Much like many of the fictional characters I examine here, I have accrued a considerable number of debts over the course of my professional life. This is especially true of the period in which I have written this book. Fortunately, these are debts of gratitude to the many people and institutions that have helped me with this project, and I would like to acknowledge them here.

For fellowship support I would like to thank the following: the Andrew W. Mellon Foundation for a dissertation fellowship that allowed me to lay the foundation for this project; the American Antiquarian Society for three separate short-term research fellowships that were absolutely essential to the beginning, middle, and end of this project (a Peterson Dissertation Fellowship and two AAS-NELMA Fellowships); the Library Company of Philadelphia for a short-term Mellon Fellowship; and Southern Illinois University, Carbondale, for a Summer ORDA Fellowship.

A version of chapter 1 of this study appeared in *Early American Literature* 40, no. 1 (March 2005): 111–44; a version of chapter 3 appeared in *American Literature* 76, no. 4 (December 2004): 719–47; a portion of chapter 4 appeared in *American Literature* 69, no. 3 (September 1997): 487–514; and a portion of chapter 5 appeared in *The Yale Journal of Criticism* 12, no. 2 (Fall 1999): 249–68. I would like to express my appreciation to the editorial boards and publishers of these journals for the right to reproduce this material here. I would also like to thank the following for reproduction rights to the various images in this work: the American Antiquarian Society, the New-York Historical Society, The Library Company of Philadelphia, the Library of Congress, and the William L. Clements Library at the University of Michigan.
Acknowledgments

This book began as a dissertation at the University of Michigan. For mentorship at this stage, I would like to thank Julie Ellison, whose fascination with gender and emotion was infectious; Carroll Smith-Rosenberg, whose enthusiasm for my work was incredibly confidence-building; and most of all, Jonathan Freedman. His belief in me before, during, and after my graduate work at Michigan was essential to this book’s creation and completion, and his own work has set the standard that I have strived to meet. I would also like to thank James Thompson, with whom I studied at UNC–Chapel Hill. His passion for a materialist approach to literature sparked an early interest for me in the relations between money and gender. For intellectual and emotional support during graduate school (and afterward), I would like to thank Susan Rosenbaum, Steve Soper, Eliza Richards, Eric Kligerman, Michael Strong, Elly Eisenberg, Kathy Pories, and Paul Crumbley. Thanks also to Adam Henderson for close friendship outside of academia.

This book was completed at Southern Illinois University, Carbondale. During this period I have been aided, buoyed, and inspired by numerous friends and colleagues in Carbondale. Foremost among them are Paula Bennett, Ed Brunner, George Boulukos, David Sutton, Beth Rowe, Sue Fellerman, and Peter Chametsky. Many thanks also to various colleagues at other universities for their insightful and challenging readings of drafts of several chapters of this book, especially Teresa Goddu, David Leverenz, John Evelev, David Zimmerman, David Shields, James Shapiro, and Christopher Looby. I would also like to thank the staff at the American Antiquarian Society for their consistently generous help, especially Laura Wasowicz, Jon Benoit, Caroline Sloat, and John Hench. I also want to express appreciation to the readers commissioned by The Ohio State University Press for their insights and enthusiasm for the project, to Sandy Crooms for her initial interest in the book and her guidance throughout the publication process, and to Maggie Diehl for her thorough-going editorial assistance.

Finally, I would like to thank members of my family for their patience and support. I am particularly grateful to my mother, Judy Anthony Henderson, for her constant encouragement and unwavering love, and to Shirley and Robert Desmond, for taking me into their family. Most of all, though, I would like to thank Erin Desmond Anthony, the person whose intellect and passion I most admire. Her faith in this project has been unflagging, and her readings and insights have been invaluable. In the ensuing pages I will discuss stories in which desperate men seek after treasure, but I am the lucky one who stumbled upon a pot of gold when I met her. This book is dedicated to her, and to our son Aidan.