



THE NORTON ANTHOLOGY  
AMERICAN LITERATURE

FIFTH EDITION / VOLUME 1



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# The Norton Anthology of American Literature

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FIFTH EDITION

VOLUME 1

Nina Baym, *General Editor*

JUBILEE PROFESSOR OF THE LIBERAL  
ARTS AND SCIENCES

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN



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## VOLUME 1

Literature to 1620 • FRANKLIN

Native American Literatures • KRUPAT

Early American Literature 1620–1820 • MURPHY

American Literature 1820–1865 • PARKER

## VOLUME 2

American Literature 1865–1914 • GOTTESMAN • KRUPAT

American Literature between the Wars, 1914–1945

BAYM • HOLLAND

American Prose since 1945 • KLINKOWITZ • PRITCHARD

American Poetry since 1945 • WALLACE • KALSTONE

# The Norton Anthology of American Literature

FIFTH EDITION

VOLUME 1

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## Preface to the Fifth Edition

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Like earlier editions of *The Norton Anthology of American Literature*, the Fifth Edition is designed for undergraduate courses introducing students to the full range of American literature. 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, published in 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 W. Chesnutt, Edith Wharton, W. E. B. Du Bois, and many others. Yet we did not shortchange writers such as Franklin, Emerson, Thoreau, Hawthorne, Poe, Melville, Hemingway, Fitzgerald, or Faulkner, whom teachers then and now would not think of doing without.

As every teacher of American literature knows, over the last two decades the American literary canon has become still more extensive and diverse than it was in the mid-seventies. In each successive edition, we have adjusted our selections in response to detailed suggestions from many teachers. For the Fifth Edition, we have drawn on the careful commentary of 118 reviewers. Among our numerous innovations are the following:

In Volume 1, **Literature to 1620** is enhanced with a much-requested section of Native American trickster tales from the Navajo, Clatsop Chinook, Koasati, Winnebago, and Okanogan tribes. *Early American Literature 1620–1820* expands coverage of the late eighteenth century, with Susanna Rowson's novel *Charlotte: A Tale of Truth* complete, Mercy Otis Warren's play *The Group*, Sarah Wentworth Morton's poetry, Timothy Dwight's and William Bartram's travel writings, and Judith Sargent Murray's proto-femi-

nist *On the Equality of the Sexes*. Also included are new selections from Bradford's *Of Plymouth Plantation*, additional poems by Bradstreet and Wheatley, journal entries by Sarah Kemble Knight, and autobiographical writing by the Mohegan Samson Occom.

**American Literature 1820–1865** introduces requested women writers: Lydia Maria Child, Catharine Maria Sedgwick, Fanny Fern, Caroline Stansbury Kirkland, Louisa May Alcott, and Harriet Prescott Spofford. The section now provides generous, self-contained segments from *Uncle Tom's Cabin* and *Moby-Dick*, allowing teachers for the first time to introduce students in a survey course to these great works, and it prints the first (1855) version of Whitman's "Song of Myself" as well as the better-known final version (1881), allowing students to see Whitman as a poet in process. Margaret Fuller's important voice is now more clearly heard through inclusion of *The Great Lawsuit*, complete, and *Unfinished Sketch of Youth*. New selections by Irving, Cooper, Emerson, Hawthorne, Longfellow, Poe, and Thoreau deepen the representation of these central figures.

In Volume 2, **American Literature 1865–1914**, short-fiction offerings are significantly enhanced by the addition of James's stories *The Jolly Corner* and *The Great Good Place*, Bierce's *Occurrence at Owl Creek Bridge*, Chestnut's *The Wife of His Youth*, Wharton's *The Eyes and Souls Belated*, and London's *To Build a Fire*. New nonfiction includes added chapters from Washington's *Up From Slavery* and Du Bois's *Souls of Black Folk* on competing views of race relations in post-Reconstruction America and literary criticism by Samuel Clemens and Frank Norris.

**American Literature between the Wars, 1914–1945**, now includes Willa Cather's *My Ántonia*, complete. The additions of Claude McKay's poetry, Hurston's *The Gilded Six-Bits*, and Angelina Weld Grimké's short fiction strengthen the representation of the Harlem Renaissance. New also is "The Great Vision" from *Black Elk Speaks* and selections from Stein's influential prose experiment *Tender Buttons*.

**American Prose since 1945**, newly under the editorship of Jerome Klinkowitz, University of Northern Iowa, has been entirely recast to convey five decades of diverse movements in prose, with an emphasis on ethnic diversity and experimental writing. No fewer than twenty-one writers appear in this section for the first time: Grace Paley, Kurt Vonnegut, Gerald Vizenor, Stephen Dixon, Clarence Major, Joanna Russ, Raymond Carver, Ishmael Reed, Diane Glancy, Barry Hannah, Gore Vidal, Ursula K. Le Guin, Paule Marshall, Donald Barthelme, Toni Morrison, Amiri Baraka, Annie Dillard, Sandra Cisneros, William T. Vollmann, Toni Cade Bambara, and Maxine Hong Kingston. Strengthening our offerings of modern American drama are Amiri Baraka's *Dutchman* and David Mamet's *Glengarry Glen Ross*. A new period introduction outlines the large-scale economic, technological, and cultural changes that have transformed postwar America and American literature.

**American Poetry since 1945** includes the work of four new poets: United States Poet Laureate Robert Pinsky, Mary Oliver, Joy Harjo, and Louise Glück. The long poem receives more attention, with the addition of the complete *Howl* by Allen Ginsberg and a generous excerpt from Adrienne Rich's *An Atlas of the Difficult World*. Anne Sexton's poems have been reselected and recent work by A. R. Ammons, James Merrill, John Ashbery, Philip Levine, Gary Snyder, and Rita Dove newly anthologized.



*Teaching with "The Norton Anthology of American Literature": A Guide for Instructors*, by Bruce Michelson and Marjorie Pryse, makes available class plans for a variety of approaches to the survey course and teaching notes, essay topics, and exam questions for works in the anthology. Students can extend their study of American literature to the World Wide Web at the web resources site to accompany *The Norton Anthology of American Literature*, now in development. The web site will include a variety of reference materials and study and discussion questions, as well as links to useful American literature sites. Instructors who teach Whitman and Dickinson in the second part of the two-semester survey may order student copies of a supplemental pamphlet, *Selections from Walt Whitman and Emily Dickinson*. Ordering information may be obtained from the publisher.

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 Fifth Edition, much of this editorial material has been revised in response to new scholarship. A number of headnotes have been tightened or rewritten to be more useful to students. The Selected Bibliographies have been thoroughly updated. The Fifth Edition introduces two new editorial features to help students place their reading in historical and cultural context—timelines following each period introduction and endpaper maps.

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 1620" and "Early American Literature 1620–1820," 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 expertise in their individual area. We note with pleasure the addition to the editorial team of Jerome Klinkowitz, University Distinguished Professor at the University of Northern Iowa, who succeeds William H. Pritchard as period editor of "American Prose since 1945." 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 Volume 1 and the oratory, songs, and chants, Eastman, Oskison, and Black Elk selections in Volume 2. Ronald Gottesman prepared the texts and introductions for Lincoln and Douglass; Nina Baym prepared the texts and introductions for Harriet Beecher Stowe and Harriet Jacobs; and Patricia Wallace prepared the poems of Amiri Baraka, which appear following Baraka's *Dutchman* in "Prose since 1945."

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 Daniel Lane, Brenda Lin, Allison

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NINA BAYM



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