



THE NORTON ANTHOLOGY *of* AMERICAN LITERATURE

1820 – 1865



The Norton Anthology of American Literature

SIXTH EDITION

Nina Baym, *General Editor*

SWANLUND CHAIR AND CENTER FOR
ADVANCED STUDY PROFESSOR OF ENGLISH
JUBILEE PROFESSOR OF LIBERAL ARTS AND SCIENCES
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

VOLUME B

American Literature
1820–1865



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Preface to the Sixth Edition

In this first edition of *The Norton Anthology of American Literature* to appear in the twenty-first century, we respond to numerous requests for a more flexible, more portable format by introducing five individual volumes in two slipcased packages corresponding to the former Volumes 1 and 2. This new format accommodates the many instructors who use the anthology in a two-semester survey, but also opens up possibilities for mixing and matching the five volumes for a variety of courses organized by period or topic.

As with earlier editions, the editors have worked closely with teachers who assign the book and, through these teachers, with the students who use it. From the anthology's inception, three goals have been paramount: first, to present a variety of works rich and substantial enough to enable teachers to build their own courses according to their own ideals (thus, teachers are offered more authors and more selections than they will probably choose to teach); second, to make the anthology self-sufficient by featuring many works in their entirety and longer selections so that individual authors can be covered in depth; and third, to balance traditional interests with developing critical concerns. This commitment to balance has been evident from the first edition of 1979, where, in response to teachers who found that the traditional canon was insufficiently representative of American literary history, we included Anne Bradstreet, Mary Rowlandson, Sarah Kemble Knight, Phillis Wheatley, Margaret Fuller, Harriet Beecher Stowe, Frederick Douglass, Sarah Orne Jewett, Kate Chopin, Mary E. Wilkins Freeman, Booker T. Washington, Charles Chesnutt, Edith Wharton, W. E. B. Du Bois, and many others. Yet we did not shortchange writers like Franklin, Emerson, Thoreau, Hawthorne, Poe, Melville, Hemingway, Fitzgerald, or Faulkner, whom teachers then and now would not think of doing without.

That the "untraditional" authors listed above have now become part of the American literary canon shows that canons are not fixed, but emerge and change. At the same time, teachers over the last thirty years have seen a striking expansion in the extent and diversity of the authors they are expected and want to teach. In endeavoring to ensure that our inclusions—extensive as they are—do not outrun what might conceivably be of use in the classroom, we have always revised our selections in response to detailed suggestions from many teachers. For this Sixth Edition, we have drawn on the careful commentary of 111 reviewers. We are delighted with the new materials we bring to this Sixth Edition, which take several forms:

Volume A

Under the new rubric *Literature to 1700*, for the opening section, we incorporate Native American and explorer materials with settler literature up

through the Salem witchcraft episode. This configuration corresponds to the new emphasis in early American literary studies on the Atlantic Rim, on the multiethnicity of the early colonies, and on the position of Puritan New England as a key but not the only determinant in early American writing. The multilingual, multiethnic colonies are stressed in the expanded period introduction and in the travel writings and biographical narratives of newly included authors Garcilaso de la Vega, Jacob Steendam, Adriaen Van der Donck, and Francis Pastorius. The much-assigned cluster of Native American trickster tales has been expanded with a tale from the Sioux tradition. Also included are additional writings by Samuel de Champlain and Samuel Sewall and Cotton Mather's sensationalist accounts of criminal trials from *Pillars of Salt*.

American Literature 1700–1820 In this section, newly edited by Philip F. Gura, University of North Carolina at Chapel Hill, we distinguish the eighteenth century as a period of consolidation and development in an emergent American literature. Newly included to better convey the range of genres and writers that found readers in early America are voices, free and slave, from the Atlantic Rim: the plantation owner James Grainger and the slaves Briton Hammon and the anonymous author of “The Speech of Moses Bon Saam.” Also new are the poet Annis Boudinot Stockton, the novelist Charles Brockden Brown, and the playwright Royall Tyler, represented by his comedy *The Contrast*.

Volume B

American Literature 1820–1865 broadens our geographical scope by introducing two new California writers, Louise Amelia Smith Clappe and Bayard Taylor. Clappe's “Dame Shirley” letters, among the earliest classics for students of western American literature, constitute a vivid report from the gold mines. Taylor, the era's best-known and most prolific travel writer, depicts in our selection the early days of San Francisco. The esteemed poet Emma Lazarus is newly included with poems, most famously “The New Colossus,” that gave a highly cultured voice to Jewish American identity. New selections by Poe, Stowe, and Douglass—three chapters of whose later autobiography, *My Bondage and My Freedom*, have been added—deepen the representation of these central figures.

Volume C

As a convenience to some instructors, Volume C: *American Literature 1865–1914* opens with the selections by Walt Whitman and Emily Dickinson that are included in Volume B. Sarah Morgan Bryan Piatt, increasingly recognized as a major woman poet in the era, is newly represented, as are fiction writers Constance Fenimore Woolson, Abraham Cahan, and Sui Sin Far. These three writers extend this period's regional and ethnic representation, while demonstrating anew the capacious possibilities of American realism.

Volume D

American Literature between the Wars, 1914–1945, now includes two important longer works of fiction by American women—Nella Larsen's *Quicksand*, a tragedy of African American identity, and Katherine Anne Porter's beautifully written novella of romance in a time of war, *Pale Horse, Pale Rider*,

both presented here in their entirety—as well as chapters from John Steinbeck's *The Grapes of Wrath*. Short fiction, too, is strengthened with two stories by Willa Cather, "The Sculptor's Funeral" and "Neighbour Rosicky"; the addition of a second story by F. Scott Fitzgerald, the 1922 *Metropolitan Magazine* version of "Winter Dreams"; and two new fiction writers, the Native American writer D'arcy McNickle and the Filipino American Carlos Bulosan. *Trifles*, Susan Glaspell's teachable short play, is newly included.

Volume E

American Prose since 1945 strengthens the anthology's offerings by Latino and Latina writers with the addition of Rudolfo A. Anaya's short story "The Christmas Play," selections from Gloria Anzaldúa's influential work of theory, *Borderlands/La Frontera*, and short fiction by Judith Ortiz Cofer. Strengthening the anthology's rich offerings in modern American drama is Pulitzer Prize-winner Suzan-Lori Parks's *The America Play*. Ralph Ellison's searing story "Cadillac Flambé," excised from the posthumously published *Juneteenth*, Donald Barthelme's "The Balloon," and a dazzling, poignant set piece from Richard Powers's *Galatea 2.2* enrich the representation of recent fiction.

American Poetry since 1945 newly anthologizes work by five important poets: United States Poet Laureate Billy Collins, Stanley Kunitz, Charles Wright, Charles Simic, and Jorie Graham. Frank O'Hara's poems have been reselected, and recent work by Robert Creeley, Galway Kinnell, W. S. Merwin, and Rita Dove is newly anthologized.

The student Web site to accompany the anthology (www.wwnorton.com/naal), by Bruce Michelson, offers timelines, outlines of the period introductions, over 400 annotated links, author resource pages for 160 writers in the anthology, searchable "Explorations" that provide questions and research projects, and, a new feature, self-grading quizzes. *Teaching with The Norton Anthology of American Literature: A Guide for Instructors*, by Bruce Michelson and Marjorie Pryse, is a lively, practical resource for questions to motivate close reading and discussion, as well as concise teaching notes for individual periods, authors, and works; model exam questions and essay topics; and reading lists for a wide variety of courses using the anthology.

As in past editions, editorial features—period introductions, headnotes, and annotation—are designed to be concise yet full and to give students the information needed without imposing an interpretation. In the Sixth Edition, much of this editorial material has been revised in response to new scholarship. Several period introductions have been entirely or substantially rewritten, and a number of headnotes have been tightened or rewritten to be more useful to students. The Selected Bibliographies have been thoroughly updated. The Sixth Edition retains two editorial features that help students place their reading in historical and cultural context—a Texts/Contexts timeline following each period introduction and a map on the front endpaper of each volume—and adds to these a third feature to help students consider the relationships among writers within a given period: a chronological chart, located on the back endpaper, showing the lifespans of many of the writers anthologized.

Our policy has been to reprint each text in the form that accords, as far as it is possible to determine, to the intention of its author. There is one exception: we have modernized most spellings and (very sparingly) the punctuation in the sections *Literature to 1700* and *American Literature 1700–1820* on the principle that archaic spellings and typography pose unnecessary problems for beginning students. We have used square brackets to indicate titles supplied by the editors for the convenience of students. Whenever a portion of a text has been omitted, we have indicated that omission with three asterisks.

The editors of this anthology were selected on the basis of their expertness in their individual area. We note with pleasure the addition to the editorial team of Philip F. Gura, William S. Newman Distinguished Professor of American Literature and Culture and Adjunct Professor of Religious Studies at the University of North Carolina at Chapel Hill. He succeeds Francis Murphy as period editor of *American Literature 1700–1820*. Each editor was given ultimate responsibility for his or her period, but all collaborated in the final enterprise. Arnold Krupat edited Native American Literatures in Volumes A and B and the oratory, songs, and chants, Eastman, Oskison, and Black Elk selections in Volumes C and D. Ronald Gottesman prepared the texts and introductions for Abraham Lincoln and Frederick Douglass; and Nina Baym prepared the texts and introductions for Harriet Beecher Stowe and Harriet Jacobs.

We take this opportunity to thank the hundreds of teachers throughout the country who have answered our questions. Those teachers who prepared detailed critiques, or who offered special help in preparing texts, are listed under Acknowledgments, on a separate page. The editors would like to express appreciation for their assistance to Kenneth L. Baughman, Brad Campbell, Samuel L. Gladden, Vince Gotera, Tim Gustafson, Katrina Huffman, Julie Huffman-Klinkowitz, Julie Husband, Judith Kicinski, Daniel Lane, Maurice Lee, David Wei Li, Brenda Lin, Allison McCabe, Anne Myles, James O'Loughlin, Steven Olsen-Smith, Julian Rice, Todd Richardson, Heddy Richter, Monica Rodriguez, Jacob Schoenly, Beth Shube, Alan Shucard, Jesse Swan, John Swope, Karen Tracey, Catherine Waitinas, Jennie Wang, Rachel Watson, and Thomas Wolfe. We also thank the many people at Norton who contributed to the Sixth Edition: Julia Reidhead, who supervised the Sixth Edition; Marian Johnson, development editor; Candace Levy, Anne Hellman, and Carol Flechner, manuscript editors; Brian Baker, who prepared timelines and maps; Eileen Connell, Web site editor; Diane O'Connor, production manager; Toni Krass, designer; Neil Ryder Hoos, art researcher; Nancy Rodwan, permissions manager; and Margaret Gorenstein, who cleared permissions. We also wish to acknowledge our debt to the late George P. Brockway, former president and chairman at Norton, who invented this anthology, and to M. H. Abrams, Norton's advisor on English texts. All have helped us to create an anthology that, more than ever, is testimony to the continuing richness of American literary traditions.

NINA BAYM



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SIXTH EDITION

VOLUME B

American Literature
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| 449 | [I died for Beauty—but was scarce] | 2516 |
| 465 | [I heard a Fly buzz—when I died—] | 2517 |
| 488 | [Myself was formed—a Carpenter—] | 2517 |
| 501 | [This World is not Conclusion] | 2518 |
| 505 | [I would not paint—a picture—] | 2518 |
| 510 | [It was not Death, for I stood up] | 2519 |
| 520 | [I started Early—took my Dog—] | 2520 |
| 528 | [Mine—by the Right of the White Election!] | 2520 |
| 536 | [The Heart asks Pleasure—first—] | 2521 |
| 547 | [I've seen a Dying Eye] | 2521 |
| 593 | [I think I was enchanted] | 2521 |
| 632 | [The Brain—is wider than the Sky—] | 2522 |
| 650 | [Pain—has an Element of Blank—] | 2523 |
| 664 | [Of all the Souls that stand create—] | 2523 |
| 709 | [Publication—is the Auction] | 2523 |
| 712 | [Because I could not stop for Death—] | 2524 |
| 732 | [She rose to His Requirement—dropt] | 2525 |
| 744 | [Remorse—is memory—awake—] | 2525 |
| 754 | [My Life had stood—a Loaded Gun—] | 2525 |
| 822 | [This Consciousness that is aware] | 2526 |
| 824 | [The Wind begun to knead the Grass—] | 2527 |
| 939 | [What I see not, I better see—] | 2528 |
| 952 | [A Man may make a Remark—] | 2528 |
| 978 | [It bloomed and dropt, a Single Noon—] | 2528 |
| 986 | [A narrow Fellow in the Grass] | 2529 |
| 1068 | [Further in Summer than the Birds] | 2530 |
| 1072 | [Title divine—is Mine!] | 2530 |
| 1078 | [The Bustle in a House] | 2531 |
| 1099 | [My Cocoon tightens—Colors tease—] | 2531 |
| 1125 | [Oh Sumptuous moment] | 2531 |
| 1126 | [Shall I take thee, the Poet said] | 2532 |
| 1129 | [Tell all the Truth but tell it slant—] | 2532 |
| 1138 | [A spider sewed at Night] | 2532 |
| 1182 | [Remembrance has a Rear and Front—] | 2533 |
| 1197 | [I should not dare to be so sad] | 2533 |
| 1242 | [To flee from memory] | 2533 |
| 1255 | [Longing is like the Seed] | 2533 |
| 1273 | [That sacred Closet when you sweep—] | 2534 |
| 1383 | [Long Years apart—can make no] | 2534 |
| 1397 | [It sounded as if the Streets were running] | 2534 |

| | | |
|---|------|------|
| 1463 [A Route of Evanescence] | 2535 | |
| 1467 [A little overflowing word] | 2535 | |
| 1473 [We talked with each other about each other] | 2535 | |
| 1508 [You cannot make Remembrance grow] | 2536 | |
| 1540 [As imperceptibly as Grief] | 2536 | |
| 1545 [The Bible is an antique Volume—] | 2536 | |
| 1560 [To be forgot by thee] | 2537 | |
| 1581 [There farthest Thunder that I heard] | 2537 | |
| 1593 [There came a Wind like a Bugle—] | 2538 | |
| 1601 [Of God we ask one favor] | 2538 | |
| 1624 [Apparently with no surprise] | 2539 | |
| 1651 [A Word made Flesh is seldom] | 2539 | |
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