

## ACKNOWLEDGMENTS

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When I began the book that became *The Mind Is a Collection*, I thought Tristram Shandy was basically right (see Exhibit 19 in the catalogue). I thought that ideas could be owned in the same way that one might own an apple—just by plucking it from the commons. The arc of this museum in many ways traces my own growth; I now suspect that the only things we can really own are debts. The good news is that ideas are the kind of debts that it is a pleasure to repay.

First place (and last) in these acknowledgements must go to my partner, in the richest sense of the word: Zeynep Gürsel. It was Zeynep who supported this museum, as it underwent the multiple transformations that have resulted in *The Mind is a Collection*. Numerous phrases, images, and ideas were hers before they were mine; much of the labor to make this museum possible—and to make work on the museum possible—was hers.

The basic research for this project arose during several years of work at the University of California, Los Angeles, the Clark Library, and the Getty Research Institute. I was fortunate to have good readers and brilliant interlocutors. Pride of place must go to Helen Deutsch, a brilliant reader whose influence will be felt especially in the details, and Anne Myers, from whom I learned the Addisonian love of digression. But I also owe long-standing debts to Michael Colacurcio, John Alba Cutler, Emily Hodgson-Anderson, Jesse Johnson, Jayne Lewis, Chris Lohr, Saree Makdisi, James Masland, Jon Naito, Felicity Nussbaum, Tom O'Donnell, Jonathan Post, Taly Ravid, Marcie Ray, Malina Stefanovska, and the members of the Eighteenth-Century/ Romanticist Group, each of whom was an important, careful reader of early work leading to this book.

*The Mind Is a Collection* took its current shape over six years at the University of Michigan, where I benefited immensely from the deep knowledge and restless intellects of my colleagues. Debts worth itemizing I owe to Tina Lupton, who helped think through nearly all the objects in this museum and many more besides; David Porter, whose idea it was to arrange the project according to spaces; Scotti Parrish, whose careful readings of this project in a much earlier form suggested its basic arc and outline; and Adela Pinch, who first suggested to me that Shandy might be wrong. This museum's catalogue also benefited from the advice and insights of Kathryn Babayan, David Brewer, Lynn Festa, Jonathan Freedman, Danny Hack, Lucy Hartley, Clem Hawes, Judith Hawley, Daniel Herwitz, Emily Hodgson-Anderson, Sarah Kareem, Tom Keymer, Crystal Lake, Matthew Lassiter, Majorie Levinson, Robert Markley, Steven Mullaney, Brad Pasanek, Mike Schoenfeldt, Terri Tinkle, Valerie Traub, Doug Trevor, Gillian White, and the late Patsy Yaeger. Thanks also to the Museum Studies center at the University of Michigan, the Jenks Society and their productive Lost Museums symposium, and the Eighteenth-Century Studies Group, where I aired many of these ideas before

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they were assembled in this space. Some markers can't be repaid; in this category go my debts to my readers at the University of Pennsylvania Press. And some debts are bad; in this category go my obligations to everyone who has helped me along in this project through a casual insight or careful reading, and whom I have neglected to mention here. As I have been suggesting, most property is lost property; even the footnotes to the book don't adequately capture the extent to which this museum is the property of other people.

This museum has been shaped by the spaces in which it was dreamed up, and has benefited from direct institutional support. Thanks especially to the Institute of the Humanities at the University of Michigan, the Lewis Walpole Library, my home department, and the Evan Frankel Foundation. Thanks also to the many people who care for the objects described in this museum and cared enough to share them with me; I owe debts especially to Simon Chaplin (then at the Hunterian Museum in London), Dan Pemberton at the Sedgwick Museum of Earth Sciences, Susan Walker and Margaret Powell at the Lewis Walpole Library, and Anthony Beckles Willson at the Twickenham Museum. The Mind is a Collection benefited immensely from the knowledgeable staffs at the Clark Library in Los Angeles, the Houghton Library at Harvard, the University of Glasgow Special Collections, the Wellcome Library, the British Museum, the libraries at the Royal Society and the Royal College of Surgeons, the Hunterian Museum and Art Gallery, the Royal Mint Museum, the Bibliotheca Pepsiana, the Library of the Royal Academy of Arts, the Society of Merchant Venturers, the Bristol Museum and Art Gallery, the British Library, the Bodleian at Oxford, and the staff of the many libraries and rare book collections at the University of Michigan and the University of California, Los Angeles.

Have I now covered all my markers? Not yet—for I owe deep debts of gratitude to Susan and Eric Silver, who watched me working through the first phases of this project, and Nuran Gürsel, who was there throughout the last. To Zeynep Gürsel, who has generously and selflessly learned to care for every object in this museum, I owe greater debts than can be tallied. To our daughter and to Zeynep this museum is dedicated.