

## The Broadview Anthology Of Short Fiction

Ever since 1759, when Voltaire wrote "Candide" in ridicule of the notion that this is the best of all possible worlds, this world has been a gayer place for readers. Voltaire wrote it in three days, and five or six generations have found that its laughter does not grow old. "Candide" has not aged. Yet how different the book would have looked if Voltaire had written it a hundred and fifty years later than 1759. It would have been, among other things, a book of sights and sounds. A modern writer would have tried to catch and fix in words some of those Atlantic changes which broke the Atlantic monotony of that voyage from Cadiz to Buenos Ayres. When Martin and Candide were sailing the length of the Mediterranean we should have had a contrast between naked scarped Balearic cliffs and headlands of Calabria in their mists. We should have had quarter distances, far horizons, the altering silhouettes of an Ionian island. Colored birds would have filled Paraguay with their silver or acid cries. Dr. Pangloss, to prove the existence of design in the universe, says that noses were made to carry spectacles, and so we have spectacles. A modern satirist would not try to paint with Voltaire's quick brush the doctrine that he wanted to expose. And he would choose a more complicated doctrine than Dr. Pangloss's optimism, would study it more closely, feel his destructive way about it with a more learned and caressing malice. His attack, stealthier, more flexible and more patient than Voltaire's, would call upon us, especially when his learning got a little out of control, to be more than patient. Now and then he would bore us. "Candide" never bored anybody except William Wordsworth. Voltaire's men and women point his case against optimism by starting high and falling low. A modern could not go about it after this fashion. He would not plunge his people into an unfamiliar misery. He would just keep them in the misery they were born to. It is widely known that Charles Dickens gave public readings of his works, and that those readings were enormously popular. Far less well known are the stories themselves; these were not, as is the modern fashion, taken verbatim from the published novels. Instead, Dickens trimmed, reworded, and re-shaped material from the novels to create stories that would be self-contained artistic entities. These concise "performance fictions," shaped in every way to be accessible to a broad audience, are in many ways an ideal introduction to Dickens's work for the modern reader. Four of the most successful of these short works have been selected for this volume, including "The Story of Little Dombey" (perhaps the most emotionally affecting of all the readings, and described by Dickens as his "greatest triumph everywhere") and the violent and suspenseful "Sikes and Nancy" (Dickens's overpowering performances of which were said to have contributed to his death). Provided in the contextual materials is a selection of reviews and contemporary descriptions that comment on Dickens's manner of performance and audience reception. A brief excerpt from *Dombey and Son* is also included, illustrating the extensive revision process that led to "The Story of Little Dombey."

Designed for courses taught at the introductory level in Canadian universities and colleges, this new anthology provides a rich selection of literary texts. Unlike many other such anthologies, it includes literary non-fiction as well as poetry, short fiction, and drama. In each genre the anthology includes a vibrant mix of classic and contemporary works. Each work is accompanied by an introductory headnote and by explanatory notes, and each genre is prefaced by a substantial introduction. Companion websites include genre-specific quizzes and discussion questions for students and instructors. Pedagogically current and uncommon in its breadth of representation, *The Broadview Introduction to Literature* invites students into the world of literary study in a truly distinctive way. The second edition of *The Broadview Anthology of Literature: Short Fiction* includes new stories by Haruki Murakami, Octavia Butler, Lynn Coady, LeeAnne Betasamosake Simpson, and more.

This selection of 45 stories, from Nathaniel Hawthorne to Shaun Tan, shows the range of short fiction in the past 150 years. This third edition includes more works from the past 20 years and a greater representation of American authors; new to this edition are works by Katherine Anne Porter, Grace Paley, Donald Barthelme, Edward P. Jones, Gish Jen, and George Saunders, among others. Stories are organized chronologically, annotated, and prefaced by engaging short introductions. Also included is a glossary of basic critical terms.

In all six of its volumes *The Broadview Anthology of British Literature* presents British literature in a truly distinctive light. Fully grounded in sound literary and historical scholarship, the anthology takes a fresh approach to many canonical authors, and includes a wide selection of work by lesser-known writers. The anthology also provides wide-ranging coverage of the worldwide connections of British literature, and it pays attention throughout to issues of race, gender, class, and sexual orientation. It includes comprehensive introductions to each period, providing in each case an overview of the historical and cultural as well as the literary background. It features accessible and engaging headnotes for all authors, extensive explanatory annotations, and an unparalleled number of illustrations and contextual materials. Innovative, authoritative and comprehensive, *The Broadview Anthology of British Literature* has established itself as a leader in the field. The full anthology comprises six bound volumes, together with an extensive website component; the latter has been edited, annotated, and designed according to the same high standards as the bound book component of the anthology, and is accessible by using the passcode obtained with the purchase of one or more of the bound volumes. For those seeking an even more streamlined anthology than the two-volume Concise Edition, *The Broadview Anthology of British Literature* is now available in a compact single-volume version. The edition features the same high quality of introductions, annotations, contextual materials, and illustrations found in the full anthology, and it complements an ample offering of canonical works with a vibrant selection of less-canonical pieces. The compact single-volume edition also includes a substantial website component, providing for much greater flexibility. An increasing number of works from the full six-volume anthology (or from its website component) are also being made available in stand-alone *Broadview Anthology of British Literature* editions that can be bundled with the anthology.

The texts in this unique collection range from the Gothic Revival of the late eighteenth century through to the late Victorian gothic, and from the poetry of Wordsworth and Coleridge to the short fiction of H.G. Wells and Henry James. Genres represented include medievalist poetry, psychological thrillers, dark political dystopias, sinister tales of social corruption, and popular ghost tales. In addition to a wide selection of classic and lesser-known texts from the eighteenth and nineteenth centuries, *Gothic Evolutions* includes key examples of the aesthetic, scientific, and cultural theory related to the Gothic, from John Locke and David Hume to Sigmund Freud and Julia Kristeva.

*The Broadview Anthology of Victorian Short Stories* beautifully demonstrates the astonishing variety and ingenuity of Victorian short stories. This collection brings together works focused on a wide range of popular Victorian subjects in many different styles and forms (including comic, gothic, fantasy, adventure, and colonial works; science fiction; children's tales; New Woman writing; Irish yarns; stories originally published in popular periodicals; and travel stories). Both well-known and lesser-known authors are included, and both men and women are well represented. This anthology includes twenty-six annotated stories, a general

introduction that discusses the history of the genre's development in relation to key socio-political issues of the Victorian era, and suggestions for secondary readings. It also includes an intriguing selection of Victorian writings on the genre by Edgar Allan Poe, Charles Dickens, Margaret Oliphant, Frederick Wedmore, and Laura Marholm Hansson.

This compact guide covers a wide variety of terms commonly used in academic discussions of poetry, fiction, drama, rhetoric, and literary theory. Definitions are kept concise; examples are abundant. The coverage ranges from traditional topics through to recent scholarship, and the straightforward entries aim to enable students to learn new terms with confidence. The pocket glossary brings together entries from a variety of Broadview publications—including *The Broadview Anthology of British Literature* and *The Broadview Anthology of Short Fiction*—and adds a number of new entries.

The publication of *The Broadview Anthology of Seventeenth-Century Verse and Prose* is a literary event; this comprehensive volume is the first anthology of the period to reflect the breadth of seventeenth-century studies in recent decades. Over one hundred writers are included, from John Chamberlain at the beginning of the century to Elisabeth Singer Rowe at its end. There are generous selections from the work of all major writers, and a representation of the work of virtually every writer of significance. The work of women writers figures prominently, with extensive selections not only from canonical writers such as Behn and Bradstreet, but also from other writers (such as Katherine Philips and Margaret Cavendish) who have been receiving considerable scholarly attention in recent years. The anthology is broadly inclusive, with writing from America as well as from the British Isles. Memoirs, letters, political texts, travel writing, prophetic literature, street ballads, and pamphlet literature are all here, as is a full representation of the literary poetry and prose of the period, including the poetry of Jonson; the prose of Bacon; the metaphysical poetry of Donne, Herbert, Marvell, and others; the lyric verse of Herrick; and substantial selections from the poetry and prose of Milton and Dryden. (While *Samson Agonistes* is included in its entirety, Milton's epic poems have been excluded, in order to allow space for other works not so readily accessible elsewhere.) The editors have included complete works wherever possible. A headnote by the editors introduces each author, and each selection has been newly annotated.

R.M. Liuzza's Broadview edition of *Beowulf* was published at almost exactly the same time as Seamus Heaney's; in reviewing the two together in July 2000 for *The New York Review of Books*, Frank Kermode concluded that both translations were superior to their predecessors, and that it was impossible to choose between the two: "the less celebrated translator can be matched with the famous one," he wrote, and "Liuzza's book is in some respects more useful than Heaney's." Ever since, the Liuzza *Beowulf* has remained among the top sellers on the Broadview list. With this volume readers will now be able to enjoy a much broader selection of Old English poetry in translations by Liuzza. As the collection demonstrates, the range and diversity of the works that have survived is extraordinary—from heartbreaking sorrow to wide-eyed wonder, from the wisdom of old age to the hot blood of battle, and to the deepest and most poignant loneliness. There is breathless storytelling and ponderous cataloguing; there is fervent religious devotion and playful teasing. The poems translated here are meant to provide a sense of some of this range and diversity; in doing so they also offer significant portions of three of the important manuscripts of Old English poetry—the Vercelli Book, the Junius Manuscript, and the Exeter Book.

This volume features a careful selection of major works in political and social philosophy from ancient times through to the present. Every reading has been painstakingly annotated, and each figure is given a substantial introduction highlighting his or her major contribution to the tradition. The anthology offers both depth and breadth in its selection of material by central figures, while also representing other currents of political thought. Thirty-two authors are represented, including fourteen from the 20th century. The editors have made every effort to include translations that are both readable and reliable. In order to ensure the highest standards of accuracy and accessibility, the editors have consulted dozens of leading academics during the course of the volume's development (many of whom have contributed introductory material as well as advice). The result is an anthology with unparalleled pedagogical benefits; *The Broadview Anthology of Social and Political Thought* sets the new standard for social and political philosophy instruction.

In all six of its volumes *The Broadview Anthology of British Literature* presents British literature in a truly distinctive light. Fully grounded in sound literary and historical scholarship, the anthology takes a fresh approach to many canonical authors, and includes a wide selection of work by lesser-known writers. The anthology also provides wide-ranging coverage of the worldwide connections of British literature, and it pays attention throughout to issues of race, gender, class, and sexual orientation. It includes comprehensive introductions to each period, providing in each case an overview of the historical and cultural as well as the literary background. It features accessible and engaging headnotes for all authors, extensive explanatory annotations, and an unparalleled number of illustrations and contextual materials. Innovative, authoritative and comprehensive, *The Broadview Anthology of British Literature* has established itself as a leader in the field. The full anthology comprises six bound volumes, together with an extensive website component; the latter has been edited, annotated, and designed according to the same high standards as the bound book component of the anthology, and is accessible by using the passcode obtained with the purchase of one or more of the bound volumes. For the second edition of this volume a number of changes have been made. Elizabeth Gaskell's "Our Society at Cranford" has been added, as has Anthony Trollope's "A Turkish Bath." Charles Dickens is now represented with a number of short selections. The selection of poems by D.G. Rossetti has been expanded considerably (the entire 1870 *House of Life* sequence is included), as has that by Michael Field. A selection of poems by two key figures who also appear in the anthology's twentieth century volume (Thomas Hardy and W.B. Yeats) is also now included. Several of the Contexts sections in the volume have been expanded—notably "The Place of Women in Society," which now includes material concerning the Contagious Diseases Acts) and "Britain, Empire, and a Wider World," which now includes a section on the Great Exhibition of 1851. The volume will also include additional visual material—including four more pages of full color illustrations. Inevitably, some selections have been dropped from the bound book; these will all remain available, however, on the anthology's website component. The most significant change in that direction is Dickens's *A Christmas Carol*. As well as remaining available on the website, that work—like *Hard Times*, *Great Expectations*, and approximately 100 other titles from the Victorian period, is available as a stand-alone volume in the Broadview Editions series, and may be added (at little or no additional cost to the student) in a shrink-wrapped combination package.

All of Gwerful Mechain's known work is included here—as are several poems of uncertain authorship, and a selection of other works that help to fill in the historical and literary context. Each medieval Welsh poem is provided in the original language and in two different translations—a literal translation and a second, freer translation, with rhyme patterns approximating those of the original.

In recent decades, the contested areas of English usage have grown both larger and more numerous. English speakers argue about whether we should say man or humanity, fisher or fisherman; whether we ought to speak of people as being disabled, or challenged, or differently abled; whether it is acceptable to say that's so gay. More generally, we ask, can we use language in ways that avoid giving expression to prejudices embedded within it? Can the words we use help us point a way towards a better world? Can we ask such questions with appropriate seriousness while remaining open-minded—and while retaining our sense of humor? To all these questions this concise and user-friendly guide answers yes, while offering clear-headed discussions of many of the key issues.

An anthology of short stories on the theme of outlaw bodies: how will bodies be controlled in the future? What kinds of bodies, modifications, choices will be repressed (or compulsory)? How does transgressing the norms of body-identity make us who we are? Nine authors explore these themes through speculative stories that touch on gender, sexuality, sexual identity, disability, self-image, prosthetics and robotics.

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This comprehensive volume contains much of the important work in political and social philosophy from ancient times until the end of the nineteenth century. The anthology offers both depth and breadth in its selection of material by central figures, while also representing other currents of political thought. Thucydides, Seneca, and Cicero are included along with Plato and Aristotle; Al-Farabi, Marsilius of Padua, and de Pizan take their place alongside Augustine and Aquinas; Astell and Constant are presented in the company of Locke, Rousseau, and Wollstonecraft. The editors have made every effort to include translations that are both readable and reliable. Every selection has been painstakingly annotated, and each figure is given a substantial introduction highlighting his or her major contribution within the tradition. In order to ensure the highest standards of accuracy and accessibility, the editors have consulted dozens of leading academics during the course of the anthology's development (a number of whom have contributed introductory material as well as advice). The result is an anthology with unparalleled pedagogical benefits, and one that truly breaks new ground.

The first anthology of gay male prose ever published in Canada, acknowledging the dynamic growth of innovative and politically concerned writing from Canada's gay male community. The AIDS crisis and its devastating effects on the gay community have politicized and invigorated gay culture beyond the spectre of sexuality. The gay community has responded to these challenges with rage and defiance. *Queeries* provides eloquent evidence of this rage. Includes works by Jeff Kirby, Stan Persky, David Watmough, and others. Dennis Denisoff is the author of *Dog Years* and *Tender Agencies*.

Edited by a team of four leading philosophers, The Norton Introduction to Philosophy introduces students to contemporary perspectives on major philosophical issues and questions. This text features an impressive array of readings, including 25 specially-commissioned essays by prominent philosophers. A student-friendly presentation, a handy format, and a low price make The Norton Introduction to Philosophy as accessible and affordable as it is up-to-date.

The third Canadian edition of this anthology has been substantially revised and updated for a contemporary audience; a selection of classic essays from earlier eras has been retained, but the emphasis is very much on twenty-first-century expository writing. There is also a focus on issues of great importance in twenty-first-century Canada, such as climate change, the Truth and Reconciliation Commission, the Jian Ghomeshi trial, Facebook, police discrimination, trans rights, and postsecondary education in the humanities. Works of different lengths and levels of difficulty are represented, as are narrative, descriptive and persuasive essays—and, new to this edition, lyric essays. For the new edition there are also considerably more short pieces than ever before; a number of op-ed pieces are included, as are pieces from blogs and from online news sources. The representation of academic writing from several disciplines has been increased—and in some cases the anthology also includes news reports presenting the results of academic research to a general audience. Also new to this edition are essays from a wide range of the most celebrated prose writers of the modern era—from Susan Sontag, Eula Biss, and Michel Foucault to Anne Carson and Ta-Nehisi Coates. The anthology also offers increased diversity of representation—including, for example, a larger proportion of First Nations writers and women writers than previous Canadian editions. Unobtrusive explanatory notes appear at the bottom of the page, and each selection is preceded by a headnote that provides students with information regarding the context in which the piece was written. Each reading is also followed by questions for discussion. A unique feature is the inclusion of a set of additional notes on the anthology's companion website—notes designed to be of particular help to EAL students and/or students who have little familiarity with Canadian culture. The anthology is accompanied by two companion websites. The student website features additional readings and interactive writing exercises (as well as the additional notes). The instructor website provides additional discussion questions and, for a number of the anthology selections, background information that may be of interest.

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Paradise Lost; Book 4 and Book 10 now appear in their entirety. There have been a range of other additions to the website component of this volume of the anthology since the first edition was published—selections from Thomas Campion and Spenser's *The Shepheardes Calender*, for example, are both now included in the website component. So too is Shakespeare's *Twelfth Night*, in a fine edition prepared by David Swain. *Twelfth Night* is one of several works from the anthology that we are also making available in a stand-alone Broadview Anthology of British Literature Edition; those wishing to teach the play will thus have the option of including it in bound book form as part of a specially-priced shrink-wrapped package, together with this volume of the anthology.

*Write Moves* is an invitation for the student to understand and experience creative writing in the larger frame of humanities education. The practical instruction offered comes in the form of “moves” or tactics for the apprentice writer to try. But the title also speaks to a core value of this project: that creative writing exists to move us. The book focuses on concise, human-voiced instruction in poetry, the short story, and the short creative nonfiction essay. Emphasis on short forms allows the beginning student to appreciate lessons in craft without being overwhelmed by lengthy model texts; diverse examples of these genres are offered in the anthology.

The London theatres arguably were the central cultural institutions in England during the Romantic period, and certainly were arenas in which key issues of the time were contested. While existing anthologies of Romantic drama have focused almost exclusively on “closet dramas” rarely performed on stage, *The Broadview Anthology of Romantic Drama* instead provides a broad sampling of works representative of the full range of the drama of the period. It includes the dramatic work of canonical Romantic poets (Samuel Coleridge's *Remorse*, Percy Shelley's *The Cenci*, and Lord Byron's *Sardanapalus*) and important plays by women dramatists (Hannah Cowley's *A Bold Stroke for a Husband*, Elizabeth Inchbald's *Every One Has His Fault*, and Joanna Baillie's *Orra*). It also provides a selection of popular theatrical genres—from melodrama and pantomime to hippodrama and parody—most popular in the period, featuring plays by George Colman the Younger, Thomas John Dibdin, and Matthew Gregory Lewis. In short, this is the most wide-ranging and comprehensive anthology of Romantic drama ever published. The introduction by the editors provides an informative overview of the drama and stage practices of the Romantic Period. The anthology also provides copious supplementary materials, including an Appendix of reviews and contemporary essays on the theater, a Glossary of Actors and Actresses, and a guide to further reading. Each of the ten plays has been fully edited and annotated.

Designed for courses taught at the introductory level in Canadian universities and colleges, this new anthology provides a rich selection of literary texts. In each genre the anthology includes a vibrant mix of classic and contemporary works. Each work is accompanied by an author biography and by explanatory notes, and each genre is prefaced by a substantial introduction. Pedagogically current and uncommon in its breadth of representation, *The Broadview Introduction to Literature* invites students into the world of literary study in a truly distinctive way. The short fiction volume of *The Broadview Introduction to Literature* gathers 39 important short stories from Edgar Allan Poe to Sherman Alexie. Examples of microfiction, illustrated fiction, and formally innovative stories are included along with classics of the genre.

In this Victorian tale, a young woman recuperating at her aunt's house in a Scottish town is spending a good deal of time looking out at the world through an upstairs window. Across the way is a university library; one of its windows holds particular interest—but the things she sees there at one moment are gone the next. Is what she has seen real, or a figment of her adolescent imagination? In addition to an illuminating introduction, this edition includes a variety of background materials that help to set this extraordinary work of fiction in its literary and historical context.

Intended for courses with a major focus on poetry during the Romantic period, this volume includes all the poetry selections from Volume 4 of *The Broadview Anthology of British Literature*, along with a number of works newly edited for this volume. *The Broadview Anthology of Romantic Poetry* maintains the Broadview Anthology of British Literature's characteristic balance of canonical favorites and lesser-known gems, featuring a breadth of poetry from William Blake to Phillis Wheatley, from Ebenezer Elliott to Felicia Hemans. To give a sense of the full sweep of the Romantic period, the anthology incorporates important early figures from William Collins to Phillis Wheatley, as well as works by Victorians—such as Elizabeth Barrett Browning and Alfred, Lord Tennyson—for whom Romanticism was a formative force.

“Contexts” sections provide valuable background on cultural matters such as “The Natural and the Sublime” and “The Abolition of Slavery,” while the companion website offers a wealth of additional resources and primary works. Longer works newly prepared for the bound book include Byron's *Manfred* and *The Giaour*, Keats's *Hyperion*, and substantial selections from Wordsworth's fourteen-book *Prelude*; authors newly added for this volume include Hannah Cowley, Hannah More, Ann Yearsley, Robert Southey, and Thomas Moore.

*Queen Eleanor and Fair Rosamond*—among the most compelling and thought-provoking of Margaret Oliphant's works of short fiction—tells the story of Mr. and Mrs. Lycett-Landon, “two middle-aged people in the fullness of life and prosperity,” and of what becomes of their marriage when Mr. Lycett-Landon becomes uncommunicative while on an extended business trip. In addition to an illuminating introduction, this edition includes a variety of background materials that help to set this extraordinary work in its literary and historical context.

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This brisk retelling of *Le Morte D'Arthur* highlights the narrative drive, humor, and poignancy of Sir Thomas Malory's original while updating his fifteenth-century English and selectively pruning over-elaborate passages that can try the patience of modern readers. The result is an

adaptation that readers can enjoy as a fresh approach to Malory's sprawling masterpiece. The book's most famous episodes--the sword in the stone, the cataclysmic final battle--are all here, while lesser-known key episodes stand forth with new brightness and clarity. The text is accompanied by an up-to-date bibliography, including websites and video resources, and a descriptive index keyed--like the retelling itself--to the book and chapter divisions of William Caxton's first printed edition of 1485.

This selection of 45 stories represents diverse narrative styles and a broad spectrum of human experience. Stories are organized chronologically, annotated, and prefaced by engaging short introductions. The updated fourth edition offers more microfiction, graphic literature, and speculative fiction; authors new to this edition include George Saunders, Leanne Betasamosake Simpson, Kristen Roupenian, Lydia Davis, and Jillian Tamaki.

Among the poets new to this edition are such leading names as Americans Robert Pinsky, Louise Erdrich and Louise Glück; Britons James Fenton and Carol Ann Duffy; and Canadians Anne Carson, Robert Bringhurst, and Christian Bök. A number of names who may be new to many readers of poetry are also included among them: Ohioan Debra Allbery, Vancouverite Elise Partridge, and the Cree poet Connie Fife; as with the first edition, the editors have endeavored to include much that is fresh as well as much that is familiar. There are many additions to the selections from poets who appeared in the first edition including selections from the recent work of Leonard Cohen, Les Murray, and Margaret Atwood. As before, the anthology includes work from English-language poets throughout the world from India, Africa, and the Caribbean as well as from Britain, North America, and Australia. Although the selections from the work of poets of earlier eras are largely unchanged from the first edition, there have been some changes; among poems added for this edition are Milton's *L'Allegro and Il Penseroso*, Bradstreet's "Employment," Dickinson's "I cannot live without You," Frost's "Once by the Pacific," and Auden's "Funeral Blues." As before, the text emphasizes work of the past century; poems from 1900 or later take up more than half of the anthology's pages. In its first edition *The Broadview Anthology of Poetry* included biographical information about the poets at the back of the anthology; for the new edition, biographical material appears in a headnote to each poet. Two other features are also new to this edition: the date of first publication is appended after each poem, and line numbering is used throughout. The numbers have been kept unobtrusive, however; as with the first edition, the designers have endeavored to give a clean look to the pages of the anthology. A substantial section on prosody, figures of speech, and so on is included as an appendix.

Classics of English poetry, alternately describing childhood states of innocence and their inevitable ensnarement in a corrupt and repressive world. Contains the full texts of all the poems in the original 1794 edition of both collections.

An anthology of Great War short stories by British writers, both famous and lesser-known authors, men and women, during the war and after its end. These stories are able to illustrate the impact of the Great War on British society and culture and the many modes in which short fiction contributed to the war's literature. The selection covers different periods: the war years themselves, the famous boom years of the late 1920s to the more recent past in which the First World War has received new cultural interest.

*The Broadview Anthology of Short Fiction - Third Edition* Broadview Press

Set in a primal past, the *Mabinogi* bridges many genres; it is part pre-Christian myth, part fairytale, part guide to how nobles should act, and part dramatization of political and social issues. This edition of what has become a canonical text provides a highly engaging new translation of the work, an informative introduction, and a set of background contextual materials that help place the *Mabinogi* in the context of medieval Welsh history and culture.

*The Broadview Anthology of Sixteenth-Century Poetry and Prose* makes available not only extensive selections from the works of canonical writers, but also substantial extracts from writers who have either been neglected in earlier anthologies or only relatively recently come to the attention of twentieth- and twenty-first-century scholars and teachers. Popular fiction and prose nonfiction are especially well represented, including selections from popular romances, merchant fiction, sensation pamphlets, sermons, and ballads. The texts are extensively annotated, with notes both explaining unfamiliar words and providing cultural and historical contexts.

The third edition of this anthology has been substantially revised and updated for a contemporary American audience; a selection of classic essays from earlier eras has been retained, but the emphasis is very much on twenty-first-century expository writing. Works of different lengths and levels of difficulty are represented, as are narrative, descriptive and persuasive essays—and, new to this edition, lyric essays. For the new edition there are also considerably more short pieces than ever before; a number of op-ed pieces are included, as are pieces from blogs and from online news sources. The representation of academic writing from several disciplines has been increased—and in some cases the anthology also includes news reports presenting the results of academic research to a general audience. Also new to this edition are essays from a wide range of the most celebrated essayists of the modern era—from James Baldwin, Susan Sontag, Joan Didion, and Annie Dillard to Eula Biss and Ta-Nehisi Coates. The anthology remains broad in its thematic coverage, but certain themes receive special emphasis—notably, issues of race, class, and culture in twenty-first century America. For the new edition the headnotes have been expanded, providing students with more information as to the context in which each piece was written. Questions and suggestions for discussion have been moved online to the instructor website.

This selection of thirty-eight stories (from the nineteenth to the twenty-first centuries) illustrates diverse narrative styles, from the austere to the avant-garde, as well as a broad spectrum of human experiences. The collection comprises both recognized classics of the genre and some very interesting, less often anthologized works. Stories are organized chronologically, lightly annotated, and prefaced by engaging short introductions. Also included is a glossary of basic critical terms. The second edition has been updated to include more recent stories, a greater selection of international authors and works in translation, and an illustrated story (Shaun Tan's "Grandpa's Story"). Several luminaries of the genre, including Alice Munro, have multiple stories included in the collection.

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