

Acknowledgments

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Although my training is primarily in cultural anthropology, the research for this book is historical. In the United States, I reviewed all the archival material held in the Yale Peruvian Expedition Papers and the Bingham Family Papers in Yale University's Sterling Library's Manuscripts and Archives. The research assistants were extraordinarily helpful and informative, even mailing me materials when I was no longer on campus. I examined US State Department correspondence at the National Archives, and archival materials and photographic albums at the National Geographic Society. Renee Braden at the National Geographic Society was a true gem. After many, many years of trying to view the photo albums of Hiram Bingham's expeditions, she finally made it happen. I am so thankful that she took time out of her extraordinarily busy schedule to facilitate the visit.

In Lima, Peru, I worked in a number of public archives, including the Museo Nacional de Arqueología, Antropología e Historia del Perú; the Archivo General de la Nación; the archive at the Ministerio de Relaciones Exteriores del Perú; and the Instituto Riva-Agüero, which holds a repository of newspapers and illustrated magazines from the early 1900s as well as the papers of Albert Giesecke, Mejía Xesspe, and the Zapata/Arias-Schreiber collection of articles on the defense of monument patrimony. At the former Instituto Nacional de Cultura, I examined the papers of Luis Eduardo Valcárcel. I also visited the collections at Lima's Pontificia Universidad Católica del Perú and the National Library, which has holdings of newspaper runs and illustrated magazines such as *Actualidades*, *Variedades*, *Prisma*, *El Perú Ilustrado*, and *El Correo de Peru*. I am humbled by the trust and goodwill the librarians and archivists showed me.

In Cuzco, Peru, I examined the regional archive and library, along with the photographic archive, Fototeca Andina, at the Centro de Estudios Bartolomé de las Casas. There, the librarians helped clarify some of the factual errors on the photographs held in the archive, making sure I wasn't led astray. I visited other archives, such as the Sociedad Geográfica

of Lima, where I found no documents, but whose historic location was evocative of the faded elegance of a bygone era. I also visited personal archives and met with people such as Luis Figueroa Yábar, the well-known filmmaker of the Cuzco school and son of the artist and photographer Juan Manuel Figueroa Aznar, who shared his documents, photographs, and memories with me.

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