 February 13*5 Negatives (photographic)*

Scope and Contents: Views of the Los Bonetes ruins (Maya) in Carolina.

Catalog numbers: N09203-N09207.

Culture: Maya (archaeological culture)

San Isidro: Scenic views, 1924 February 15*3 Negatives (photographic)*

Scope and Contents: Views from the Carolina road of San Isidro and the Valley of San Isidro.

Catalog numbers: N09238-N09240.

Cacaopera (Kakawira): Scenic views, 1924 February 16-18*8 Negatives (photographic)*

Scope and Contents: Scenic views taken in and around Cacaopera, El Salvador from February 16-18.

Culture: Lenca
Cacaopera

N09255: [View in Cacaopera, 1924 February 16-18](#)

1 Negative (photographic)

Notes: Scenic view of a hillside in the village of Cacaopera, El Salvador. A dirt path is on the left and a low stone wall can be seen on the right.

Culture: Lenca
Cacaopera

N09256: [Portrait of a Cacaopera woman, 1924 February 16-18](#)

1 Negative (photographic)

Notes: Outdoor portrait of a Cacaopera woman posed against a wall in Cacaopera, El Salvador. She wears a white blouse and checked skirt, the skirt pattern is indicative of an Atlantic coast influence from Honduras. She also wears a cross pendant with glass beads and coins similar to one purchased by Lothrop (NMAI 131818.000).

Culture: Lenca
Cacaopera

N09257: [View in Cacaopera, 1924 February 16-18](#)

1 Negative (photographic)

Notes: Scenic view in Cacaopera, El Salvador. The image was shot from under the eave of a building and a man can be seen in the background standing beside another building in the village.

Culture: Lenca
Cacaopera

N09258: [View in Cacaopera, 1924 February 16-18](#)

1 Negatives (photographic)

Notes: Scenic view of buildings in Cacaopera, El Salvador. Possibly a view of the communal house, which is seen in the photographs made during the dance of the macaws. The valley of Cacaguate can be seen in the background.

Culture: Lenca
Cacaopera

N09259: Road from Osicala to Cacaopera: Pukualike, 1924 February 16-18

1 Negatives (photographic)

[Image\(s\): Road from Osicala to Cacaopera](#)

Notes: View along the road from Osicala to Cacaopera, El Salvador. Hills and low shrubs can be seen.

Pukualike: The round mound on the left was the refuge for the Manuelike in a war when the nobles were almost killed by the Choluteca people. The Lenca loyalists, called Tauakas, took their chief and held him on a hut on top for a long time, until they had killed the nobles of the Cholutecas. This sacred spot is the subject of many myths and is still there.

Chief Leonel Chevez (October 2024)

Culture: Lenca
Cacaopera

N09260: [View of the church in Cacaopera, 1924 February 16-18](#)

1 Negatives (photographic)

Notes: Outdoor view of the "Iglesia de Cacaopera," or church in the main square in Cacaopera, El Salvador. The plaza where the dance of the macaws was performed can be seen, as well as the communal house beyond the central pyramid with the cross.

Culture: Lenca
Cacaopera

N09261: [Rooftop views in Cacaopera, 1924 February 16-18](#)

1 Negatives (photographic)

Notes: Views of rooftops of buildings and of the "Iglesia de Cacaopera," or church, in the main square in Cacaopera, El Salvador.

Culture: Lenca
Cacaopera

N09262: [View of the church in Cacaopera, 1924 February 16-18](#)

1 Negatives (photographic)

Notes: Outdoor view of the "Iglesia de Cacaopera," or church in the main square in Cacaopera, El Salvador. The plaza where the dance of the macaws was performed can be seen and includes a three level pyramid with a solid hut on top which symbolized the royal Taulépa House, though a cross was added on top by the church.

Culture: Lenca

Cacaopera

N09345: [Animal trap, 1924 February 17](#)

1 Negatives (photographic)

Notes: View of an animal trap set up on the ground in Cacaopera, El Salvador. It was likely used for catching rabbits.

Culture: Lenca
Cacaopera

Cacaopera (Kakawira): Merk'tike, Cave of Los Labranzas, 1924 February 17

3 Negatives (photographic)

Scope and Contents: Views inside the Cave of Los Labranzas, located on the south bank of the Rio Torolo in Cacaopera, El Salvador. On the north west side of the cave was a cliff face with pictographs, some containing traces of red paint, which Lothrop photographed and drew pictures of.

Culture: Lenca
Cacaopera

N09252: Merk'tike: Cave of Los Labranzas, 1924 February 17

1 Negatives (photographic)

[Image\(s\): Cave of Los Labranzas](#)

Notes: View inside Merk'tike, the Cave of Los Labranzas located on the south bank of the Rio Torola in Cacaopera, El Salvador. A man can be seen standing against a cliff wall with pictographs. The back of a dog can be seen in the foreground.

Culture: Lenca
Cacaopera

N09253: Merk'tike: Cave of Los Labranzas, 1924 February 17

1 Negatives (photographic)

[Image\(s\): Cave of Los Labranzas](#)

Notes: View inside Merk'tike, the Cave of Los Labranzas located on the south bank of the Rio Torola in Cacaopera, El Salvador. Close up view of the cliff wall with pictographs.

Culture: Lenca
Cacaopera

N09254: Merk'tike: Cave of Los Labranzas, 1924 February 17

1 Negatives (photographic)

[Image\(s\): Cave of Los Labranzas](#)

Notes: View inside Merk'tike, the Cave of Los Labranzas located on the south bank of the Rio Torola in Cacaopera, El Salvador. Close up view of the cliff wall with pictographs.

Culture: Lenca
Cacaopera

Cacaopera (Kakawira): Rope making, 1924 February 17*11 Negatives (photographic)*

Scope and Contents: Views of the rope making process in Cacaopera, El Salvador. Henequén fibers from leaves of the Agave, or Maguey, plant are twisted together either by hand or by two connected devices, demonstrated in these photographs. In Lenca oral narratives, ropes are an important connection to the sky. The Cacaopera used the ropes to make hammocks, nets, and horse bridles, such as the ones Lothrop purchased in 1924. See NMAI [131004.000](#) , NMAI [131005.000](#) , and NMAI [131007.000](#) .

Culture: Lenca
Cacaopera

N09346: [Rope making, 1924 February 17](#)

1 Negative (photographic)

Notes: View of the rope making process in Cacaopera, El Salvador. Henequén fibers from the agave, or maguey, plant are twisted together by two connected devices. A man, wearing a small brimmed hat, stands guiding the fibers between the devices. See N09346-N09355.

Culture: Lenca
Cacaopera

N09347: [Rope making, 1924 February 17](#)

1 Negative (photographic)

Notes: View of the rope making process in Cacaopera, El Salvador. Henequén fibers from the agave, or maguey, plant are twisted together by two connected devices. A woman who has her hair covered, turns a leather strap on one of the devices. See N09346-N09355.

Culture: Lenca
Cacaopera

N09348: [Rope making, 1924 February 17](#)

1 Negative (photographic)

Notes: View of the rope making process in Cacaopera, El Salvador. Henequén fibers from the agave, or maguey, plant are twisted together by two connected devices. A woman, who has her hair covered, turns a leather strap on one of the devices. See N09346-N09355.

Culture: Lenca
Cacaopera

N09349: [Rope making, 1924 February 17](#)

1 Negative (photographic)

Notes: View of the rope making process in Cacaopera, El Salvador. Henequén fibers from the agave, or maguey, plant are twisted together by two connected devices. A man and woman hold bundles of fiber under their arms while twisting fibers in their hands. See N09346-N09355.

Culture: Lenca

Cacaopera

N09350: [Rope making, 1924 February 17](#)

1 Negatives (photographic)

Notes: View of the rope making process in Cacaopera, El Salvador. Henequén fibers from the agave, or maguey, plant are twisted together by two connected devices. A man and woman twist fibers that are connected to one of the devices with a large spinning wheel. See N09346-N09355.

Culture: Lenca
Cacaopera

N09351: [Rope making, 1924 February 17](#)

1 Negatives (photographic)

Notes: View of the rope making process in Cacaopera, El Salvador. Henequén fibers from the agave, or maguey, plant are twisted together by two connected devices. A man pulls on a leather strap that turns one of the devices that the fibers are connected to. Two other men look on in the background. See N09346-N09355.

Culture: Lenca
Cacaopera

N09352: [Rope making, 1924 February 17](#)

1 Negatives (photographic)

Notes: View of the rope making process in Cacaopera, El Salvador. Henequén fibers from the agave, or maguey, plant are twisted together by two connected devices. A man stands turning the wheel of one of the devices. See N09346-N09355.

Culture: Lenca
Cacaopera

N09353: [Rope making, 1924 February 17](#)

1 Negatives (photographic)

Notes: View of the rope making process in Cacaopera, El Salvador. Henequén fibers from the agave, or maguey, plant are twisted together by two connected devices. A man stands and holds fibers that are connected to one of the devices. See N09346-N09355.

Culture: Lenca
Cacaopera

N09354: [Rope making, 1924 February 17](#)

1 Negatives (photographic)

Notes: View of the rope making process in Cacaopera, El Salvador. Henequén fibers from the agave, or maguey, plant are twisted together by two connected devices. A man and woman help guide the fibers between the devices. See N09346-N09355.

Culture: Lenca
Cacaopera

N09355: [Rope making, 1924 February 17](#)

1 Negatives (photographic)

Notes: View of the rope making process in Cacaoopera, El Salvador. Henequén fibers from the agave, or maguey, plant are twisted together by two connected devices. A woman sits and twists the fibers by hand before they are connected to the devices. See N09346-N09355.

Culture: Lenca
Cacaoopera

Cacaoopera (Kakawira): Dance of the macaws, 1924 February 18

24 Negatives (photographic)

Scope and Contents: Views of the Dance of the macaws, performed for Lothrop in February 1924 during his visit to Cacaoopera. According to Lothrop's journal, the dance was traditionally performed a few days after Christmas, but a smaller version of the dance was organized for his benefit.

Community Narrative: The dance of the macaws is a dance of alliance. It's a fight between the Macaw Man, The Jaguar Man, the Birdman, and the bull.

The Birdman wears a wooden mask that has a beak, or bill, similar to the Tuxtla statuette, and represents tradition. The Jaguar man wears a mask made of animal skin and is dressed as a businessman to represent modernity.

The bull, or "El Torito Pinto" is made up of hoops and old cloth shaped like a dome with horns, face and tail. A man dances inside of the bull. The Jaguar man and Birdman enrage the bull and they defeat the bull by working together.

There are two heirs, children from the community that are placed on top of the central pyramid as witnesses. The pyramid symbolized the royal Taulépa House, though a cross was added on top by the church.

Musicians accompany the dancers playing guitar, violin and drums.

Culture: Lenca
Cacaoopera

N09366: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaoopera, El Salvador. The macaw man, wearing a feather headdress (NMAI [131009.000](#)), and the Birdman, wearing a wooden mask, can be seen in the foreground while the bull, or "el torito pinto" is being attended to. A group watched from under the eave of the communal house. Children holding gourd rattles (NMAI [131011.000](#)) can be seen on the right.

Culture: Lenca
Cacaoopera

N09367: [Musician during the dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View of seated musicians during the dance of the macaws performed by community members in Cacaoopera, El Salvador. The men play guitar, violin, and drums outside the church on the cobblestones. The drum on the right hand side is likely made with deer hide.

Culture: Lenca
Cacaopera

N09368: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The two macaw men are wearing feather headdresses (NMAI [131009.000](#) and [131008.000](#)). They, along with children on the left, are holding gourd rattles (NMAI [131011.000](#)). A group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09369: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: Outdoor portrait of two Cacaopera men standing posed against a wall in Cacaopera, El Salvador. They are wearing headdresses worn for the dance of the macaws made out of hen and macaw feathers sewn to a straw cap covered with fabric. The headdresses were purchased by Lothrop and are now in the NMAI collection with catalog numbers [131009.000](#) (left) and [131008.000](#) (right). See also N09382 for a similar image.

Culture: Lenca
Cacaopera

N09370: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The Jaguar man on the left wears an animal skin mask (NMAI [131012.000](#)), and the Birdman on the right, wears a wooden mask. The Birdman has a beak, or bill, similar to the Tuxtla stauette. The Jaguar man is dressed as a businessman to represent modernity. They are standing in front of the bull, or "el torito pinto," whose horns can be seen, and the Birdman is teasing the bull to enrage him.

Found in family files, Mama Chica retold the account of that week at Cacaopera where she stated it was the first time she wore a western style dress, gifted by the "foreign man" to use during this event. The man (likely Lothrop) also lent his jacket to Gabriel Sosa, the great-great-grandfather of Chief Leonel Chevez, who is the beaked man in the photo above, and represents the noble clan geneology to Ti Wanatuku.

Chief Leonel Chevez (October 2024)

Culture: Lenca
Cacaopera

N09371: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The two macaw men are wearing feather headdresses (NMAI [131009.000](#) and [131008.000](#)). They, along with children, are holding gourd rattles (NMAI [131011.000](#)). The Birdman, wearing a wooden mask , faces off against the bull, or "el torito pinto," while a group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09372: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The Birdman, wearing a wooden mask and the Jaguar man, wearing an animal skin mask (NMAI [131012.000](#)) face off against the bull, or "el torito pinto." A three level pyramid with a solid hut on top can be seen in the background. The pyramid symbolized the royal Taulépa House, though a cross was added on top by the church.

Culture: Lenca
Cacaopera

N09373: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. Either the Birdman, wearing a wooden mask with a beak, or the Jaguar man, wearing an animal skin mask (NMAI [131012.000](#)) face off against the bull, or "el torito pinto." A three level pyramid with a solid hut on top can be seen in the background. The pyramid symbolized the royal Taulépa House, though a cross was added on top by the church.

Wanasas, the "man of the light" performs the placing of the net with edible roots, corn and cacao to appease. In lenca tradition, before an event, a giant challenges the royals and the people, and Wanasas is the one who charms him to let the event take place. Wanasas is courageous and pays due respect to the raw forces of nature, savagery and instinctual rage. The Lencas, and especially the Taulepa, kept this format ritual until the prohibition in 1932.

Chief Leonel Chevez (October 2024)

Culture: Lenca
Cacaopera

N09374: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The Birdman (Gabriel Sosa), wearing a wooden mask with a beak, faces off against the bull, or "el torito pinto." A three level pyramid with a solid hut on top can be seen in the background. The pyramid symbolized the royal Taulépa House, though a cross was added on top by the church. The children,

or "heirs," are on the pyramid to witness the dance. The young girl on the left is Comishawal (Mama Chica), daughter to Gabriel Sosa, and one of the boys on the pyramid is her brother Manuelike. A group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09375: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. One of the macaw men dances and wears a feather headdress (NMAI [131009.000](#)) while a group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09376: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The two macaw men are wearing feather headdresses (NMAI [131009.000](#) and [131008.000](#)). They, along with children, are holding gourd rattles (NMAI [131011.000](#)) while a group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09377: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. One of the macaw men dances and wears a feather headdress (NMAI [131009.000](#)) while a group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09378: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The bull, or "el torito pinto," is made of hoops covered in cloth with horns and a tail. The Birdman, wearing a wooden mask with a beak, can be seen standing behind the bull.

Culture: Lenca
Cacaopera

N09379: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The Birdman, wearing a

wooden mask with a beak, faces off against the bull, or "el torito pinto." A three level pyramid with a solid hut on top can be seen in the background. The pyramid symbolized the royal Taulépa House, though a cross was added on top by the church. The children, or "heirs," are on the pyramid to witness the dance. The young girl on the pyramid is Comishaua (Mama Chica) and one of the boys is her brother Manauelike. A group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09380: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The Birdman, Jaguar man, and Macaw men defeat the bull, or "el torito pinto." A three level pyramid with a solid hut on top can be seen in the background. The pyramid symbolized the royal Taulépa House, though a cross was added on top by the church. The children, or "heirs," are on the pyramid to witness the dance. The two macaw men are wearing feather headdresses (NMAI [131009.000](#) and [131008.000](#)). They, along with children, are holding gourd rattles (NMAI [131011.000](#)). A group watches from under the eave of the communal house.

Note that here, flanked by the macaw dancers, the young Manauelike (Lenca King) defeats the bull. This symbolizes the hope of the people to one day triumph over the European beast that cleared the forest for pastures, leading to dispossession of land. The dance was repurposed as a political performance, and this is very important to know. Originally, the dance was to show allegiance to Ti Wanatuku who is the first sky-bird man, and first ancestor of the royals. Here, the young king cannot do this without the elders and their performance. A community approach indeed.

Chief Leonel Chevez (October 2024)

Culture: Lenca
Cacaopera

N09381: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The two macaw men are wearing feather headdresses (NMAI [131009.000](#) and [131008.000](#)). They, along with children, are holding gourd rattles (NMAI [131011.000](#)) while a group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09382: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: Outdoor portrait of two Cacaopera men standing posed against a wall in Cacaopera, El Salvador. They are wearing headdresses worn for the dance of the macaws made out of hen and macaw feathers sewn to a straw cap covered with fabric. The headdresses were purchased by Lothrop and are now in the NMAI collection with catalog numbers [131009.000](#) (left) and [131008.000](#) (right). See also N09369 for a similar image.

Culture: Lenca
Cacaopera

N09383: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The Macaw man is wearing a feather headdress (NMAI [131008.000](#)) and is holding gourd rattle (NMAI [131011.000](#)). The Birdman is wearing a wooden mask with a beak, and the Jaguar man is wearing an animal skin mask (NMAI [131012.000](#)). The bull, or "el torito pinto," is in front of three level pyramid with a solid hut on top which symbolized the royal Taulépa House, though a cross was added on top by the church. The children, or "heirs," are on the pyramid to witness the dance. The young girl is Comishaua (Mama Chica), and one of the boys on the pyramid is her brother Manuelike. A group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09384: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. One of the macaw men dances and wears a feather headdress (NMAI [131008.000](#)) and holds gourd rattles (NMAI [131011.000](#)) while a group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09385: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The bull, or "el torito pinto," is made of hoops covered in cloth with horns and a tail. The Birdman, wearing a wooden mask with a beak, can be seen holding a rope to the bull and the Jaguar man, wearing an animal skin mask (NMAI [131012.000](#)), stands beside him.

Culture: Lenca
Cacaopera

N09386: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. One of the macaw men dances and wears a feather headdress (NMAI 131009.000) and holds gourd rattles (NMAI 131011.000) while a group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09387: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. One of the macaw men dances and wears a feather headdress (NMAI 131009.000) and holds gourd rattles (NMAI 131011.000) while a group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09388: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The Macaw men wear feather headdresses (NMAI 131009.000 and 131008.000). They, along with children, are holding gourd rattles (NMAI 131011.000). The Birdman is wearing a wooden mask with a beak, and the Jaguar man is wearing an animal skin mask (NMAI 131012.000) while a group watches from under the eave of the communal house.

Culture: Lenca
Cacaopera

N09389: [Dance of the macaws, 1924 February 18](#)

1 Negatives (photographic)

Notes: View during the dance of the macaws performed by community members in Cacaopera, El Salvador. The Macaw men wear feather headdresses (NMAI 131009.000 and 131008.000). They, along with another man, are holding gourd rattles (NMAI 131011.000). A group watches from under the eave of the communal house.

Note the "X sash" on the chest of the dancer. This is very important because it is linked to an old square of the land, from where all directions spread out. These days, the X is a "horizontal cross" in the lenca flag.

Chief Leonel Chevez (October 2024)

Culture: Lenca
Cacaopera

Guatajiagua: Pottery making, 1924 February 20

15 Negatives (photographic)

Scope and Contents: Examples of pottery making by Lenca community members in Guatajiagua. Also scenic views of the market place.

Catalog numbers: N09333-N09344, N09360-N09362.

Culture: Lenca

Quelepa (Kelepa): Stone carvings, 1924 February 22

4 Negatives (photographic)

Scope and Contents: View of stone carvings from Quelepa (Kelepa) with serpents and view near San Miguel.

Catalog numbers: N09178-N09181.

Volcano San Miguel: Scenic views, 1924 February 25

10 Negatives (photographic)

Scope and Contents: Scenic views of the Volcano San Miguel.

Catalog numbers: N09279-N09288.

Conchagua and La Unión: Leaders and masks , 1924 March 18

3 Negatives (photographic)

Scope and Contents: Views of the Mayor, syndicate and secretary in Conchagua as well as a stone masks in the collection of Dr. Alberto Gonzalez Rosales in La Unión.

Catalog numbers: N09316, N09358-N09259

Culture: Lenca

Golfo de Fonseca (Fonseca Bay): Conchagüita, Punta de Chiriquin, El Tigre, 1924 March 20

19 Negatives (photographic)

Scope and Contents: Views in the vicinity of Fonseca Bay including views of the ruins on the island of Conchagüita (Conchaquita) as called the ruins of Conchagua. Other views include Punta de Chiriquin, El Tigre, Cacate Grande, and Manguera.

Catalog numbers: N09208-N09215, N09268-N09278.

Volcán de Usulután: Scenic view, 1924 March 25

1 Negatives (photographic)

Scope and Contents: View of the Volcano Usulután from road north of Santa Elena.

Catalog number: N09162

San Salvador to Santa Ana: Scenic views, 1924 March 30-April 1

9 Negatives (*photographic*)

Scope and Contents: Views of stratification outside San Salvador, and views from the train of the Volcano of Santa Ana and Volcano of San Salvador.

Catalog numbers: N09216-N09221, N09317-N09319.

Chalchuapa: Ruins, 1924 April 2

7 Negatives (*photographic*)

Scope and Contents: Views of the ruins of Chalchuapa.

Catalog numbers: N09301-N09307.

Ahuachapán: Stone carving, 1924 April 3

11 Negatives (*photographic*)

Scope and Contents: Catalog numbers: N09322-N09332.

Metapan and Ostua: Scenic views, 1924 April 5-6

12 Negatives (*photographic*)

Scope and Contents: Views of the plaza in Metapan and an old church in Ostua, as well as the road between Metapan and Ostua.

Catalog numbers: N09200-N09201, N09222-N09224, N09245-N09251

Tipa Island: Ruins, 1924 April 7

16 Negatives (*photographic*)

Scope and Contents: Views of pictographs and mounds at the ruins on the Island of Tipa.

Catalog numbers: N09182-N09190, N09193-N09199.

El Congo: Stone idol, 1924 April 9

2 Negatives (*photographic*)

Scope and Contents: Catalog numbers: N09320-N09321.

Toluca and Suchitoto: House building , 1924 April 20-23

3 Negatives (*photographic*)

Scope and Contents: Catalog number: N09363-N09365.

View of Lenca house building in Toluca and house repairs being made in Suchitoto. There is also an image of corn grinding in Suchitoto.

Culture: Lenca

Suchitoto: La Bermuda ruins, 1924 April 23

3 Negatives (photographic)

Scope and Contents: Views at La Bermuda (Hacienda Bermuda), in Suchitoto.

Catalog numbers: N09298-N09300.

Culture: Lenca

Suchitoto: Hacienda La Ascuncion, 1924 April 24

9 Negatives (photographic)

Scope and Contents: Views of the ruins on the Hacienda La Ascuncion.

Catalog numbers: N09289-N09297.

Culture: Lenca

Quetzaltepeque de los Cantineros: Scenic views, 1924 April 26

11 Negatives (photographic)

Scope and Contents: View in mountains north of Quetzaltepeque de los Cantineras.

Catalog numbers: N09356-N09357, N09225-N09233.

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Series 4: MAI Tierra del Fuego Expedition, 1924 October-1925 March

349 Negatives (photographic)

3 Lantern slides

Scope and Contents: See also: S.K. Lothrop's "The Indians of Tierra de Fuego" published in *Contributions from the Museum of the American Indian, Heye Foundation*, Volume X, 1928.

This series includes photographs from the "MAI Tierra del Fuego Expedition" between October 1924 and March, 1925. Lothrop, accompanied by J. Linzee Weld, spent three months on the Islands of Tierra del Fuego (Chile, Argentina) visiting Selk'nam (Ona) and Yámana (Yagán/Yahgan) settlements. The three Selk'nam (Ona) settlements included one at the Southeast corner of Lake Fagnano, one at the Northeast of Lake Fagnano and the third east of the Laguna de Pescados. Yámana (Yagán/Yahgan) settlements were encountered at Tierra Mayor, Cambaceres Bay, Gable island and Puerto Mejillones on Navarin Island. The photographs include depictions of the daily live and ceremonial activities of the Native peoples, as well as landscape views.

Also included in this series are photographic negatives made in Peru sometime in 1925 during Lothrop's trip in South America. These include images in Incahuasi and La Centinela, among other locations.

Catalog Numbers: Tierra del Fuego: N09760-N09997, N10310-N10325, N10488-N10510. Peru: N10511-N10577, N10803, L00101-L00103.

Culture: Selk'nam (Ona)
Yámana (Yagán/Yahgan)

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Series 5: MAI La Plata Expedition (Paraná River Delta Argentina Expedition), 1925 March-June

162 Negatives (photographic)

Scope and Contents: See also: Samuel K. Lothrop's "Indians of the Paraná Delta, Argentina," *Annals of the New York Academy of Sciences*, vol. 33:77-232, 1932

This series includes photographic negatives from the "Mrs. Thea Heye, La Plata Expedition" also known as the "Thea Heye - Lothrop Paraná River Delta Argentina Expedition" between March and June 1925. The expedition was conducted jointly between the Museum of the American Indian, Heye Foundation and the Museo de la Plata in Argentina (Argentine Republic). Excavations were made in the Río Paraná Delta in the Province of Buenos Aires, Argentina. Many of the photographs show views of the river as well as views of the excavation site including mounds and trenches. There are a number of restricted photographs in this series due to cultural sensitivity.

Catalog Numbers: N10326-N10487

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Series 6: MAI Guatemala Expedition, 1928 February-May

182 Negatives (photographic)

Scope and Contents: This series includes photographic negatives from the "Mrs. Thea Heye Guatemala Expedition" between February and May 1928. Many of the photographs include depictions of Mayan ruins in different Guatemalan provinces. There are also photographs of Tz'utuhil Maya (Tzutuhil/Zutigil), K'iche' (Quiché) Maya, and Kaqchikel Maya (Cakchiquel) people engaged in weaving, rope making, canoeing, and ceremonial activities. There are a number of restricted photographs in this series due to cultural sensitivity.

Catalog Numbers: N14031-N14212

Culture: K'iche' Maya (Quiché)
Tz'utuhil Maya (Tzutuhil/Zutigil)
Maya
Kaqchikel Maya (Cakchiquel)

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