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**ARTS & LETTERS**

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*Caveat Emptor*

"The Print's Progress: Problems in a Changing Medium" by Judith Goldman, in *Art News* (Summer 1976), 121 Garden St., Marion, Ohio 43302.

The 1960s saw a revival and proliferation of print-making and selling, which is now big business. Lavish ads in the mass media lure buyers into paying large sums for "original" prints which may be reproductions of little value. Sets of six "authentic lithographs" by Renior were recently advertised and sold by mail for \$2,250 per set. In fact, they were reproductions of Renior paintings which hang in a Paris museum.

"The print is ready-made for deception," writes *Art News* contributing editor Goldman, because the technology of modern printing "can create reproductions barely discernible from originals." Even prestigious art-auction houses (Christie's, Parke-Bernet) have been deceived by unauthorized reproductions passed off as original prints. Goldman defines an original print as an image *meant* to be a print, and a reproduction as an *exact* duplication of a work that already exists in another form. Terms signifying originality—signing, numbering, editioning, restrikes—are intended to guarantee authenticity, but they can also be manipulated to defraud buyers.

The College Art Association of America is currently drafting standards for the marketing of fine prints, and the Illinois and California legislatures have passed print laws to protect consumers. But these laws are ineffective, says Goldman. Existing civil statutes may be better (e.g., the publisher of the Renior prints was charged with mail fraud in New York and ordered to offer all purchasers a full refund).

How can the buyer avoid deception? Many specialists believe that the only real protection is knowledge and the avoidance of all but reputable print galleries.

*Peter Pan in America*

"Adulthood in American Literature" by Kenneth S. Lynn, in *Daedalus* (Fall 1976), 7 Linden St., Cambridge, Mass. 02130.

Psychic immaturity—a refusal to acknowledge and assume adult responsibilities—lies at the core of the American literary tradition, writes Kenneth Lynn, a historian at Johns Hopkins. The fact that most of the prominent writers of 19th-century America grew up in families where the father was either "dead, missing, physically crippled, or financially inept suggests the possibility that fears about growing up affected their literary imaginations," but this is not the main source of their immaturity. "The childish qualities of nineteenth-century