

# Contents

PREFACE TO THE SIXTH EDITION	xv
ACKNOWLEDGMENTS	xix
American Literature 1865–1914	1
Introduction	3
Timeline	15
WALT WHITMAN (1819–1892)	17
Preface to <i>Leaves of Grass</i> (1855)	21
INSCRIPTIONS	35
When I Read the Book	35
Beginning My Studies	35
Leaves of Grass [Song of Myself] (1855)	37
Crossing Brooklyn Ferry	79
Letter to Ralph Waldo Emerson (August 1856) [Whitman's 1856	
Manifesto]	84
Live Oak, with Moss	91
CHILDREN OF ADAM	95
From Pent-up Aching Rivers	95
Spontaneous Me	96
Once I Pass'd through a Populous City	98
Facing West from California's Shores	98
CALAMUS	99
Scented Herbage of My Breast	99
Whoever You Are Holding Me Now in Hand	100
Trickle Drops	101
Here the Frailest Leaves of Me	101
SEA-DRIFT	102
Out of the Cradle Endlessly Rocking	102
As I Ebb'd with the Ocean of Life	106
BY THE ROADSIDE	109
When I Heard the Learn'd Astronomer	109
DRUM-TAPS	109
Beat! Beat! Drums!	109
Cavalry Crossing a Ford	110
Vigil Strange I Kept on the Field One Night	110
A March in the Ranks Hard-Prest, and the Road Unknown	111
A Sight in Camp in the Daybreak Gray and Dim	112
As Toilsome I Wander'd Virginia's Woods	112
The Wound-Dresser	113
Reconciliation	115
As I Lay with My Head in Your Lap Camerado	115



Spirit Whose Work Is Done	115	
MEMORIES OF PRESIDENT LINCOLN	116	
When Lilacs Last in the Dooryard Bloom'd	116	
Song of Myself (1881)	122	
EMILY DICKINSON (1830–1886)		166
49 ("I never lost as much but twice")	170	
67 ("Success is counted sweetest")	170	
130 ("These are the days when Birds come back—")	171	
131 ("Besides the Autumn poets sing")	171	
148 ("All overgrown by cunning moss")	172	
185 ("Faith" is a fine invention)	172	
199 ("I'm 'wife'—I've finished that—")	173	
214 ("I taste a liquor never brewed—")	173	
216 ("Safe in their Alabaster Chambers—")	174	
241 ("I like a look of Agony")	174	
249 ("Wild Nights—Wild Nights!")	175	
258 ("There's a certain Slant of light")	175	
280 ("I felt a Funeral, in my Brain")	176	
285 ("The Robin's my Criterion for Tune—")	176	
287 ("A Clock stopped—")	177	
303 ("The Soul selects her own Society—")	177	
305 ("The difference between Despair")	178	
312 ("Her—'last Poems'—")	178	
314 ("Nature—sometimes sears a Sapling—")	178	
315 ("He fumbles at your Soul")	179	
324 ("Some keep the Sabbath going to Church—")	179	
326 ("I cannot dance upon my Toes")	180	
328 ("A Bird came down the Walk—")	180	
341 ("After great pain, a formal feeling comes—")	181	
348 ("I dreaded that first Robin, so")	181	
435 ("Much Madness is divinest Sense—")	182	
441 ("This is my letter to the World")	182	
448 ("This was a Poet—It is That")	183	
449 ("I died for Beauty—but was scarce")	183	
465 ("I heard a Fly buzz—when I died—")	184	
488 ("Myself was formed—a Carpenter")	184	
501 ("This World is not Conclusion")	184	
505 ("I would not paint—a picture—")	185	
510 ("It was not Death, for I stood up")	186	
520 ("I started Early—took my Dog—")	186	
528 ("Mine—by the Right of the White Election!")	187	
536 ("The Heart asks Pleasure—first—")	187	
547 ("I've seen a Dying Eye")	188	
593 ("I think I was enchanted")	188	
632 ("The Brain—is wider than the Sky—")	189	
650 ("Pain—has an Element of Blank—")	189	
664 ("Of all the Souls that stand create—")	190	
709 ("Publication—is the Auction")	190	

712 ("Because I could not stop for Death—")	190
732 ("She rose to His Requirement—dropt")	191
744 ("Remorse—is Memory—awake—")	192
754 ("My Life had stood—a Loaded Gun—")	192
822 ("This Consciousness that is aware")	193
824 ("The Wind begun to knead the Grass—")	193
939 ("What I see not, I better see—")	194
952 ("A Man may make a Remark—")	195
978 ("It bloomed and dropt, a Single Noon—")	195
986 ("A narrow Fellow in the Grass")	196
1068 ("Further in Summer than the Birds")	196
1072 ("Title divine—is mine!")	197
1078 ("The Bustle in a House")	197
1099 ("My Cocoon tightens—Colors tease—")	197
1125 ("Oh Sumptuous moment")	198
1126 ("Shall I take thee, the Poet said")	198
1129 ("Tell all the Truth but tell it slant—")	199
1138 ("A Spider sewed at Night")	199
1182 ("Remembrance has a Rear and Front—")	199
1197 ("I should not dare to be so sad")	200
1242 ("To flee from memory")	200
1255 ("Longing is like the Seed")	200
1273 ("That sacred Closet when you sweep—")	201
1383 ("Long Years apart—can make no")	201
1397 ("It sounded as if the Streets were running")	201
1463 ("A Route of Evanescence")	202
1467 ("A little overflowing word")	202
1473 ("We talked about each other about each other")	202
1508 ("You cannot make Remembrance grow")	202
1540 ("As imperceptibly as Grief")	203
1545 ("The Bible is an antique Volume—")	203
1560 ("To be forgot by thee")	204
1581 ("The farthest Thunder that I heard")	204
1593 ("There came a Wind like a Bugle—")	205
1601 ("Of God we ask one favor")	205
1624 ("Apparently with no surprise")	205
1651 ("A Word made Flesh is seldom")	206
1732 ("My life closed twice before its close;")	206
Letters to Thomas Wentworth Higginson	207
[Say If My Verse Is Alive?] (April 15, 1862)	207
[Thank You for the Surgery] (April 25, 1862)	207
[Will You Be My Preceptor?] (June 7, 1862)	208
[My Business Is Circumference] (July 1862)	209
Letters on "E. D." from T. W. Higginson to His Wife	210
[August 16, 1870]	210
[August 17, 1870]	211

MARK TWAIN (Samuel L. Clemens) (1835–1910)	212
The Notorious Jumping Frog of Calaveras County	215
Adventures of Huckleberry Finn	219



[The Art of Authorship]	407
How to Tell a Story	408
Fenimore Cooper's Literary Offences	412
<b>SARAH MORGAN BRYAN PIATT (1836-1919)</b>	420
The Palace-Burner	422
A Pique at Parting	423
In a Queen's Domain	424
Her Word of Reproach	424
Army of Occupation	425
Answering a Child	426
<b>BRET HARTE (1836-1902)</b>	427
The Outcasts of Poker Flat	428
<b>CONSTANCE FENIMORE WOOLSON (1840-1894)</b>	435
Miss Grief	437
<b>AMBROSE BIERCE (1842-1914?)</b>	451
An Occurrence at Owl Creek Bridge	452
<b>NATIVE AMERICAN ORATORY</b>	459
<b>COCHISE (c. 1812-1874)</b>	460
[I am alone] (version by Henry Stuart Turrill)	461
<b>CHARLOT (c. 1831-1900)</b>	462
[He has filled graves with our bones] (from the <i>Missoula Missoulian</i> )	463
<b>HENRY JAMES (1843-1916)</b>	465
Daisy Miller: A Study	468
The Real Thing	506
The Beast in the Jungle	524
The Art of Fiction	553
The Jolly Corner	568
<b>JOEL CHANDLER HARRIS (1848-1908)</b>	590
The Wonderful Tar-Baby Story	592
Mr. Rabbit Grossly Deceives Mr. Fox	593
<b>SARAH ORNE JEWETT (1849-1909)</b>	595
A White Heron	597
The Foreigner	604
<b>KATE CHOPIN (1850-1904)</b>	620
At the 'Cadian Ball	622
The Storm	629
The Awakening	633

<b>MARY E. WILKINS FREEMAN (1852-1930)</b>	723
A New England Nun	725
The Revolt of "Mother"	733
<b>BOOKER T. WASHINGTON (1856-1915)</b>	744
Up from Slavery	746
Chapter I. A Slave among Slaves	746
Chapter II. Boyhood Days	754
Chapter XIV. The Atlanta Exposition Address	760
Chapter XV. The Secret of Success in Public Speaking	768
<b>CHARLES W. CHESNUTT (1858-1932)</b>	780
The Goophered Grapevine	782
The Wife of His Youth	789
<b>CHARLES ALEXANDER EASTMAN (OHIYESA) (1858-1939)</b>	797
From the Deep Woods to Civilization	798
Chapter VI. A Doctor among the Indians	798
Chapter VII. The Ghost Dance War	802
<b>HAMLIN GARLAND (1860-1940)</b>	810
Under the Lion's Paw	811
<b>ABRAHAM CAHAN (1860-1951)</b>	820
A Sweat-Shop Romance	822
<b>CHARLOTTE PERKINS GILMAN (1860-1935)</b>	831
The Yellow Wall-paper	832
Why I Wrote "The Yellow Wall-paper"?	844
<b>EDITH WHARTON (1862-1937)</b>	845
Souls Belated	847
<b>SUI SIN FAR (Edith Maud Eaton) (1865-1914)</b>	866
Mrs. Spring Fragrance	867
<b>W. E. B. DU BOIS (1868-1963)</b>	876
The Souls of Black Folk	877
The Forethought	877
I. Of Our Spiritual Strivings	878
III. Of Mr. Booker T. Washington and Others	884
XIV. The Sorrow Songs	893
<b>STEPHEN CRANE (1871-1900)</b>	901
The Open Boat	903
The Bride Comes to Yellow Sky	920
The Blue Hotel	927
An Episode of War	947
<b>THEODORE DREISER (1871-1945)</b>	950
Old Rogaum and His Theresa	952



JOHN M. OSKISON (1874–1947)	965
The Problem of Old Harjo	966
JACK LONDON (1876–1916)	971
The Law of Life	972
To Build a Fire	977
NATIVE AMERICAN CHANTS AND SONGS	987
THE NAVAJO NIGHT CHANT (version by John Bierhorst, based on Washington Matthews's text)	987
The Sacred Mountains	989
Dance of the Atsálei, Thunderbirds	991
CHIPPEWA SONGS (transcribed and translated by Frances Densmore)	994
Song of the Crows	995
My Love Has Departed	996
Love-Charms Song	997
The Approach of the Storm	998
The Sioux Women Gather Up Their Wounded	998
The Sioux Woman Defends Her Children	999
Song of the Captive Sioux Woman	999
GHOST DANCE SONGS (translated and notated by James Mooney)	1000
Songs of the Arapaho	1000
[Father, have pity on me]	1000
[When I met him approaching]	1001
Songs of the Sioux	1002
[The father says so]	1002
[Give me my knife]	1002
[The whole world is coming]	1003
WOVOKA (c. 1856–1932)	1003
The Messiah Letter: Cheyenne Version	1005
The Messiah Letter: Mooney's Free Rendering	1006
ZITKALA ŠA (Gertrude Simmons Bonnin) (1876–1938)	1006
Impressions of an Indian Childhood	1008
The School Days of an Indian Girl	1019
An Indian Teacher among Indians	1029
HENRY ADAMS (1838–1918)	1035
The Education of Henry Adams	1037
Editor's Preface	1037
Preface	1038

Chapter I. Quincy (1838–1848)	1039
Chapter XIX. Chaos (1870)	1052
Chapter XXV. The Dynamo and the Virgin (1900)	1062

## SELECTED BIBLIOGRAPHIES

A1

## PERMISSIONS ACKNOWLEDGMENTS

A19

## INDEX

A21

In this first edition of *The Norton Anthology of American Literature* to appear in the twenty-first century, we respond to numerous requests for a more flexible, more portable format by introducing five individual volumes in two slipcased packages corresponding to the former Volumes 1 and 2. This new format accommodates the many instructors who use the anthology in a two-semester survey, but also opens up possibilities for mixing and matching the five volumes for a variety of courses organized by period or topic. As with earlier editions, the editors have worked closely with teachers who design the book and, through these teachers, with the students who use it. From the anthology's inception, three goals have been paramount: first, to present a variety of works rich and substantial enough to enable teachers to build their own courses according to their own ideals (thus, teachers are offered more authors and more selections than they will probably choose to teach); second, to make the anthology self-sufficient by featuring many works in their entirety and longer selections so that individual authors can be covered in depth; and third, to balance traditional interests with developing critical concerns. This commitment to balance has been evident from the first edition of 1979, where, in response to teachers who found that the traditional canon was insufficiently representative of American literary history, we included Anne Bradstreet, Mary Rowlandson, Sarah Kemble Knight, Phillis Wheatley, Margaret Fuller, Harriet Beecher Stowe, Frederick Douglass, Sarah Orne Jewett, Kate Chopin, Mary E. Wilkins Freeman, Booker T. Washington, Charles Chesnut, Edith Wharton, W. E. B. Du Bois, and many others. Yet we did not shortchange writers like Franklin, Emerson, Thoreau, Hawthorne, Poe, Melville, Hemingway, Fitzgerald, or Faulkner, whom teachers then and now would not think of doing without.

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

## Volume A

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