Acknowledgments

This book has been a long time in coming. Despite the lengthy gestation period from its original conception to its first incarnation as a dissertation to the present work, *Beyond the Lines* reflects the successful coalescence of previously distinct parts of my life. Throughout my graduate training, artwork and historical inquiry remained separate and competing endeavors, the former largely a means to finance the pursuit of the latter. It was only after several years’ research on a very different dissertation topic that I began to contemplate an intellectual course that incorporated my otherwise alienated visual labor. Work on the editorial collective of the *Radical History Review* and then on the staff of the City University of New York’s American Social History Project demonstrated to me that my work in art and interest in history could be integrated in critical commentary and presentations about the past. And, while attempting to accomplish such work for ASHP, I began to investigate and grew to appreciate the form and content of wood engravings in the nineteenth-century illustrated press.

Moving along such a long and circuitous path I have accumulated many intellectual and personal debts, all of which I now may happily acknowledge. Several friends served as persistent co-conspirators in this project. Peter Buckley assumed the role of primary provocateur; it was he who coerced me into finally collecting my fractured thoughts and research, always punctuating his harassment with provocative insights and unbounded enthusiasm. Like Peter, Jeanie Attie read the manuscript
both in its dissertation phase and during its transmutation; she was always there with her comradeship and incisive criticisms. This project would never have been accomplished without Betsy Blackmar, who supplied me with infusions of wise commentary as I worked my way through the first draft. Steve Brier applied his historical insight and editorial skills to the first draft of this work and also graciously authorized additions to the American Social History Project’s pictorial archive, which served as its primary source. Daniel Czitrom and Richard Stott read the dissertation manuscript and provided sound advice about the thesis and organization of the study. And David Jaffee carefully examined the revised manuscript with a sharp eye for imprecise thinking.

Many other friends and colleagues played crucial roles in seeing this thing through. Barbara Balliet, Susan Davis, Ian Gordon, Elliott Gorn, Kirsten Silva Gruesz, Ed Hatton, Marvin Jeter, Rob Kennedy, Kevin Kenny, Michael Leja, Niamh O’Sullivan, Nicholas Salvatore, Dan Schiller, Paul Semonim, and Bob Stepno generously shared their research and writing. For suggesting avenues of inquiry and commenting on proposals, papers, and draft chapters, I wish to thank John Adler, Jean-Christophe Agnew, Marc Aronson, Pennee Bender, Carol Berkin, Daniel Bluestone, Michele Bogart, Daniel Czitrom, Stuart Ewen, Bret Eynon, Eric Foner, Joshua Freeman, Tracy Gottlieb, Steven Jaffe, David Jaffee, Bruce Laurie, Kenneth Myers, Edward O’Donnell, Roy Rosenzweig, Harry Rubenstein, Herbert Sloan, Madeleine Stern, and Rebecca Zurer. John Kolp played a pivotal role early in this venture by helping me obtain the necessary machinery to carry out my research. Mark Hurley assisted in locating supplementary Frank Leslie’s material at the Library of Congress. The many illustrations in this book were obtained over eighteen years through the ingenious efforts of past and present ASHP colleagues, including Kate Pfordresher, Bret Eynon, Andrea Ades Vásquez, David Osborn, and Mario Frieson. I also received valuable assistance in locating pictures and documents from the staff of the New York Public Library Print Room and especially from Stewart Bodnar, the Helen Bernstein Chief Librarian for Periodicals. Perhaps the most gratifying aspect of this project was that its extended length allowed me to turn, in its latter stages, to my sons for help: Gideon Joslyn Brown repeatedly embarked on quests for obscure materials in the New York Public Library for both the dissertation and book, and Daniel Joslyn Brown patiently acceded to my endless entreaties for books and articles in Columbia University’s research libraries. The Bowery Seminar, formerly of the New York Institute for the Humanities and then Cooper
Union, was a reliable source of intellectual inspiration as I wended my way through this book's various incarnations.

Three senior scholars made significant contributions. Jim Shenton was my mentor and protector at Columbia for eighteen years, my un-daunted sponsor and friend. William Taylor provided support at a decisive moment in the completion of this project. Although this book was researched and written after Herb Gutman's untimely death, I feel it in no small part reveals my exposure to his excitement about history, whatever form the inquiry might take, and his passion for unlocking America's many pasts.

I will always be in Ann Fabian's debt for introducing me to Monica McCormick and the University of California Press. Monica's enthusiasm and clear vision helped me unknot parts of my argument in the final revision of the manuscript. The arduous task of editing and designing this complicated book was lightened under Senior Editor Suzanne Knott's graceful guidance. If *Beyond the Lines* is a sound, not to mention readable, scholarly work it is very much due to Alice Falk's copyediting prowess and sensitivity to the materials. Nola Burger and Janet Villanueva are responsible for the elegant design of this book and the clarity of its many illustrations. Margie Towery constructed a precise and useful index. Previous to the book's finding a home at the University of California Press, Nancy Stauffer supplied contractual advice during early negotiations with publishers. And I cannot forget Roy Rosenzweig and Wendy Wolf, who helped me get through some unexpected twists and turns in the route toward publication.

At critical junctures during this project, my work was sustained by financial assistance from several organizations and institutions. I received crucial support for the dissertation from a 1992–93 Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship in American Art, and an in-kind fellowship from the Columbia University History Department. Columbia University's Bancroft Dissertation Award supplied subvention funds that assisted the publication of this book. A National Endowment for the Humanities Research Fellowship allowed me to devote my full time to this study in 1997. I wish to thank Alan Gartner, former dean of Research and University Programs at the City University of New York's Graduate Center, as well as Yosette Jones Johnson, executive director, and Lora T. Williams of The Graduate Center's Office of Human Resources for their help in securing official sanction for my leave.

Finally, I want to acknowledge the inspiration and support of my
family. I could never have undertaken this project, let alone finished it, without the love, allegiance, patience, and fortitude of my wife Julie and my sons Gideon and Daniel. The first years of graduate school so long ago would have been a financial impossibility without the aid of my grandmother Helen Rotman. In so many ways this book represents the confluence of the talents and interests of my late parents, Eleanor and Ben Brown; it is to them that I dedicate this work.