

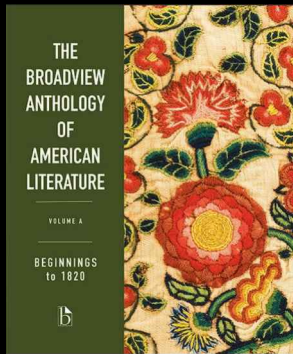
THE BROADVIEW ANTHOLOGY OF AMERICAN LITERATURE

CONCISE EDITION
VOLUME 1

BEGINNINGS to
RECONSTRUCTION



THE BROADVIEW ANTHOLOGY OF AMERICAN LITERATURE



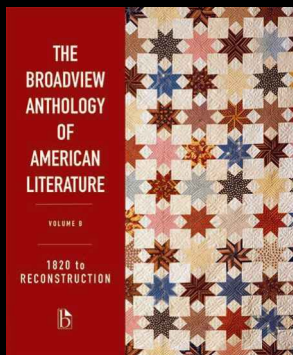
BEGINNINGS to RECONSTRUCTION

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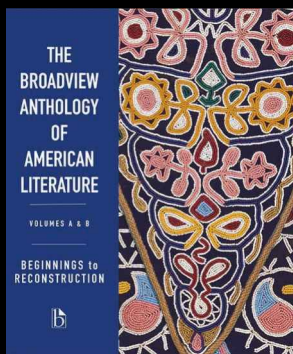
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AMERICAN LITERATURE

Concise Edition

Volume I
Beginnings to Reconstruction

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[Note to Instructors and Students: See the anthology's companion website for further supplemental resources, including a selection of historical maps and an interactive timeline.]

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PREFACE

A CONCISE EDITION

Publication in 2022 of the first two volumes of the full *Broadview Anthology of American Literature* was met with near-universal acclaim—but was met as well with numerous requests that we publish a concise edition as soon as possible. For some instructors, the breadth and depth of a two-volume package is extraordinarily attractive for a survey course. Even if these instructors are able to assign only a small percentage of the material included, they are confident that many of their students will value the whole—and will find it highly useful as they continue to explore American literature in courses beyond the introductory survey. Other instructors, though, are of the view that the majority of their students will not want to hold on to their anthology volumes once the survey course has been completed; they thus feel that they cannot justify assigning such a substantial package for their students—regardless of quality, regardless of price. Many of this latter group have let us know that they would love to adopt the Broadview as a course text for their survey course, but that they would not feel justified in doing so unless or until we published a single volume covering the Beginnings to Reconstruction period. The present volume has been published in response to such requests.

A FRESH APPROACH

The broadening of the canon of American literature in recent generations has made the task of assembling and editing an anthology that fully and vibrantly reflects the ways in which American literary traditions are studied and taught an extraordinarily daunting one. The sheer amount of work involved in creating an anthology is enormous, but so too is the amount of expertise that must be called on. With that background very much in mind, we decided when we embarked on this project to involve a large number of contributors in the process (as the pages following the title page to

this volume attest), and to encourage a high degree of collaboration at every level. First and foremost have been the distinguished academics who serve as General Editors for the anthology, but in all there have been hundreds of people involved at various stages in advising, researching, drafting headnotes or annotations, reviewing material, editing material, and carrying out the work of designing and typesetting the texts and other materials. That approach has allowed us to prepare a large anthology of high quality with unusual speed—but we have throughout remained acutely aware of the importance of maintaining a high degree of consistency. Material has been reviewed and revised in-house at Broadview, by outside editors, and by a variety of academics with an extraordinarily diverse range of backgrounds and academic specialties, as well as by members of the group of General Editors for the project as a whole. The aim has been not only to ensure accuracy but also to make sure that the same standards are applied throughout the anthology to matters such as extent and coverage in author introductions, level of annotation, tone of writing, and student accessibility.

The General Editors have throughout taken the lead in the process of making selections for the anthology. Along the way we have been guided by several core principles. We have endeavored to provide a selection that is broadly representative, while also being mindful of the importance of choosing texts that have the capacity to engage readers' interest today. We have included a select number of longer works (among them Mary Rowlandson's *Narrative*, Frederick Douglass's *Narrative*, Herman Melville's *Benito Cereno*, and Rebecca Harding Davis's *Life in the Iron-Mills*) in their entirety in the anthology's bound book component, and many more (among them Benjamin Franklin's *Autobiography*, Elizabeth Ashbridge's *Account*, Susanna Rowson's *Slaves in Algiers*, Hannah Webster Foster's *The Coquette*, and Henry David Thoreau's *Walden*) in the anthology's online component. On the other hand, where inexpensive high-quality editions of particular works are available in our series of Broadview Editions,

we have often decided to omit these works here, on the grounds that those wishing to teach one or more such works may easily order them in a special-price combination package with the anthology; on these grounds we have decided against including Nathaniel Hawthorne's *The Scarlet Letter*, for example. With a number of works (among them Olaudah Equiano's *Interesting Narrative*, Thomas Paine's *Common Sense*, Harriet Beecher Stowe's *Uncle Tom's Cabin*, Harriet Jacobs's *Incidents in the Life of a Slave Girl*, and Herman Melville's *Moby-Dick*), we have provided a substantial selection of excerpts.

Overall, our aim has always been to present American literature in the round—literature from the South and West as well as the Northeast, literature by a wide range of black and Indigenous as well as white writers, literature by Hispanic writers, literature reflective of different sexual orientations, and popular literature as well as literature established by scholarly and pedagogical convention as “literary.” We have aimed to represent all genres—including oral literature and oratory as well as prose non-fiction, fiction, poetry, and drama. Throughout, we have aimed to include a wide range of selections by lesser-known writers as well as a full selection of works long accepted as part of the canon. From Elizabeth Ashbridge to Lucy Terry to Briton Hammon, and from William Apress to José María Heredia to Margaret Jane Mussey Sweat, you will find many writers here who are not represented in most general anthologies of American literature. Nor is the anthology's expanded range a matter only of including writers who have never been part of the established canon of American literature. We have also taken a fresh look at the history of the canon in other ways; we acknowledge, for example, the central place that Henry Wadsworth Longfellow held in the literary imagination of nineteenth- and early twentieth-century America by according him more space than has any general anthology of American literature for at least a half century.

When publishers issue “concise” or “shorter” editions of literary anthologies, they typically take a “major authors” approach, focusing on the most canonical authors and works. Selections from Benjamin Franklin's writings tend to remain largely untouched, while the likes of Sor Juana Inés de la

Cruz and William Wells Brown and Jane Johnston Schoolcraft disappear entirely. Breadth and diversity, in short, tend to be sacrificed. In this case, the General Editors and the publisher have been determined to resist that tendency—to ensure that the diversity of American literature is reflected as fully as possible within the confines of a concise anthology. Readers will find a generous selection of works by canonical authors; Bradstreet, Franklin, Equiano, Irving, Emerson, Thoreau, Douglass, Jacobs, Hawthorne, Poe, Dickinson, and Whitman are all well represented. But readers will also find Sor Juana and Brown and Schoolcraft—and Canassatego, and Judith Sargent Murray, and William Apress, and Lydia Huntley Sigourney, and José María Heredia, and Sarah Moore Grimké, and Elias Boudinot, and David Walker, and Frances Ellen Watkins Harper—and many more. To be sure, some of the selections by authors such as Sor Juana and Horton and Schoolcraft that appear in the full anthology's bound book volumes appear in the Concise Edition's website component—as is also the case with authors such as Emerson and Hawthorne. And there are of course a few authors who are included in the full anthology but who do not appear at all in the concise edition, in either the bound book or the website components. But these are few and far between. Overall, the levels of representation in the Concise Edition of women authors, African American authors, Indigenous authors, and Hispanic authors are very much as they are in the full anthology.

As with the full anthology, the inclusion of such a great range of material is made possible simply by the format we have adopted; a two-column, large trim-size format allows us to include, in a similar number of pages, a greater amount of material than do the formats adopted by other anthologies. It's also facilitated by the hybrid nature of this anthology. The key point here is that the Broadview is *not* simply a bound-book anthology; a very large amount of material is included as part of its online component. These website selections are not “add-ons” prepared to a lower editorial standard and meant to be accorded a subsidiary status; as their inclusion in the anthology's main table of contents suggests, they are an integral part of the anthology itself, presented in the same format, and edited and annotated according to the

same principles as the material included in the bound book volume. Our research has suggested that most of the authors and works which we have included as part of the anthology's website component are likely to be taught somewhat less frequently than are the authors and works included in the bound book volume. But we fully expect that a majority of instructors will wish to teach at least *some* of the selections that are to be found in the anthology's online component rather than in the bound book. (In some cases, too, we have gone against what our research has suggested about current pedagogical practice, and have included in the bound-book volume works by lesser-known writers who we believe deserve to be more widely taught—just as, in the other direction, we have included in the anthology's website component a number of works that have long been part of the established canon.) In the end, of course, instructors will make their own choices, with the needs of their own students in mind; our aim with this Concise Edition—as with the full anthology—is simply to provide instructors with the widest possible range of materials to choose from, prepared to a high editorial standard, and accompanied by the widest possible range of contextual materials.

How does this hybrid approach work in practice? A few examples may help to make plain the various ways in which it can work. Excerpts from Cotton Mather's *The Wonders of the Invisible World* are included in the bound book, while a package of contextual materials relating to the Salem Witch Trials is included in the anthology's online component; Parts 1 and 2 of Franklin's *Autobiography* are included in the bound book (together with "Remarks Concerning the Savages of North America" and "On the Slave Trade"), while the full *Autobiography* is made available in the anthology's website component. Substantial excerpts from two of Crèvecoeur's *Letters from an American Farmer* are included in the bound book, while substantial excerpts from two others (together with a selection of contextual materials) are included in the anthology's website component. Lydia Maria Child's letter on "Woman's Rights" appears in these pages; a more substantial selection from her writings appears in the online component. Twelve pages of excerpts from the *Life of Mâ-Ka-Tai-Me-She-Kià-Kiàk, or Black Hawk* appear in these pages, while the full text is included

in the online component. Substantial excerpts from Thoreau's *Walden* (together with "Resistance to Civil Government") are included in the bound book, while the complete text of *Walden* is made available in the anthology's website component, together with contextual materials and other Thoreau selections. In a small number of cases, audio and video selections are included in the online component alongside written texts, in recognition of the value of oral traditions.

The online component of the anthology is also important when it comes to the overview introductions to each volume. At the request of the large number of instructors we consulted on this matter, these overviews cover significant developments in American history as well as developments in American literary history. Indeed (and somewhat to our surprise), a substantial majority of those we surveyed felt that it was more important to include overviews of key aspects of the historical background in the bound book volume than it was to include overviews of the literary genres. The genre introductions for each period are thus included (together with certain of the historical overview sections, and with an overview of the development of language during the period) in the anthology's website component.

The way in which we have treated the poets George Moses Horton and Sarah Morgan Bryan Piatt is a good example of the degree to which a hybrid approach makes possible unprecedented opportunities for an anthology to be truly inclusive. Neither of these two writers has at this point a clearly established place in the canon; there is no handful of poems by either poet that have become familiar to all Americanists and that are included again and again in anthologies. Horton, author of the first book by a black Southerner and one of the most interesting poetic voices of the mid-nineteenth century, is rarely included in anthologies of any sort; even *The Norton Anthology of African American Literature* accords him only four pages. Piatt is more widely recognized, and is now represented by at least one or two poems in most anthologies of American literature—but, with the partial exception of "The Palace-Burner," there is no consensus on which of her poems most deserve to be read and studied. For each of these poets we present well over a dozen selections. Our hope is that this approach may facilitate wider

reading by both instructors and students, perhaps leading to some lively class discussions as to which poems by each poet are most engaging, most interesting—and most deserving of finding a place in the American literary canon.

One further point about a “hybrid” anthology such as this one deserves to be made; when an anthology comprises both bound book and website components, there is no need to remove any author or any work from the anthology—ever. Almost every academic who has been teaching for a few years has experienced the frustration that occurs when a new edition of a favorite anthology appears—and some of the selections that have *made* it a favorite anthology have been removed. With this anthology (as with Broadview’s acclaimed anthology of British literature), any selections that, upon publication of a new edition, no longer appear in the bound book anthology, will readily be found in the anthology’s website component.

In a number of cases the distinctive format of the anthology facilitates the presentation of content in an engaging and practical fashion. Notably, the adoption of a two-column format allows for different versions of texts to be presented in parallel column format. That provides an opportunity for ready comparison, for example, of the Bay Psalm Book version of Psalm 21 with the King James version, and of various different versions of several of Emily Dickinson’s poems. It provides an opportunity as well to show translated material alongside the original. We present several of Sor Juana’s poems both in the Spanish originals and in a facing-column translation; we present one of Jane Johnston Schoolcraft’s Ojibwe-language poems with her own English translation; and we present the original Spanish text of Heredia’s “To Washington” alongside an English translation specially prepared for this anthology. The translated material in the section “Popular Literature and Print Culture, 1820–Reconstruction”—Wilhelm Weitling’s “The Little Communist” and an excerpt from Ignace Nau’s poem of Haiti, “Dessalines”—is presented in the same way. Readers are thus provided with an accessible translation while at the same time being able to experience something of the flavor of the original, in a format that provides for maximum convenience in comparing the two.

The large trim-size, two-column format also allows for greater flexibility in the presentation of visual materials. Throughout we have aimed to make this an anthology that is fully alive to the visual aspects of print culture, and, more broadly, to the connections between literary and visual culture. Readers will thus find an abundance of illustrations from the original texts, of facsimiles of title pages, of newspaper clippings of relevant articles, and of other relevant images. Wherever possible we include with each author headnote an image of the author—and, with authors such as Sojourner Truth, Douglass, Whitman, and Longfellow, we include a portfolio of other author images. In all there are hundreds of black-and-white illustrations in this volume—and we include as well twenty-four pages of color images.

Visual materials are also a key component of the background contextual materials that form an important part of the anthology. These materials are presented in two ways. Several “Contexts” sections on particular topics or themes appear for each period, presented independent of any particular text or author. These include broadly based groupings of material on such topics as “Slavery and Resistance,” “Gender and Sexuality,” and “Expansion, Native American Expulsion, and ‘Manifest Destiny.’” Groups of “In Context” materials, on the other hand, each relate to a particular text or author. They range from “Indigenous Experiences of Metacom’s War” (presented as “In Context” material accompanying Rowlandson’s *Narrative*); to “Images of Rip Van Winkle”; to a fugitive slave advertisement for Harriet Jacobs; to a selection of materials on the California Gold Rush (presented as “In Context” material accompanying excerpts from the memoirs of Vicente Pérez Rosales); to a selection of “Nineteenth-Century Images of Whales and Whaling” and “The Story of the Essex” (both presented as “In Context” material accompanying the anthology’s selection of *Moby-Dick* excerpts).

We also take a rather different approach to popular literature than do competing anthologies. For decades now, the leading college-level anthologies of American literature have been making some space for texts that were popular in the eighteenth or nineteenth centuries but dropped from view in the early twentieth; works such as *The Coquette* and *Clotel* have found their way

into anthologies—as, of course, has *Uncle Tom's Cabin*. This renewed interest in popular and influential works of other eras, though, has often not extended to works that remained highly popular well into the twentieth century. This is particularly true of poems; works such as Longfellow's *Hiawatha* and "Paul Revere's Ride" and Whitman's "O Captain, My Captain," which were etched into the memories of generations of Americans, have been considered somehow inappropriate for inclusion in twenty-first-century anthologies. That is not the approach we take here; *The Coquette*, *Clotel*, and *Uncle Tom's Cabin* are certainly to be found in this anthology, but so too are *Hiawatha*, "Paul Revere's Ride," and "O Captain, My Captain." And so too are dozens of other works of popular literature—some within author entries, others in the two substantial "Popular Literature and Print Culture" sections that are included in the anthology's online component. Our aim is to provide a broad-ranging representation of American literature that includes as full a sense as possible of American literary history and print culture.

Nor does the anthology neglect oral literature and oral culture. We provide a remarkably wide-ranging selection of Indigenous and African American oral literatures, and we incorporate a diverse array of speeches in this volume. In anthologizing oral literatures in written form, we have aimed to be as transparent as possible in identifying when—and by whom—the oral works were recorded, and where possible we have included versions produced by writers from the communities to whom the stories belong. In the case of Indigenous traditions, we have also included a variety of visual pieces (such as wampum, story poles, and painted boxes). Indigenous oral and visual literatures are concentrated at the beginning of the anthology in recognition of Indigenous cultural precedence, but we have also endeavored to recognize the continued presence of Indigenous peoples and the continuing vitality of these forms—both by including some stories in contemporary versions and by including further examples of Indigenous oral and visual literature throughout this Concise Edition.

Overall, then, we have striven to make the Concise Edition more wide-ranging and comprehensive than any other "concise" or "shorter" anthology of American literature. But it must inevitably be a good deal less

comprehensive than is the full anthology; by its very nature, any "concise" or "shorter" edition must leave a fair amount out. If instructors find themselves wanting to go beyond the material that is included in the Concise Edition of the Broadview in its bound book and online components, they may in some cases find that the material they are looking for is available as part of the online component of the main anthology (which is accessible through the same website as the online component of the Concise Edition). In many cases, though, they may not be able to find what they were looking for; a good many selections that appear in the bound book volumes of the full anthology are simply not available to those using the Concise Edition. If instructors who would like to choose the Concise Edition for their students find themselves hesitating to do so because one or two pieces that they would very much like to teach have been omitted from the Concise Edition, we hope they will contact their Broadview representative or our editorial team; in some cases it may be possible for us to accommodate special requests and add material to the online component of the Concise Edition website—or to arrange for a small coursepack (whether digital or hard copy) to be prepared as a supplement.

"AMERICAN": "American" is of course a slippery term. As used in expressions such as "American history" and "American literature," "American" is typically understood to mean "relating to the United States of America," rather than to all of the Americas, from Cape Horn to the North Pole. But we adopt a broad definition of "American" in this anthology, offering coverage that begins with the literatures of the people who inhabited what is now the United States, and contiguous areas; we include the literatures of Indigenous peoples first of all, and then those of settler colonists from Spain, France, and elsewhere as well as from Britain.

The fact that the United States of America as an independent nation existed first on the eastern seaboard has traditionally led to a strong emphasis in the teaching of early American literature on the literature of the east coast—and especially of the Northeast. Americanists in recent decades have pushed to broaden that scholarly and pedagogical focus, and those efforts have been

reflected in recent editions of the main anthologies. This anthology partakes of that broadening, and carries it further. In our coverage of Indigenous literatures, for example, we provide a range of materials from groups in the South, the Southwest, and the Northwest as well as from the East and Northeast. Similarly, the “Civilizations in Contact” section includes extensive coverage of civilizations in contact throughout North America. Hispanic authors—among them Sor Juana Inés de la Cruz, José María Heredia, and Vicente Pérez Rosales—are here given considerably more space than they are conventionally accorded. More space too is provided for Indigenous voices. And, whereas many anthologies of the past have treated the writings of Indigenous authors primarily as contextual material, we have chosen to accord author entries to a significant number of Indigenous authors, including Canassatego, Sagoyewatha, Tecumseh, Jane Johnston Schoolcraft / Bamewawagezhikaquay, Black Hawk / Mâ-ka-tai-me-she-kià-kiàk, Elias Boudinot / Gallegina, and John Rollin Ridge / Yellow Bird.

CHRONOLOGY, PERIODIZATION, AND REPRESENTATION: Like the other major anthologies of American literature, this anthology uses chronology as its primary organizing principle. But we nevertheless aim to challenge established conventions of periodization in important ways. Significantly, we end this first concise volume not at 1865 but rather with Reconstruction; we include in the latter half of the volume a wide selection of material covering the 1865–77 period. The most common point at which to break the two halves of an American Literature survey course has long been the end of the Civil War in 1865, and all other American literature anthologies use 1865 as a break point. Why take a different approach? One reason is simply that the amount of literary material any full survey course must at least touch on keeps expanding. Some of that expansion occurs as a result of the ongoing process of recovering lesser-known authors and texts, but the majority occurs simply as a result of the march of time. Moving the break from 1865 to 1877 runs the risk of giving short shrift to some important antebellum writers and texts. On balance, however, more and more Americanists are coming round to the view that the higher priority is to give somewhat more weight to

more recent material; it is in part for that reason that an increasing number of institutions now break the survey at 1877 rather than 1865.

But achieving an appropriate balance between the more recent past and earlier eras is not the only reason for choosing 1877 rather than 1865 as a break point. The two dates send different messages as to the arc of American history—and of American literary history. Choosing 1865 as a break point suggests a new beginning, a fresh start, with America having finally put the wrenching issue of slavery behind it. Choosing the end of Reconstruction as a break point suggests, arguably, something closer to reality: that, much as slavery itself may have ended, the legacy of slavery carried on as an enormously powerful shaping force in American history and literature. In making this choice, we recognize that historians no longer see 1877 as representing a clean break point, a precise moment at which Reconstruction’s hopes of achieving equality were dashed and Reconstruction’s ideals finally betrayed. They and we see it rather as one important moment in a continuum. But choosing such a moment emphasizes the importance of that continuum to the history and the literature of America. That is not to suggest that other topics that have received more emphasis in other anthologies—industrialization and urbanization, for example, or realism and regionalism¹—are unimportant; far from it. We are confident that the coverage we provide of these and other related topics compares favorably to that of any other available anthology. But throughout the anthology we accord a place of utmost

¹ Through to the end of the twentieth century, the degree to which anthologies of American literature placed very little emphasis on racial inequality after the end of the Civil War is striking. Through to at least its 1994 fourth edition, for example, *The Norton Anthology of American Literature* included in its introduction to the history and literature of 1865–1914 America just one short paragraph on “the problem of racial inequality, more specifically what came to be known as the ‘Negro problem.’” The 11-line paragraph—included almost at the end of the introduction—includes a brief discussion of Booker T. Washington and W.E.B. Du Bois; in the rest of the introduction, the only mention of a black author is the appearance of Charles Chesnut in a list of “southern local colorists.” The introduction’s emphasis is entirely on the economic “transformation of a nation” ushered in by the Civil War—on industrialization and urbanization, in short—and, in literature, on realism and naturalism and regionalism. The authors never use the word “slavery”—or, indeed, the word “Reconstruction.”

significance to slavery, the legacy of slavery, and, more generally, the ongoing struggle for equality.

In taking this approach, we recognize that a majority of institutions still break the survey course at 1865; for that reason, we will also include material covering the period 1865–77 in volume 2 of the Concise Edition (which will cover the second half of the survey). Much as the editors of this anthology may feel that the end of Reconstruction is a more appropriate break point than 1865, we have no desire to inconvenience those working within the traditional framework of the American Literature survey.

At several points in the anthology, we challenge the traditional periodization of—and the traditional emphases on—the scholarship and the pedagogy of American literature through departures from strict chronology. The first three authors we included in the “1820 to Reconstruction” period, for example, are William Apress, Catharine Sedgwick, and James Fenimore Cooper—in that order. Had we followed strict chronology according to each author’s birthdate (the guideline through most of the anthology), that order would be reversed, with Cooper appearing first (just as he appears before Sedgwick and Apress in the Norton and in other leading anthologies). Cooper was born a few months earlier than Sedgwick in 1789, and Apress was born almost a decade later—in 1798. To open the “1820 to Reconstruction” period with Apress, then, signals a difference in approach. Presentation involves issues of representation, and this anthology aims to represent Indigenous perspectives—like those of African Americans and other previously underrepresented groups—more fully and more prominently than has traditionally been done in presenting the chronology of American literature. Foregrounding Apress rather than Cooper is one important signal. Including Sedgwick before Cooper is another—a sign that we feel it to be at *least* as important to represent the traditions in nineteenth-century American literature that Sedgwick was so influential in forging as it is to represent the influence of Cooper and his famous “Leatherstocking” series.

One other point is worth making about the presentation of William Apress in this anthology. We have chosen to foreground in the bound book portion of the anthology his “An Indian’s Looking-Glass for

the White Man”; excerpts from his more frequently anthologized autobiographical work, *Son of the Forest*, are included as part of the anthology’s website component (along with excerpts from his *Eulogy on King Philip*). This anthology’s emphasis, then, runs counter to what has long been a powerful tendency in anthologizing authors from under-represented groups. Far too often, in our view, such authors (and such groups) are represented exclusively by memoirs and other autobiographical writings, while their analytical or argumentative works are ignored. Here as in other respects we aim to present American literature more fully and fairly than it often has been presented—and to represent Indigenous writers, black writers, and so on more fully and fairly than they have been represented. Readers will find an abundance of autobiographical writings in this anthology, by writers traditionally underrepresented as well as by canonical writers such as Jacobs and Douglass. But they will also find fiction, poetry, and analytic and argumentative writings by such authors as Lemuel Haynes, Elias Boudinot, Harriet Wilson, George Moses Horton, Maria Stewart, David Walker, Martin R. Delany, and John Rollin Ridge.

AMERICAN LITERATURE AND AMERICAN HISTORY IN THE TWENTY-FIRST CENTURY: This anthology is being published at a time when, in many parts of the U.S., broad-minded approaches to the teaching of American history, culture, and literature are under severe pressure. Most notably, it is argued in numerous states that the teaching of “divisive concepts” (as the phrasing of Oklahoma’s legislation puts it) is to be discouraged in public institutions—at the post-secondary level as well as in schools. Students, it is argued, should not be exposed to “overly negative” portrayals of America—by which is often implied portrayals of the nation’s checkered history with respect to gender equality, its dispossession and mistreatment of Indigenous peoples, and its long history of racial oppression. Even a cursory glance through the contents of this anthology will be enough to make clear we do not share that view. In these as in other respects, we have made every effort to present American literature in the context of a full and honest presentation of American culture and American history—which, in our view, has to include a full acknowledgment of the central role that

settler colonialism, slavery, and racial oppression have played in that history, from the arrival of enslaved people in St. Augustine in 1565 and in Jamestown in 1619 through to our own time. But we do not present only the negative: far from it. Throughout the anthology we present a wide range of the texts that have reflected—and have shaped—the development of American ideals. Yes, we present Crèvecoeur's farmer's reflections on slavery and his jaundiced comments on the American Revolution—but we present too the glowing reflections on the American character that he puts forward in his "What Is an American?" letter. Yes, we provide the background on how the matter of slavery came to be omitted from the Declaration of Independence—but, in presenting Jefferson's original draft as well as the final text, we encourage a full and open discussion of the document that has been foundational in shaping American ideals. Literature that is straightforwardly expressive of the highest of those ideals—from John Winthrop and Roger Williams, to Phillis Wheatley and Canassatego and Benjamin Franklin, and on to Abraham Lincoln, Julia Ward Howe, Walt Whitman, and many others—features prominently in the anthology. But we believe too that many of the high points in American history and literature have been moments of resistance. From Thomas Paine and Absalom Jones to Lemuel Haynes and Judith Sargent Murray, from Tecumseh and William Apest to Lydia Maria Child and Margaret Fuller, from Henry David Thoreau to William Lloyd Garrison, Sarah Moore Grimké, and Sojourner Truth, and on to David Walker, Frederick Douglass, Rebecca Harding Davis, Frances Harper—the list is a long one—some of America's finest literature has come from writers who struggled for justice and, in doing so, placed themselves in eloquent opposition to the tendencies of their time.¹ Authors such as these are featured prominently throughout the anthology;

in this as in other respects, we have striven to take a broad view, and to present American literature—and America—in the round.

COURSE TEXT OPTIONS: Our primary aim has been to provide an anthology of extraordinary quality and extraordinary range for use in American Literature survey courses of the sort that are found in the vast majority of North American colleges and universities. For courses surveying Transatlantic Literature rather than American Literature only—and for many courses organized thematically—an attractive option may be to create a custom text (either electronically or through Broadview's bound custom coursepack option), bringing together an instructor's preferred readings from this anthology and from *The Broadview Anthology of British Literature*—the format of which is almost identical to that of *The Broadview Anthology of American Literature*. Together, these anthologies offer several thousand pages of material to choose from in assembling your own custom course text. (We offer an easy and intuitive Custom Text Builder, and our Custom Text Administrator welcomes inquiries.)

Even for many teaching a standard American Literature survey course, the Broadview custom text option may be an appealing one. If, for example, you typically build your survey course around a small number of complete works, together with a relatively modest number of poems, short stories, essays, etc., you might bring together the shorter materials in a custom text of 200 pages or so, and then choose a special-price package of Broadview editions. (Broadview's list of American literature editions list now includes more than 80 titles, from *The Female American*, Equiano's *Interesting Narrative*, and Paine's *Common Sense* to Wharton's *The Age of Innocence* and Fitzgerald's *The Great Gatsby*.) Editions may be packaged together for special savings—or, if you decide to choose just one or two editions for use with the anthology, the edition(s) may be packaged together with the anthology for a nominal additional charge.

¹ We give considerably less prominence to the authors who reflect sides of the American character that virtually everyone today finds deeply repugnant—but even these we do not entirely hide from view. In certain Contexts sections and as part of the anthology's website component readers can find, for example, excerpts from racist "anti-Indian" writings, excerpts from "anti-Tom" novels written in defense of slavery, and so on. Here too, our aim is to further in every way possible students' understanding of the literatures of America, both in the context of today and in their historical context.

EDITORIAL PROCEDURES, CONVENTIONS, AND APPARATUS

The in-house set of editorial guidelines for *The Broadview Anthology of American Literature* now runs to over 40 pages, covering everything from conventions for the spacing of marginal notes, to the use of small caps for the abbreviations CE and BCE, to the approach we have adopted to references in author headnotes to name changes. Perhaps the most important core principle in the introductions to the various volumes, in the headnotes for each author, in the introductions in “Contexts” sections, and in annotations throughout the anthology, is to endeavor to provide a sufficient amount of information to enable students to read and interpret these texts, but without making evaluative judgments or imposing particular interpretations. In practice that is all a good deal more challenging than it sounds; it is often extremely difficult to describe why a particular author is considered to be important without using language that verges on the interpretive or the evaluative. But it is a fine line that we have all agreed is worth trying to walk; we hope that readers will find that the anthology achieves an appropriate balance.

INTRODUCTIONS AND AUTHOR HEADNOTES: Introductory headnotes are provided for each author included in the anthology; each “Contexts” section includes its own substantial introduction; and coverage of each period begins with an introduction that endeavors to provide a sense not only of the broad picture of literary developments in the period, but also of the historical, social, and political background, and of the cultural climate. Readers should be cautioned that, while there is inevitably some overlap between information presented here and information presented in the author headnotes, an effort has been made to avoid such repetition as much as possible; the introduction to each period should thus be read in conjunction with the author headnotes and the introductions to the Contexts sections.

We aim throughout to be factual in the information we provide in author headnotes, and not to direct students’ response with a particular evaluative or interpretive emphasis. But at the same time, we aim to engage

student interest by making clear the degree to which and the ways in which a particular author’s works have provoked a deep response or excited controversy, whether in their own day or in more recent times. Of necessity we provide something by way of conventional biographies of the authors—an overview of each author’s life and works. But we strive as well in each case to provide what might be called a biography of the texts themselves: a summary of the reception history for key works, and an indication of why—in their own day, in our era, and in the intervening decades—the works have been considered worthy of attention and engagement (or, in some cases, have been unjustly neglected).

ANNOTATION: It is also often difficult to make judgments as to where it is appropriate to provide an explanatory annotation for a word or phrase. Our policy has been to annotate where we believe that most second-year undergraduates are likely to have difficulty understanding the denotative meaning. (We have made it a practice not to provide notes discussing connotative meanings.) But in practice the vocabularies of undergraduates at any given level may vary enormously, both from institution to institution and within any given college or university class. Where a word might not be known to many students but is not extraordinarily unusual or obscure, we will leave it to students unfamiliar with the word to look up its meaning. In the other direction, we make it a practice to annotate seemingly familiar words where they are being used in a text in ways that many undergraduates may not be familiar with; if a child is described as having grown up in “mean circumstances,” we will gloss *mean* as *humble, impoverished*. On the whole, we provide somewhat more annotation than most competitors, and somewhat less interpretation. Again, we hope that readers will find that the anthology has struck an appropriate balance.

SPELLING AND PUNCTUATION: The level of capitalization in many seventeenth-, eighteenth-, and early nineteenth-century texts can be a distraction for students coming for the first time to the literature of these periods—as can the ways in which such texts are often punctuated. Our general policy has been to use modern

conventions of capitalization, and to lightly modernize spelling and punctuation, while also providing samples of important texts in the original (and indicating in the margin where the original spelling and punctuation have been retained). Where capitalization and italicization are concerned, we have made an exception in the case of certain authors and texts—Benjamin Franklin’s *Autobiography* is a notable example¹—where spelling and punctuation choices are known (or believed on reliable authority) to represent conscious choice on the part of the author rather than simply reflecting the common practice of the time.

Much as spelling and punctuation in the great majority of texts included in the anthology are lightly modernized, we aim to provide for readers a real sense of the historical development of the language and of print culture. To that end we have included in this volume many examples of texts in their original form—in some cases through the use of pages shown in facsimile, in others by providing short passages in original spelling and punctuation as described above. We have also included a section of the history of the language as part of the introduction to each period. And throughout the anthology we include materials—visual as well as textual—relating to the history of print culture. While the anthology is intended for English-language courses, we have also made an effort through facsimile pages and facing-column translations to gesture toward the diversity of languages that are encompassed in American literature, including Spanish, French, and Indigenous languages such as Ojibwe and Massachusett.

We of course use modern conventions of American spelling and punctuation in all material newly prepared for the anthology (period introductions, author headnotes, annotations, etc.). We have not, however, “Americanized” all spellings in the texts themselves; texts from earlier periods of course use spellings that we would now categorize as British rather than American, which have been retained. (Instructors who wish to discuss with their students the development of American spelling can thus find in the anthology a wealth of material that is relevant.)

THE ETHICS AND POLITICS OF ANNOTATION, CAPITALIZATION, ETC.: Anthologies of American literature have traditionally allowed many offensive words or phrases (racist, sexist, anti-Semitic, anti-Muslim, anti-gay, etc.) either to pass entirely without comment, or to be glossed with apologist comments that leave the impression that such terms were excusable in the past, and may even be unobjectionable in the present. Most obviously, many anthologies print “the n-word” where it appears in various texts without remarking on its presence; our view is that, where such terms appear, they should be annotated, with a footnote making clear the degree to which such terms are highly offensive—and saying something as well about the history of their use. Derogatory comments about Jews and money and about the supposed cultural inferiority of Indigenous peoples are other examples. *The Broadview Anthology* endeavors in such cases, first of all, not to allow such words and phrases to pass without comment; and second, to gloss without glossing over. A few unacceptable slurs—such as the word “savage”—are unfortunately so omnipresent that we have elected not to gloss them at every usage.

Issues of ethics and politics often arise as well over debated points of present-day usage. Some of these—such as the decision whether or not to use “slave”—involve word choice. Our policy has been to avoid the use of this noun wherever possible; “enslaved people” may be somewhat more wordy than “slaves,” but it has the advantage of emphasizing the essential humanity of those being referred to.

Other issues involve capitalization. As is the case with many other issues in the often-fraught history of racial and ethnic terminology, there may here be reasonable arguments that point in somewhat different directions. After much discussion, we have decided to capitalize the word “Indigenous” wherever it has been judged an appropriate term to use, but to refer wherever possible to specific groups (Ojibwe, Diné, etc.). We have chosen not to capitalize “black,” however (except, of course, where it is capitalized in the literary texts themselves); though many respected media outlets have in recent years made it a policy to capitalize “black,” our view is that the capitalization of “black” may be taken to implicitly encourage the

¹ For those who may prefer to teach the *Autobiography* with modernized spelling and punctuation, we provide a lightly modernized text in the anthology’s website component.