

PREFACE

A FRESH APPROACH

To those with some awareness of the abundance of fresh material and lively debate in the field of American literary studies in recent decades, it may seem surprising that this abundance has not been more fully reflected in the number of multi-volume anthologies. Shorter anthologies have come and gone, but the decades since the first appearance of *The Norton Anthology of American Literature* in 1979 have seen the publication of only one other anthology of comparable size, *The Heath Anthology of American Literature*—which, like the Norton, has long been available in five volumes. There has, in short, been no expansion in the range of available multi-volume anthologies to match the expansion of content and of approach that has characterized the discipline itself; the number of writing guides and business communication textbooks has multiplied steadily (to the point where there are literally hundreds of available choices), while the number of comprehensive anthologies of American literature has remained at two.

For those of us who have been working for the past three years on *The Broadview Anthology of American Literature*, it is not difficult to understand why. The very expansion of the discipline 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 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 specialities, 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*, Benjamin Franklin's *Autobiography*, Elizabeth Ashbridge's *Account*, Susanna Rowson's *Slaves in Algiers*, Hannah Webster Foster's *The Coquette*, Black Hawk's *Life*, Frederick Douglass's *Narrative*, Henry David Thoreau's *Walden*, Herman Melville's *Benito Cereno*, and Rebecca Harding Davis's *Life in the Iron Mills*) in their entirety. 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 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 (for which we include a special section in Volume B) as well as prose nonfiction, 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 and Venture Smith to Absalom Jones and Lemuel Haynes, and from José María Heredia to Elias Boudinot and 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.

By this point, readers of this preface may well be wondering if the anthology could possibly manage to find space for the works they have long been accustomed to teaching, and have no wish to stop teaching: works by the likes of Bradstreet, Emerson, Poe, Hawthorne, Melville, Dickinson, and Whitman. The short answer is yes; indeed, the selection of works by these writers is, overall, at least as great as that in existing anthologies. The Melville section, for example, runs to over 140 pages, the Dickinson section to over 90 pages, the Whitman to over 120 pages.

But surely no anthology can offer *both* such an abundance of material by canonical writers *and* a

much broader selection of underrepresented writers? How is such a sleight of hand possible? In part, the inclusion of a greater 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. But even using a larger trim-size, no anthology that limited itself to two bound-book volumes covering the Beginnings to Reconstruction (a further three projected volumes will provide coverage to the present) could possibly do an adequate job of representing American literature so fully. The key point here is that the Broadview is emphatically *not* simply a bound-book anthology; for these first two periods the website component of the anthology includes well over a thousand pages of material. 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 volumes. 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 volumes. 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 books. (In some cases, too, we have gone against what our research has suggested about current pedagogical practice, and have included in the bound-book volumes work 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 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. In volume A, excerpts from Cotton Mather's *The Wonders of the Invisible World* are included in the bound book, while a substantial 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. Four of Crèvecoeur's *Letters from an American Farmer* are included in the bound book, together with a small selection of contextual materials, while two more of the letters (and a good deal more contextual material) are included in the anthology's website component. In volume B, Catharine Maria Sedgwick's "Cacoethes Scribendi" is included in the bound book, while "Berkeley Jail," excerpts from *Hope Leslie*, and excerpts from "Slavery in New England" appear in the anthology's website 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 a number of other works (among them "A Plea for Captain John Brown," excerpts from *The Maine Woods*, excerpts from the journals, and excerpts from *A Yankee in Canada*). In a small number of cases, audio 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 volumes 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 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—some in the bound book, others as part of the anthology's online component. 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; of Thomas Jefferson's original draft of the Declaration of Independence with the final text; 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 Jane Johnston Schoolcraft's Ojibwe-language poems with her own English translations; we present Longfellow's English and Italian versions of "The Old Bridge at Florence" side by side; 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 "Popular Literature and Print Culture" section of Volume B—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 pertinent images. Wherever possible we include with each author headnote an image of the author—and, with authors such as Truth, Douglass, Whitman, and Longfellow, we include a portfolio of other author images. In all there are hundreds of black-and-white illustrations in each volume—and we include in each volume as well twelve 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 in each volume of the anthology, 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 Expulsions, and 'Manifest Destiny.'" Groups of "In Context" materials, on the other hand, each relate to a particular text or author. They range from the "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 substantial selection of *Moby-Dick* excerpts).

For the most part these contextual materials are, as the word suggests, included purely with a view to setting texts in their broader literary, historical, and cultural context. In some cases, however, the materials included in "Contexts" sections are themselves literary works of considerable stature; such is the case, for example, with Boyrereau Brinch's memoirs of life as an enslaved person in New England (excerpted in the volume A section "Contexts: Slavery and Resistance"); with Gottlieb Mittelberger's account of his time in America (excerpted in the volume A section "Contexts: Immigration and Indentured Servitude"); with William Wells Brown's history of the Haitian Revolution and Joseph Plumb Martin's narrative of everyday life as a soldier during the Revolutionary War (both of which are excerpted in the volume A section "Contexts: Rebellions and Revolutions"); with *The Narrative of Bethany Veney: A Slave Woman* (excerpted in the volume B section "Contexts: Slavery and Abolition"); with Susan Fenimore Cooper's *Rural Hours* (excerpted in the volume B section "Contexts: Nature and the Environment"), and with the various excerpts of works by Frederick Law Olmsted that are included as contextual material. In the inclusion of

texts such as these, as well as in other ways, the anthology aims to encourage readers to explore the boundaries of the literary and the non-literary, and the issue of what constitutes a “literary text.”

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*, *Clotel*, and *Ruth Hall* 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*, *Ruth Hall*, 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 substantial “Popular Literature and Print Culture” sections that are included in both of these first two volumes. From early poems such as the anonymous broadsheet “New England Bravery, Being a Full and True Account of the Taking of the City of Louisbourg by the New England Forces,” Mary Nelson’s “Forty Shillings Reward,” and James Revel’s “The Poor, Unhappy, Transported Felon”; to John Greenleaf Whittier’s “Snow-Bound” and Elizabeth Oakes Smith’s “The Drowned Mariner”; from Susanna Rowson’s *Charlotte Temple*, Lydia Maria Child’s *Hobomok*, and the anonymously authored “Theresa, a Haytien Tale” to Solomon Northup’s *Twelve Years a Slave*, Ann S. Stephens’s *Malaeska: Indian Wife of the White Hunter*, George Lippard’s *The Quaker City, or, The Monks of Monk Hall*, and John Rollin Ridge’s *The Life and Adventures of Joaquín Murieta: The Celebrated California Bandit*, an extraordinarily wide range of popular texts is presented. 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 both volumes. 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’s first volume 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 the anthology volumes.

“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, Vicente Pérez Rosales, and the anonymous author of *Xicoténcatl*—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, Mâ-ka-tai-meshe-kià-kiàk / Black Hawk, 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 the first two volumes not at 1865 but rather with Reconstruction; we include in volume B 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 antebellum 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 pre-bellum 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 the forthcoming volume C (the first volume covering 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 volume B, for example, are William Apess, 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 Apess in the Norton and in other leading anthologies). Cooper was born a few months earlier than Sedgwick in 1789, and Apess was born almost a decade later—in 1798. In part, it can be argued, Apess might justifiably precede the other two, despite having been born later, on the grounds that his best-known work, the memoir *A Son of the Forest*, recalls an earlier time—his childhood and youth in the very early years of the century. But we felt there was a more important reason for beginning with an Indigenous writer such as Apess. Presentation involves issues of representation, and this anthology aims to represent Indigenous perspectives—like those of African Americans and other previously under-represented groups—more fully and more prominently than has traditionally been done in presenting the chronology of American literature. Foregrounding Apess rather than Cooper at the opening of a volume 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 Apess 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” and excerpts from his *Eulogy on King Philip*; we do include excerpts from *Son of the Forest* in the anthology, but in the website component rather than in the bound book. That is not to suggest anything negative about *Son of the Forest* itself. But it is to run 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 the pages of 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 Apess to Lydia Maria Child and Margaret Fuller, from Henry David Thoreau to William Lloyd Garrison, the Grimké sisters, 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

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

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; we envisage the two-volume package of volumes A and B as being a popular choice for any course surveying American literature from its beginnings to 1865 (or, as some courses now do, to 1877). The breadth and depth of coverage provided in the hybrid anthology also make it an excellent choice for upper-year courses of various sorts—courses covering narrower periods, thematic courses, and so on. For courses surveying Transatlantic Literature rather than American Literature only, 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 now includes more

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.

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 a special discount—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.

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 each volume includes an introduction to the period as a whole. The overview introductions to each volume of the anthology endeavor 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 each 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 on the history of the language as part of the introduction to each volume. 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.

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.

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 highly questionable assumption that a single, monolithic “black” ethnicity or culture exists.

TEXTS: Each author entry concludes with a note on the text(s), addressing issues regarding different versions and source texts. In some cases, we have also used footnotes to clarify one or more textual issues or to indicate what translation has been used. Copyright information for texts and translations that are not in the public domain is provided on the website and within the bound books, in a section listing Permissions Acknowledgments.

We make it a practice to include the date when the work was first made public, whether through publication in print or, in the case of dramatic works, made public through the first performance of the play (or in the case of oratory, when the speech was first delivered). Where that date is known to differ substantially from the date of composition, a note to this effect is included in parentheses.

TIMELINES: The “Texts and Contexts” timelines provide in each volume a convenient parallel reference guide to the dates of literary texts and historical developments.

GLOSSARY: Here we have adopted an integrated approach, including political and religious terms along with literary ones in a convenient general glossary. While we recognize that googling for information of this sort is often the student’s first resort (and we recognize too the value of searching the web for the wealth of background reference information available there), we also recognize that information culled from the Internet is often far from reliable; it is our intent, through this glossary, through our introductions and headnotes, and through the wealth of accessible annotation in the anthology, to provide as part of the anthology a reliable core of information in the most convenient and accessible form possible.

MAPS: Also appearing within each of the bound books are a selection of maps specially prepared for this anthology.

ONLINE COMPANION MATERIALS: In addition to the website component of the anthology itself, the main anthology website includes a range of companion materials. “Reading Poetry” provides a concise but comprehensive introduction to the study of poetry; it includes discussions of diction, imagery, poetic figures, and of various poetic forms, as well as offering an introduction to prosody. We provide as well a comprehensive glossary of poetic terms. Also appearing online is a selection of historical maps; these may supplement the maps in the bound book volumes in a variety of interesting ways. Additional companion materials on the anthology website include an interactive timeline and lists of the anthology’s contents grouped by theme and author background.