



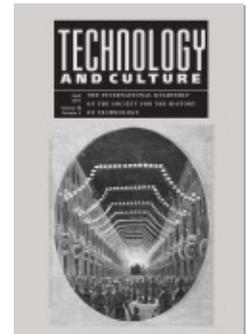
PROJECT MUSE®

Rags Make Paper, Paper Makes Money: Material Texts and
Metaphors of Capital

Jonathan Senchyne

Technology and Culture, Volume 58, Number 2, April 2017, pp. 545-555 (Article)

Published by Johns Hopkins University Press



➔ For additional information about this article

<https://muse.jhu.edu/article/662988>

FORUM: THE PAPER TECHNOLOGIES
OF CAPITALISM

Rags Make Paper, Paper Makes Money

Material Texts and Metaphors of Capital

JONATHAN SENCHYNE

ABSTRACT: Because nineteenth-century paper was made from rags, the materiality of paper money became a likely ground from which to debate the nature of value in modern capitalism. On one hand, if paper money was backed by nothing but itself, then it was worth little more than itself: a gathering of lowly rags. On the other hand, the process of turning trashed rags into valuable paper modeled how capital could seem to grow out of nothing. Two nineteenth-century literary narratives provide examples of how rags performed considerable social and metaphorical work in the construction of an epistemology of capitalism and its “paper technologies.”

RAGS make paper
PAPER makes money
MONEY makes banks
BANKS make loans
LOANS make beggars
*BEGGARS make RAGS*¹

This anonymously authored poem from the early national United States collapses two distinct processes into one: papermaking and moneymaking. It unites, in a complex relationship, the making of paper from rags and the

Jonathan Senchynne is assistant professor of library and information studies and director of the Center for the History of Print and Digital Culture at the University of Wisconsin–Madison. His recent work has been published in *Book History* and is forthcoming in *PMLA*. His research has been supported by the National Endowment for the Humanities, American Antiquarian Society, New York Public Library, and the Advanced Research Collaborative of the CUNY Graduate Center.

©2017 by the Society for the History of Technology. All rights reserved.
0040-165X/17/5802-0010/545–55

1. Quoted in Dard Hunter, *Papermaking*. All known citations of this poem originate with Hunter, who does not cite his source except to say that the author is anonymous and it is from the late-eighteenth-century United States. The short poem was also featured as part of the John Carter Brown Library’s “Mind Your Business” exhibit in 2012. Until the mid-nineteenth century, paper was made primarily from the pulp of shredded rags of linen and, later, cotton. For a history of papermaking in the United States, see Lyman Horace Weeks, *A History of Paper-Manufacturing in the United States*.

APRIL
2017
VOL. 58

making of capital from paper. Beginning and ending with rags, the verse's cyclical form thus poses a question about the materiality of capital. On one hand, paper signifies the shift away from the supposed inherent value of specie toward the socially mediated representational value of paper money and speculative finance. Paper makes a currency that, in itself, is no more valuable than the rags it is made of. On the poem's other hand, however, the "rags" at the poem's end point us back to the "rags" at its beginning, showing us a cycle that creates a highly valuable commodity—paper. At each end of this short poem, rags signify as both worthless and worthwhile economic actors. In the antebellum United States, paper and rags were frequently recruited in service of widely divergent representations of the economy because they raised fundamental questions about the nature of value and exchange.

Paper was a technology of capitalism in two ways. First, paper was a technology of capitalism in the broader context of the John Carter Brown exhibit and this forum's more global arguments: collectively we follow how blanks, forms, and account books shaped certain habits of economic activity and thought through their affordances. Second, I also mean that paper itself, because of its material properties and cultural significance, served as a metaphor for forms of capitalist exchange and wealth extraction. The technology of papermaking itself was frequently essential to figurations of the economy. The process of turning rags to paper could represent both a lucrative industry and a convenient way to lament the turn to rag paper over specie. "Rags to riches" narratives and references to printed words or visual texts "not worth the paper they are printed on" refer to the specific technologies of papermaking, but they are also expressions that structure thought and feeling about how wealth is created and in what material or process it inheres.

I also intend my approach to bring the history of technology into contact with print culture and literary studies. Print culture and technology studies have been something like cousins, especially in areas like the history of printing and technologies of visual representation. As James Secord writes, "If there has been a basis for gathering [science and technology studies and print culture studies] under a single banner, it almost certainly lies in a focus on the material basis of communication." Here, I pay attention to the material process of turning rags into paper that could become, among other things, paper money. In this sense, book history and print culture and the history of technology have obvious overlap. "Whether seen as objects of bibliographical enquiry, manufactured objects, or cultural goods circulated in society, books are constrained by their materiality," writes Secord, and "their making and fortunes can be traced just like any other objects."² "Books" here are a stand-in for the wider range of printed texts, the material texts that ground "print culture." But we should also be

2. James A. Secord, "Foreword," xiii.

attentive to how tropes, commonly used metaphors and figurative expressions, are technologies of human making and use too. As we will see in two nineteenth-century stories about the making of paper and the worth of paper money, both of which focus on the technologies of papermaking and moneymaking, the image of rags served as a trope signaling larger anxieties over how nineteenth-century capitalism was changing the relationship between labor, material, and wealth.

Reading early American paper technologies of capitalism for their engagements with technologies of papermaking reminds us of the relationship between the object and the social. Or, as Maurizio Ferraris writes, “social objects are made of inscriptions, impressed on paper.”³ The John Carter Brown Library’s 2012 exhibit, *Mind Your Business: Records of Early American Commerce at the John Carter Brown Library*, and the symposium on “Paper Technologies of Capitalism” that marked its opening signified ways in which growing fields like the new history of capitalism engage with archives of paper, linear foot after linear foot of records both remarkable and banal, and what they represent within social history. As Seth Rockman suggested, the significance of studying paper as a technology is that we might understand not only what was inscribed on particular pieces of paper but, more broadly, how the ever-increasing spread of documents, forms, and records was crucial for the “development of capitalist epistemology.”⁴ Putting aside the question of what is inscribed upon particular papers and focusing on what was earlier called “the sociology of texts” is, of course, foundational to book history and its disciplinary questions.⁵ Ledgers, forms, and prices current were themselves material texts circulating in networks of signification. Following our anonymous poet above, we might initially be interested in studying paper money’s riches to rags as specific historical economic effects, but we must also pay attention to paper money’s origins in rags as paper. There is no paper technology of capitalism before the technology of paper itself. Moreover, we have to consider that figurative language and literary writing were important negotiators in the relationship between material object and social practice. We cannot fully understand how paper technologies gave rise to and mediated the epistemology of capitalism without understanding how that episteme developed and was debated culturally.

To that end, I read two short nineteenth-century American stories that explore paper itself as a technology of capitalism. The first, James K. Paulding’s 1815 *The History of the Little Frenchman and His Bank Notes: Rags! Rags! Rags!*, uses the materiality of paper to warn readers against the ruinous folly of exchanging specie for banknotes in the lead-up to the Panic of 1819. The second, *Little Jim, the Rag Merchant: A Tale of Truth and Honesty* and

3. Maurizio Ferraris, *Documentality*, 1. Emphasis in original.

4. “Paper Technologies of Capitalism,” John Carter Brown Library, Brown University, Providence, RI, September 13, 2012.

5. D. F. McKenzie, *Bibliography and the Sociology of Texts*.

APRIL

2017

VOL. 58

its afterword *The Beggar*, published by the American Sunday School Union in 1850, portrays rags and rag collecting as the honest destitute's path to riches. For different purposes, then, these stories both turn to the technology of paper to interpret paper's function as a technology of capitalism. Investing the object of rag paper with different social and economic functions, they disagree on the role of paper in the nineteenth-century economy but highlight the need to remain attentive to how literary studies and the history of the book can inform the history of capitalism and its documentalities.⁶

Riches to Rags

"He takes his rags, and goes to another bank, where he can get other rags, but no money."

—James Kirke Paulding⁷

Antebellum culture was shaped, as David Anthony has written, by "the shift from money as treasure to money as capital." The period's various economic panics (1819, 1837, 1857), however, give evidence that this economic shift was not an easy one. Stories ranging from Poe's "The Gold-Bug" to Hawthorne's *The House of the Seven Gables*, with a host of lesser-known sensational and gothic authors in between, explored the effects of speculation and panic in the public sphere. Writing in the years of apparent, but unstable, prosperity between the close of the War of 1812 in 1815 and the Panic of 1819, James Kirke Paulding, a member of the Knickerbocker magazine group, wrote frequently about the scarcity of specie and the overabundance of paper money. Paulding's *The Little Frenchman and Bank Notes: Rags! Rags! Rags!* went through "numerous reprintings" during the years leading up to the 1819 panic.⁸

Paulding's *Little Frenchman* tells the story of a French traveler from Cuba to the United States who exchanges \$8,000 worth of gold for the notes issued by a bank in Savannah, Georgia. "Being an entire stranger," Paulding writes of the traveler, "and ignorant of the depreciation of paper money, arising from the refusal to pay specie, and from the erection of such an infinite number of petty banks in every obscure village . . . he took the worthless rags and began his Journey northward." As the Little Frenchman travels further from Savannah, "every step he proceeded his money grew worse and worse," and he soon learns that by the time he arrives in Boston, "he should be a beggar."⁹ The problem Paulding posits here is the

6. Ferraris defines "documentality" as "the ontology of social objects . . . made up of traces, registrations, and documents" (*Documentality*, 1). I call on his term because in this context, the notion of a capitalist "documentality" combines the archive of actual papers and a sense of a "capitalist epistemology" that together make up what we mean by "paper technologies of capitalism."

7. James Kirke Paulding, *The History of the Little Frenchman*, 12.

8. David Anthony, *Paper Money Men*, 49.

9. Paulding, *The History of the Little Frenchman*, 4.

rapid expansion of banks without actual capital, which could not pay specie on demand, and the refusal of state banks to pay specie to avoid creating or worsening regional or national imbalances.¹⁰ The result was, as one historian called it, a “speculative saturnalia.”¹¹

Paulding’s discomfort with “intangible ‘paper’ forms of value” is immediately apparent in *The Little Frenchman*, and he keys his critique to differences in inherent value between treasure and capital, between gold and rags. Paulding uses the word “rag,” “rags,” or “ragged” thirty-seven times in the story. Various characters throughout the story—the narrator, the Little Frenchman, businessmen from Savannah to Boston, and even the title page—use these words as metonymic substitutions for paper money. The repetition is apparent on nearly every page: “Voila,’ said he, holding up a parcel of ragged dirty bills”; “What advantage can result to the community . . . by the emission of this infinite variety of rags?”; “Instead of receiving . . . silver or gold, he now receives . . . rags”; “I think it high time for the farmer to consider whether he will sell the fruits of his labour, for rags”; “It is easy to pay interest when it can be paid with rags.”¹² The rag is an apt metonym in service of Paulding’s critique of the paper economy. Through the repetition of this substitution, Paulding argues that the paper economy converts gold and real estate into paper currency that tended to lose value and could not be redeemed for specie, leaving banks and lenders in possession of gold and farms in exchange for pieces of paper with little exchange value. Paper money with no exchange value is just paper, and paper is made from mere rags.

Unlike the anonymous poet I began with, however, Paulding does not see rags as part of a regenerative cycle of waste and renewal. For Paulding, paper money is cyclical only insofar as it establishes a chain of debts and obligations without backing. When the inherent value of precious metal or real estate is removed from the system, the cycle is ruinous, not generative. The Little Frenchman, having converted his gold into paper, asks, “Where will the poor man get at last with his rags?” The narrator’s response is a cumulative tale, recounting the English children’s story of “The Old Woman and Her Pig.” “He will at last,” he begins, “come round and round to the old starting place after being sent from one to another . . . like the pig in the story. They will all be ruined together, and go after the other. The butcher will begin to kill the ox—the ox will begin to drink the water—the water to quench the fire—the fire to burn the stick—the stick to lick the pig but the pig won’t go to school, until it is too late to profit from their lesson.”¹³ How-

10. For greater detail on the history of specie payments, trade imbalances, and sectionalism in the lead-up to and during the Panic of 1819, see Daniel S. Dupre, “The Panic of 1819.”

11. Charles Sellers, quoted in Anthony, *Paper Money Men*, 49.

12. Paulding, *The History of the Little Frenchman*, 4, 9, 14, 18.

13. Paulding, *The History of the Little Frenchman*, 12. Of course, real estate and specie were not the only inherently valuable materials backstopping paper currency. The origin of the Little Frenchman’s travels in Savannah points to the value and role of

ever, Paulding's rag imagery does not imagine the rags reincorporated into a new material cycle. The *Little Frenchman*, instead, imagines the system as a kind of dead end: "Who will be the loser, when you get to the 'cul de sac'?"¹⁴ The bubble bursts.

For Paulding, attention to the materiality of texts in the new paper economy was essential to his critique of it. Using the reality of the technology of paper made of rags, he made the raggy content of paper money a metonym for the value of currency not backed by a treasure greater than rags. Whether one was handed a shinplaster, a counterfeit bill, or a legitimate banknote, for Paulding it all amounted to ink on rags. If anyone with paper and a press could make a banknote, then the banknote's value was little more than any other printed paper. But this was not the only way to figure rags and economic activity in the nineteenth century. Paulding imagines the paper economy ending only when "children will get tired of admiring what . . . will not command a dinner or keep them from poverty and rags."¹⁵ Rags are the end of the line in Paulding's imagination, not their beginning. But other stories, such as *Little Jim, the Rag Merchant*, begin with the child in poverty and figure rags as the way to prosperity.

APRIL
2017
VOL. 58

Rags to Riches

"In Paris you only have to bend down to pick up money in the street."

—Luis Paulian¹⁶

Luis Paulian's 1885 novel *The Ragpicker's Basket* begins with the claim that money, 18 million francs per year to be exact, can be found in the streets. Here, money and rags are equated, but the rag appears as itself, not yet as a piece of paper. Paulian's novel is one of several nineteenth-century novels, pamphlets, poems, and "city-types" books that include the ragpicker as an essential part of the city economy. For Marx, the "lumpen-proletariat" were quite literally the ragged masses, taken from the German *lumpen*. Capitalism's capacity to make rags and pickers at its margins was quite literal, and apparent, to Marx.

Ragpicking was depicted as a possible form of work children could do,

enslaved persons in the development of American finance. See Edward E. Baptist, "Toxic Debt," and Michael O'Malley, *Face Value*. They argue that the United States did not require a Central Bank because enslaved black bodies provided all the stable value that was necessary. Thanks to Seth Rockman for helping me connect recent historiography in the history of capitalism to the *The Little Frenchman's* initial setting in antebellum Savannah, Georgia.

14. Paulding, *The History of the Little Frenchman*, 11.

15. Paulding, *The History of the Little Frenchman*, 27. On printing and shinplasters, a word for valueless banknotes, see Joshua R. Greenberg, "The Era of Shinplasters." On counterfeiting, see Stephen Mihm, *A Nation of Counterfeiters*.

16. Luis Paulian, *La Hotte du Chiffonnier*. Translated from the original French: "A Paris il suffit de se baisser pour ramasser de l'argent dans la rue."



FORUM

FIG. 1 “The Rag-Picker,” an illustration in *City Characters; or, Familiar Scenes in Town*. New York and Philadelphia: Appleton, 1851, p. 82. (Source: Image courtesy of the Library Company of Philadelphia.)

though they were cautioned that it was more a last resort than a first choice. It could be a “humble and useful employment . . . if pursued with propriety,” child readers are told on the concluding pages of *The Cries of New York*.¹⁷ The ragpicker was a common “city type” in books of this sort. Figure 1 shows “The Rag-Picker” from *City Characters, of Familiar Scenes in Town*.¹⁸ Ragpicking was held out as a type of low, but possibly honorable, kind of work for destitute urban children. Instruction and vocational books cautioned children against becoming ragpickers but encouraged ragpicking over begging because it was productive, even if dirty, work.

In *Little Jim, the Rag Merchant*—a tract published by the American Sunday School Union with the aim of encouraging faith, honesty, and industry in children—ragpicking is explicitly offered as the respectable alternative to begging. When Jim’s father dies a drunkard’s death and his mother sprains her arm, Jim’s mother prepares to send him out to beg. “I need not beg, mother. I can pick up sticks and rags. . . . Do you know, mother, that they give four-pence a pound for linen rags . . . it is always better than begging,” he replies.¹⁹ Selling rags to the paper mill and giving nicer pieces of

17. *Cries of New York*, 49.

18. *City Characters*, 80. On the ragged masses and the lumpenproletariat, see Nathaniel Mills, *Ragged Revolutionaries*.

19. J. T. Bell, *Little Jim*, 18.

cloth to his mother for sewing, Jim's hard and dirty work in ragpicking supports himself and his mother for over a year when one day he finds a gold coin sewn into the pocket of some ragged clothing. He is later falsely accused of stealing the coin, but he is proven innocent by an impression of the coin left in a rag. Jim's honesty, faith, and industry so impress a judge that the boy is sent to school and a pension is raised for the mother.

APRIL

2017

VOL. 58

At the conclusion of *Little Jim*, another short story is appended. Entitled "The Beggar," it tells a similar story about adult beggars. Anthony, an adult beggar, approaches a well-to-do man in the street who says, "You need not be a beggar unless you please . . . you may have an income of ten thousand crowns if you will."²⁰ The man tells Anthony that he was once a beggar but began collecting rags and selling them to paper mills. Eventually, he was able to start wholesaling with other ragpickers. Ragpicking may be a last resort, but it converts readily available waste into a valuable commodity. Shredded into pulp, many rags become one sheet of paper, then one ream, then volumes of print. Following the advice offered him, Anthony begins ragpicking and becomes so successful that by story's end he is the owner of a paper mill and a bookstore. Little Jim finds a gold coin embedded in the rags he picks, specie hiding amongst waste where only honest industry would find it. The pamphlet goes a step further with Anthony's story: rags themselves produce profit if converted through industry at scale.

Because frugality and industry could be taught through attention to waste made fine and useful, numerous nineteenth-century schoolbooks, storybooks, and other pedagogical materials taught children about papermaking. These included everything from manuals describing different trades children could take up to versions of "Jack and the Beanstalk" in which Jack discovers a paper mill in the clouds.²¹ In the Delaware River Valley, a major regional center of nineteenth-century papermaking, schoolteachers took children on field trips to paper mills. Often these stories and lessons were meant to encourage household economy in children, while also teaching them about the industrial landscape surrounding them. "Mary and Her Mother," a children's magazine story from 1843, is but one representative text in this genre. "When in travelling," Mary's mother begins, "you come to a fine water fall, you will be almost sure to find a papermill near it." She continues to teach Mary about frugal behavior: "All the rags which otherwise might be wasted, are saved by careful persons, and sold, to be sent to these mills, where they are cut into little pieces, and, by the united action of water and a cutting machine, they are reduced to pulp."²² Mother goes on from there to describe the entire papermaking process in detail to little Mary, who eventually learns how a book gets into her hands and that she must share it with "those little girls who never have

20. Bell, *Little Jim*, 49.

21. For the latter, see *Jack and the Beanstalk*.

22. Lydia Lovechild, "Mary and Her Mother," 262–63.

any pennies to get books for themselves.”²³ The material processes through which paper was made were very visible to nineteenth-century Americans, especially to children who, depending on their race, class, and gender, encountered papermaking as they learned lessons in moral economy or as they labored in the streets for rags to sell at the mill. Children’s labor, like rags in the street, was not to be wasted.

The visibility of these narratives—their very commonness—helps us understand why an organization like the American Sunday School Union would adapt one for its moral pedagogical purposes. The familiar paper-making narrative of waste to product, of rawness to refinement, offered a material analog to the kind of spiritual work the Protestant book concern was ultimately interested in encouraging. Further, the transformation of what at first seems lost or wasted into a productive and rich purpose is both an appealing story about a person and about nineteenth-century capitalism. As markets became increasingly financialized, that is to say not based in traditional commodity exchange, doubters, echoing Paulding, wondered what backed up notions of value. The literal transformation of rags to paper money, a process that many recognized from everyday experience, provided a real process onto which figurative transformations and symbolic investments could be projected.

Neither Paulding nor the author of *Little Jim* is correct about how paper money works; what matters here is that they both seized on aspects of its production as a real and a symbolic material to express anxiety or faith in the cultural work of paper money. Whereas Paulding insists that the value of gold is lost in its conversion to rag paper, Jim and Anthony find gold in rags. Jim literally finds specie among the rags, and the “impression that the coin had made on the first fold of the rag” suggests a kind of imprinting of coin onto the rag. This imprinting later serves as evidence of Jim’s honesty and therefore is essential to his future prosperity.²⁴ By engaging in lowly yet honest work with rags and then paper, Anthony is similarly able to generate and accumulate capital right out of the detritus of the street. If Paulding’s view of paper money focuses on the “money makes banks / banks make loans / loans make beggars” part of the cycle, then stories of industrious rag-pickers emphasize how “rags make paper / paper makes money.”

Constantly reworking the meaning of paper’s materiality, these stories tell different versions of the paper technologies of capitalism. Because of paper’s raggy composition, the stories of Jim and Anthony suggest that honest industry could turn trash into treasure, that capital could be raised and accumulated *ex nihilo*. And because of paper’s composition, the Little Frenchman’s story warns of letting rags stand in for gold and real estate.

23. Lovechild, “Mary and Her Mother,” 263. Just as rags were often wasted despite being ready to be recouped, many viewed children’s labor as a wasted resource ready to be harvested. See Seth Rockman, *Scraping By*, 39–40.

24. Bell, *Little Jim*, 43.

Paper, as a thing, was an important surface upon which to calculate and record capitalism's transactions. As a metaphorical construct, it was a surface onto which fears and promises about capital in an increasingly paper economy could be projected.

APRIL
2017
VOL. 58

These two stories are representative of two tropes of nineteenth-century capitalism, each drawing on the materiality of printed texts to debate their meaning or value in the economic sphere. Like Paulding, critics of paper money rallied against "rag-money" and called for "'Hard Money!' 'Gold before Rags.'"²⁵ Later in the century, Horatio Alger would publish a series of highly successful "rags to riches" narratives in which a street urchin would become, through hard work and Christian devotion, a wealthy businessman. The conversion of street trash rags into paper currency is the material transformation that backs this personal and social conversion. If a rag, through technologies of papermaking and printing, can become a banknote worth thousands of dollars, so too can a boy be refined and capitalized.

I want to highlight, then, those ways that processes of making physical texts and of making literary texts are technologies of capitalism. As we become more focused on what paperwork does in the history of technology and the history of capitalism, we should also attend to paper's material textuality. Advances in papermaking laid the ground for increased production and lower costs for all sort of paperwork. But papermaking was a highly visible technological site from which to imaginatively figure capitalism's transformations of currency, wealth, and exchange. It is another sort of work that paper does in the history of capitalism.

Bibliography

Archival Source

"Mind Your Business: Records of Early American Commerce at the John Carter Brown Library," curated by Kimberly Nusco, September–December 2012. John Carter Brown Library, Providence, Rhode Island. Archived online at http://www.brown.edu/Facilities/John_Carter_Brown_Library/exhibitions/business/index.html (accessed 15 June 2016).

Published Sources

Anthony, David. *Paper Money Men: Commerce, Manhood, and the Sensational Public Sphere in Antebellum America*. Columbus: Ohio State University Press, 2009.

Baptist, Edward E. "Toxic Debt, Liar Loans, Collateralized and Securitized Human Beings, and the Panic of 1837." In *Capitalism Takes Command: The Social Transformation of Nineteenth-Century America*, edited by Michael Zakim and Gary J. Kornblith, 69–92. Chicago: University of Chicago Press, 2012.

25. William Leggett, quoted in David M. Henkin, *City Reading*, 137.

- Bell, J. T. *Little Jim, the Rag Merchant: A Tale of Truth and Honesty*. Philadelphia: American Sunday School Union, 1850.
- City Characters; or, Familiar Scenes in Town*. Philadelphia: Geo. S. Appleton / New York: D. Appleton, 1851.
- The Cries of New York*. New York: Wood, 1814.
- Dupre, Daniel S. "The Panic of 1819 and the Political Economy of Sectionalism." In *The Economy of Early America: Historical Perspectives and New Directions*, edited by Cathy Matson, 263–93. University Park: Pennsylvania State University Press, 2006.
- Ferraris, Maurizio. *Documentality: Why It Is Necessary to Leave Traces*. Trans. Richard Davies. New York: Fordham University Press, 2013.
- Greenberg, Joshua R. "The Era of Shinplasters: Making Sense of Unregulated Paper Money." In *Capitalism by Gaslight: Illuminating the Economy of Nineteenth-Century America*, edited by Brian P. Luskey and Wendy A. Woloson, 53–75. Philadelphia: University of Pennsylvania Press, 2015.
- Henkin, David M. *City Reading: Written Words and Public Spaces in Antebellum New York*. New York: Columbia University Press, 1998.
- Hunter, Dard. *Papermaking: The History and Technique of an Ancient Craft*. New York: Knopf, 1947.
- Jack and the Beanstalk: A New Version*. Boston: T. H. Carter, 1837.
- Lovechild, Lydia. "Mary and Her Mother." *Boys' and Girls' Magazine* (Boston, 1 July 1843): 262–63.
- McKenzie, D. F. *Bibliography and the Sociology of Texts*. New York: Cambridge University Press, 1999.
- Mihm, Stephen. *A Nation of Counterfeiters: Capitalists, Con Men, and the Making of the United States*. Cambridge, MA: Harvard University Press, 2009.
- Mills, Nathaniel. *Ragged Revolutionaries: The Lumpenproletariat and African American Marxism in Depression-Era Literature*. Amherst: University of Massachusetts Press, 2017.
- O'Malley, Michael. *Face Value: The Entwined Histories of Money and Race in America*. Chicago: University of Chicago Press, 2012.
- Paulding, James Kirke. *The History of the Little Frenchman and His Bank Notes: Rags! Rags! Rags!* Philadelphia: Edward Earle, 1815.
- Paulian, Luis. *La Hotte du Chiffonnier*. 5th edition. Paris: Hachette, 1910.
- Rockman, Seth. *Scraping By: Wage Labor, Slavery, and Survival in Early Baltimore*. Baltimore: Johns Hopkins University Press, 2009.
- Secord, James A. "Foreword." In *Science in Print: Essays on the History of Science and the Culture of Print*, edited by Rima D. Apple, Gregory J. Downey, and Stephen L. Vaughn, vii–xiii. Madison: University of Wisconsin Press, 2012.
- Weeks, Lyman Horace. *A History of Paper-Manufacturing in the United States, 1690–1916*. New York: The Lockwood Trade Journal Company, 1916.

FORUM