INTRODUCTION
The Worlds of Short Narratives

THIS BOOK TAKES A NEW APPROACH to the history and circulation of short narratives in a global context by exploring the diverse textual economies in the Americas before 1800. Until recently these early short narratives remained largely obscure and marginalized, and their neglect in critical discussion has been mirrored by their absence from curricula and anthologies.[1] Given this legacy, *Worlding America* seeks not to trace the origin of the American short story, but instead aims to respond to the reevaluation of American literature as a network of transnational literary exchanges. Rather than focusing on the birthplace of the short story and the emergence of an exceptional national print culture, this volume unearths the circulation of prose compositions and textual networks written in various Native and European languages. *Worlding America* provides a basis for studying the constant movements of stories, writers, and themes from the seventeenth into the nineteenth centuries. It thus exceeds notions of origination and sheds new light on the formative period of American literature.

The texts assembled in *Worlding America* reveal a literary market and culture of reprinting that existed side by side and independent of the novel, while providing a new context to existing theories of the later short story.[2] Most scholars agree that the short story evolved out of the Romantic interest in oral storytelling. Critics trace the origin of the short story back to folklore and regard the history of the genre as a development of psychological and descriptive realism that replaces older models of storytelling. Accordingly, Washington

Irving's *The Sketch Book of Geoffrey Crayon, Gent.* (1819–20) marks the starting point of the short story as it combines written and oral discourse with a vivid and realistic portrayal of life, rendered through the perspective of the teller.[3] While the nineteenth-century short story has played a prominent role in American literary history, the tendency to reduce earlier short narratives to forerunners of a nineteenth-century form not only levels the variety of oral and written narratives that existed before this date, but also leads to their dismissal because of a lack of moral and artistic complexity.[4]

Such an assessment overlooks how those works that are now called short stories have been influenced by and existed side by side with narrative traditions that reach back to the Middle Ages. They are products not of a Romantic imagination but of a vibrant print market that valued storytelling as it was revealed in integral pieces of letters, histories, collections, and—later—newspapers and magazines. Irving's experience as a writer depended much on his earlier work in periodicals. Before the American version of *The Sketch Book* was published in seven installments and became a best seller in England and later in North America, Irving edited the *Analectic Magazine* (1813–14) and coauthored essays and tales in *Salmagundi* (1807–9). Though Irving was commonly labeled as a "chronicler of American life," his tales are actually inspired by a variety of European myths, and his later works are set in medieval England and southern Spain. While the term "short story" was first used in America by William Gilmore Simms in 1866, and gained widespread recognition with Brander Matthews's 1885 essay "The Philosophy of the Short Story," it developed from Edgar Allan Poe's 1846 description of the prose tale as a tightly plotted text that evokes a unified effect and can be read in one sitting.[5] However, Poe's definition was only retrospectively adopted as the first and still influential theory of short prose compositions and proclaimed as a typical American genre, invalidating the transatlantic literary influences and exchanges of material that have characterized earlier short forms (cf. Levy 1993, 1–9; Curnutt 1997).

In the seventeenth century, the terms "story" and "tale" existed side by side, and they were used interchangeably in eighteenth-century magazine publications, which also applied a range of other labels, like "novel," "tale," "sketch," and "essay," to all forms of short narrative. Although the label "short narrative" was current neither in magazines nor in colonial writing, it serves as an umbrella term for the texts assembled in this volume. Rather than using periodicals to demonstrate the development of short narration before the advent of the short story, *Worlding America* aims to show the continuous participation

of short narrative prose in networks of storytelling that reach across time to link, for example, Protestant wonder tales with eighteenth-century magazines (see Parts IV and V). Traditional concepts of literary history, such as genre and period, have combined with the retrospective application of aesthetic and critical standards to exclude these mobile and highly popular narratives from the agenda of American literary history and short story theory.[6]

Transatlantic religious, print, and communication networks have become a standard frame of reference to reassess the literary worlds of the early Americas and the postrevolutionary era (Amory and Hall 2007; Gross and Kelley 2010). In the seventeenth century, one encounters "worlds of wonder" (Hall 1990) that reach from Elizabethan England to early eighteenth-century North America, and in which folklore, commercial texts, and Protestant writings mingled on both sides of the Atlantic. The growth of reading publics and their interest in entertaining and edifying literature between 1560 and 1640 contributed to the popularity of "strange newes," under which printers comprised all kinds of disasters, accidents, and bizarre prodigies. Public demand was answered by sermons and collections of wonder tales like those of Increase and Cotton Mather, but also by cheap prints of ballads, pamphlets, and eventually newspapers. Similar to medieval exempla and legends, such publications gave sensational accounts of contemporary events, and drew on classical sources, such as Pliny's *Natural History* (AD 77–79), that had become available during the Renaissance. In England as well as in the Americas, the seventeenth century witnessed the parallel use of sources from radically different times and places, mixing Christian and pagan accounts of supernatural and wonder. Colonial providence tales—which have been associated with the birth of American literature—simply adapt formal conventions and subjects that recur across cultural and temporal boundaries.[7]

Early modern Protestantism derives many of its narrative practices from medieval Catholicism, as their literary interactions in the Atlantic world demonstrate. Apart from having spiritual centers in England and on the Continent, religion is considered "an expanding cultural field" (Round 1999, 6) involved in communication networks that were both transatlantic and colonial. While colonial politics played as large a role in this cultural field as religion did, scholars maintain that the rise of reform movements—quietism, pietism, and evangelicalism—created a religious vernacular in the Atlantic world that actively encouraged people to write and participate in the literary market. These global religious movements resulted in both a manuscript and a print culture that

"displaced most of the traditional hierarchies that writing involved, substituting a geography of dispersed production and distribution for a geography of a cosmopolitan center, and . . . the sociability of like-minded Protestants for the coteries that practiced literary connoisseurship" (Hall 2008, 12). Written to teach religion in a language that was easy to understand, and largely based on personal experience, narratives in collections, sermons, and cheap prints were steady sellers and created an expanding market demand for short tales, such as exemplary life writing (Brown 2006; Imbarrato 2012).

At the same time, diaries, letters, and other handwritten manuscripts circulated, were copied, and again influenced other printed texts to constitute "scribal publication" (Love 1993), a practice used not only by colonial authorities such as John Winthrop and William Bradford, but also by many anonymous commentators who satirized social and political events. Ministers like Cotton Mather engaged in an extensive correspondence with many of the foremost theologians and politicians on both sides of the Atlantic. These textual networks become particularly obvious in collections of providence tales, where Continental and colonial examples are placed side by side. For instance, Increase Mather's *Essay for the Recording of Illustrious Providences* (1684) was based on a manuscript by English minister Matthew Poole and also on James Janeway's *Legacy to His Friends* (1674). Cotton Mather's account of Joseph Beacon's encounter with the ghost of his brother (see Part V) was in turn quoted by William Turner's *Compleat History of the Most Remarkable Providences* (1697), and then crudely investigated by Daniel Defoe (Baine 1962). Moreover, the conventions of Protestant writing were quickly adopted by commercial producers as well. Thus, over time it became impossible to distinguish between the wonder tales produced by religious writers and those written by commercial authors who used similar narrative conventions to instruct and entertain their readerships (Hunter 1990).

The above examples show the ways in which texts traveled and were published, through scribal publication, reprint, or editing in Europe or the Americas, and established a larger circum-Atlantic literary network. All published texts from that period have been subject to a "network of intentions" (Hall 2008, 3) involving intermediaries and cultural brokers like the printers and booksellers who took license to adapt or edit and reprint texts as they saw fit. Next to practical matters such as access to a printer and capital, political constellations and controversies determined which texts were printed or how they were altered—perhaps, for example, by a printer editing out controversial passages (Bryant 2002). Taken all together, these influences and the fluidity of texts make

it impossible to analyze the texts collected in this volume according to categories such as authorship, genre, and period. Instead of reconstructing original texts and their intentions, historians of print culture propose a decentralized concept of authorship, with editors, writers, collectors, readers, and correspondents interacting as nodes of textual transmission. In moving from the work itself to the network in which public and private realms overlap, any attempt to use literary artifacts as building blocks for identity formations becomes obsolete.[8]

Decentralized concepts of authorship also apply to the records of Native American storytelling that have been preserved in the documents of the colonizers and literate Natives through a process of transliteration (see the Penobscot story of "Corn Mother" in Part V). Throughout the Americas, Native peoples developed elaborate traditions of both oral storytelling and writing systems, or what Friedrich Kittler (1990) calls "notation systems." Supporting the notion that narrative is a human universal, practiced in all cultures and times, Roberto Echevarría (1997, 5) states that like the Old Testament and Greek mythology in the Western tradition, Native short narratives revolved around the origins of the world with the intention to perceive and understand their present situation (Brander Rasmussen 2012). While many of these narratives belong to the oral tradition—stories passed from generation to generation—some cultures developed systems for recording information, such as the quipu (see illustration in Part V).[9] The *Popol Vuh*—a mid-sixteenth-century record of Guatemalan K'iche' Maya oral traditions—originated in the efforts of literate Mayas to preserve their culture. In addition, many Native narratives that circulated in the mid-Atlantic colonies and Canada were recorded by missionaries such as the Jesuits and Moravians (Engel 2008). Yet these colonial intermediaries often lacked the language and cultural knowledge to adequately translate Native myths or texts, and their perspective, prejudices, and technical limitations inevitably distorted the outcome as well. The sources in which these native stories could be found differ according to the changing intentions pursued by their publication, ranging from informing a European audience (such as missionary reports and travel accounts) to laying the foundation for a national literature in nineteenth-century Latin America.[10]

In contrast to the network of Protestants on both sides of the Atlantic, the French and Spanish colonies produced different types of texts but used similar strategies of narration. The French possessions in North America were military, missionary, and trading outposts from which Jesuit priests sent frequent reports—compiled in *The Jesuit Relations*—to the church leaders in Paris. After

their conquest, the Spanish erected a number of viceroyalties in their South and Central American colonies in response to the expansive Aztec, Inca, and Maya empires that they encountered. Similar to the French, the Spanish explorers, military commanders, and administrators wrote letters, records, and annual reports to their superiors in which they dramatized their role in the conquest, but they also included a number of narrative episodes (see Part I). Their perspectives were countered, however, by racially mixed historians and writers such as Garcilaso de la Vega, el Inca (1539–1616), who used the conquerors' hegemonic practices of religion and historiography to reassess the Spanish claim of superiority (Bauer and Mazzotti 2009).

In North America, Native tribes were less of a threat to the settlers' expansion as they joined shifting political and trade alliances during the frequent border conflicts between the French and British empires. During the Enlightenment, Native Americans came to represent the perfect harmony between humankind and nature, resulting in an increasing popularity of Native American representations throughout Europe and North America. Stories such as "Azakia: A Canadian Story" (1783; see Part IV) portray wise and deeply moral Native characters, and were translated from French into German and then into English. At the same time, they hint at the plurality of migrant stories that circulated in magazines and whose subtitles indicate the different readerly appropriations of Native Americans. Narratives of bizarre frontier killings and the violent interaction of Natives with white women can equally be found, as exemplified by the story of Hannah Duston, whose legacy was both fortified by local historians, newspapers, poems, and periodicals, and subverted by Nathaniel Hawthorne's scathing revision of Cotton Mather's original text (see Part II). The unabated interest in graphic violence, and sensational descriptions of death, rape, and deformity, are thus also visible in the treatment of the otherwise sentimentalized Native Americans (see Parts I and IV).

In addition to depicting sensationalist themes, early short narratives also engaged with the multiple forms of servitude and the African slave trade practiced in the eighteenth-century Atlantic world. Since the earliest colonial times, millions of Africans were enslaved and brought to the Americas to work on plantations and in households or as indentured servants (see Part III headnote). The atrocities of the Middle Passage as well as the exploitation and cruel treatment by slave owners and traders can be found in narratives such as "Zimeo: A Tale" (1798; see Part III) and many other slave narratives of that time (Carretta 1996; for the topic of white slaves, see Baepler 1999). The Caribbean became a setting

for many of these narratives dealing with themes of exploitation, slave rebellion, and the Maroon communities of fugitive slaves on Jamaica and Haiti (see Part III; Goudie 2006). Simultaneously, the global movement of abolitionism shows how narratives can be used to a political end, as, for example, in Benjamin Rush's pro-Anthony Benezet story, "The Paradise of Negro Slaves," which appeared in his *Essays, Literary, Moral, Philosophical* (1798; see Jackson 2009). As these narratives are accessible via a number of anthologies (Carretta 1996; Krise 1999), *Worlding America* focuses on a few examples from a transatlantic culture of reprint revolving around global ideas of abolitionism and emancipation.

Worlding America seeks to do justice to the multilingual dimension of colonial short narration by highlighting marginalized groups such as the Scotch-Irish and German-speaking immigrants. Unlike the host of French, Spanish, English, and German sources, there is little evidence of narratives written or published during the short-lived Dutch and Swedish colonial undertakings (Schmidt 2001). Yet radical Protestants from those countries immigrated to the mid-Atlantic colonies where German-speaking immigrants founded towns like Germantown or Lancaster that to this day are reminiscent of their influence. Christopher Sauer, a German immigrant whose career as a successful printer and influential public figure has been compared to that of Benjamin Franklin, set up one of the largest printshops in prerevolutionary America. Established in 1738 in Germantown, Pennsylvania, this first German press published almanacs and various papers that focused on local life. Records of this press show how the Pennsylvania Germans, contrary to their image as low farmers and dumb pioneers, were interested in religious and educational matters and produced their own Bible translation, as well as many other types of publications (Wilsdorf 1999; Erben 2012).

As diverse as its readerships were, the eighteenth century also witnessed a rise in public participation in the print market, especially through religious pamphlets and the spread of magazines and newspapers. Beginning with Samuel Keimer's *Pennsylvania Gazette* (1728), which was later published by Benjamin Franklin, newspapers and magazines relied on a network of correspondents for local stories, opinion pieces, letters, poetry, and tales. Many seasoned writers and editors, but also first-time authors, both female and male, filled the pages of the magazines with their own stories or the translations of popular foreign pieces, mostly published anonymously. Similar to the decentralized authorship of seventeenth-century narratives, the exchange, adaptation, and circulation of short prose in the periodicals of the eighteenth and

early nineteenth centuries resemble the fluid and participatory culture of the Internet age.[11] A survey of reprints and adaptations of Defoe's *Robinson Crusoe* (1719), for example, shows that many reprints had either condensed or elaborated the plot, and indicates the currency of subjects such as the international trade, slavery, and piracy (Bannet 2011). The lack of copyright protection also facilitated the colonial reprint of any successful British or European publication. Reprints often appeared in a slightly adapted version, or even as a continuation of the original story (see Part IV). The diverse literary production of the early Atlantic world is therefore best described as a literary commons, a term leaning on the "textual commons" established by David Brewer (2005, 12–14) for the habit of imaginative appropriation and the formation of virtual communities of readers in the Atlantic world.

Another so-far-neglected aspect of eighteenth-century literary production in the Americas is the emergence of a periodical culture and the role of the editor. Current studies shift critical attention to the specific conditions of editing, writing for, and reading periodicals (Lanzendörfer 2013). With their wide circulation, short narratives in magazines and newspapers reached a broad and diverse audience (see Part IV). From the Caribbean *Antigua Gazette* (1755–1815) to the *Quebec Gazette* (1764–98), periodical publications enabled swift reactions to political events. Their circulation was also much wider than the number of subscribers suggests, as many periodicals were shared among friends and neighbors or hung up in public places. While single-essay periodicals like the *Tatler* (1709–11) and *The Spectator* (1711–12) were highly successful in England, the leading periodical format in North America was the miscellany—a magazine characterized by the diversity and brevity of its contents. Contrary to expectations of literary merit and "art for art's sake," periodicals and their short textual commodities became objects of daily use and were highly popular among all classes and readerships.[12]

A Worlding Approach to Literature

As a dialogue between scholarship and the rich archive of storytelling in the Americas before 1800, *Worlding America* combines recent critical trends that reassess American literature in a global context with a new approach that focuses on textual circulation rather than on the emergence of the American short story. Americanists have, in recent years, moved away from the traditional categorization of genre, period, and author; this, in turn, has led to a

shift in the object and method of their inquiry (Rhodes 2012). Current literary histories no longer seek to preserve a canon of texts and authors. Instead of maintaining a U.S.-centric bias, they reconstruct a mixed body of texts and offer diverse interpretive strategies that take "the reader through the matrix of American culture" (Marcus and Sollors 2009, xxv) and raise questions about what constitutes American literature. Critics frequently summarize this shift as a move from a national to a global frame for analysis that corresponds to the present relationship of the United States to the world. While Americanists have traditionally worked with a "limited number of objects that were produced at the intersection of periodization and generic concepts" (Pease 2007, 9), they must now account for the various influences connected with the global movements of capital, people, and culture. To avoid endorsing a national fallacy, critics reconceptualize America from both a transnational and a localized perspective to make visible the global conditions of literary production.

But if we want to study literature in light of a globalized world order, what categories—besides the larger analytic frameworks launched by the transnational turn in current literary and cultural studies—could replace genre, period, and author, all allegedly predicated by the nation? Critics have recently made numerous propositions. Some suggest forms, spaces, and practices (Levander and Levine 2011, 1) as key terms for analysis, whereas others seek to combine space and time to form a geography of American literature. Spatial paradigms claim a specific locality in which global flows and imperial influences become visible. From a comparative point of view, critics set out to link South America with the southern United States, or show the global dimension in the literature of the Pacific Northwest, spanning the United States and Canada (Giles 2011). Frequently, such reterritorializations of American literature complement, and are partially based upon, the notion of "deep time" (Dimock 2001), connecting literary texts from different periods and backgrounds, making them a subset of larger literary arrangements. Others disagree with such a classification of literature's worldedness by pointing out that the global logics of capital and territory shape literary production at the structural level of literature itself, and are used to reorganize the new spatial arrangements in forms of allegorical local and world histories.[13] In one way or another, all of these approaches seek to emphasize the similarities and cultural connecting points in literature that transcend historical periods and national borders and claim that both have outlived their usefulness as critical terms.[14] In their variety, post-national and transnational methodologies have often been associated with comparative

literature. As such, however, they frequently result in two-way comparisons that continue to center in the United States. Other critics, in contrast, rather than regarding comparative literature as an approach of its own, consider it only one among many methods of practicing transnational American studies.

In addition to transnational reassessments of the literary history, the concept of worlding has been recently introduced by a number of scholars. The term "worlding," coined in 1927 by the German philosopher Martin Heidegger (2010), has been expanded into a critical paradigm for studying American literature in relation to a larger horizon of cultural influences and networks of publication. Engaging with ontology—the branch of philosophy that considers the nature of being and what makes human existence and reality—Heidegger states that worlding is a basic process that allows humans to make meaning of their surroundings. Instead of pure sense impressions, human beings receive meaning by engaging with the objects surrounding them in an ongoing process. This processual quality also distinguishes worlding from the static construct of world literature that frequently insulates its object of study from the world.[15] In American literary studies, the notion of world*ing* has been recently introduced as a multilayered and dynamic process of analysis for a "text-network model" (Gillman and Gruesz 2011, 232). This model is based on iteration rather than origination and examines the pluridirectional flow of texts across different languages, cultures, and nations.[16] At the same time, in regard to its critical practice, worlding remains an open activity of constant reinterpretation whenever different texts are examined together. As such, any study or collection of texts can only highlight a finite number of the networks that are potentially even more complex and layered in each cultural and historical situation (Levander 2013, 7).

Worlding America argues that "American" literature is not only a product of the global flow of literary objects, but also a local node from which connections and transformations can be reconstructed. By using a worlding approach, this volume aims to reconstruct literary histories of transmission and circulation in the Americas that have so far received little critical attention and have been disregarded as not fitting modern criteria of aesthetic value or the concept of originality. Two types of text are constituent for *Worlding America*: short narratives that deal with the exchange of ideas, people, and goods across temporal and spatial boundaries, and those that are subject to constant movements and shifting meanings. Early America's manuscript and print cultures provide material contexts in which texts are not fixed but are being freely translated, copied, and adapted. These "worlding" processes result in a new understanding of

the literary text not so much as a work that can be ascribed to a particular author, place, and time of publication, but rather as a network of multiple intentions, writing practices, and print traditions that stretch across time and space.

To put theory into practice, *Worlding America* reconsiders the short narrative as a vehicle for expanding literary history with its focus on the predominance of specific genres (frequently the novel), national origins, and periods. By avoiding critical notions of generic development that trace the origin of the short story to the Romantic period or to a specific national history, *Worlding America* seeks to reassess early short narrations within the framework of the early modern literary production and reception. Instead of concentrating, as many anthologies still do, on the New England heritage or the cultural hegemony of British America, *Worlding America* builds on recent anthologies that extend their collections to Native, French, English, German, and Spanish sources that illustrate how the Americas were perceived and reflected upon in diverse forms of short narratives.[17] Without reflecting present-day aesthetic notions or a teleological trajectory of genre history that assumes all earlier narratives are precursors of the "American" short story, *Worlding America* presents short narratives embedded within a wider network of reprints, multiple authorships, and changing literary productions. By applying thematic clustering rather than chronological order, this volume reflects recent findings on how American literature evolves in the context of circum-Atlantic cultural relations and influences that can, in turn, be studied in the form and content of the volume's selected narratives.

Subjects and Forms in Worlding America

The five parts of this volume identify key themes and agents in the literary networks of the early modern Atlantic world. Yet the selected texts can only exemplify the transnational scope of this network through their subjects, publication history, and the figures involved in their production and dissemination, as it is impossible to do justice to the variety of short narration throughout the geographical and temporal expanse tackled in this volume. *Worlding America* defines a short narrative as a brief, self-contained series of events that can be published individually or within a larger text or collection. As is the case with existing short story definitions, brevity remains relative rather than absolute, and the above criteria have been adapted to cover the different types of embedded short narration—in diaries and letters, for example—to demonstrate its

various forms and purposes rather than a stringent generic development. The volume's arrangement of short narratives and their publication histories also reveal various connecting points between American and European narratives and between different moments of time that would have otherwise remained invisible—pairing narratives that demonstrate the scope of specific issues or themes. By including regions outside of the national trajectories of American literary history, *Worlding America* provides an opportunity for readers to explore larger publics by highlighting the overlapping literary productions in the pre- and postrevolutionary Americas.

Part I, "Life Writing," assembles personal records of those who have traveled to and lived in the Americas. These documents illustrate the experience of various groups of travelers: French missionaries, English- and German-speaking settlers, Spanish adventurers, and two convicts—one Irish and one African American. This section also contains three narratives from private correspondence that participate to various degrees in the process of scribal publication and deal with experiences of transatlantic or American sea travel. While Edward Taylor's and Christopher Sauer's accounts deal with the difficulties and pleasures of sea travel, the story of Anthony Thacher's shipwreck was transformed into a harrowing account in the collection titled *An Essay for the Recording of Illustrious Providences* (1684), and was edited by Increase Mather in the tradition of the "books of Wonder" he encountered in the England of the 1680s during the "height of the Wonders craze" (Hunter 1990, 215).

In the transatlantic exchange of cultures, storytelling becomes a means of expression for previously marginalized groups as they supersede local distinctions of gender and class. Accordingly, *Worlding America* highlights female authors, African American narratives, stories by Irish and German immigrants, and the oral tales of Native Americans that are taken up by American writers as indictments of their own colonial practices. Part II, "Female Agency," shows how women negotiate and assert their position, both as writers and as protagonists of the narratives themselves. Ann Eliza Bleecker and her daughter Margaretta, as well as the unknown author using the female pseudonym "Sabina" in the *Massachusetts Magazine* (Part IV), were important and respected contributors to a variety of periodicals. Active and assertive female figures were already included in many seventeenth-century captivity narratives, and Cotton Mather's 1697 version of Hannah Duston's violent escape has since inspired many literary treatments, such as "The Duston Family" (1836), which is attributed to Hawthorne.

Part III, "The Circum-Atlantic World," contributes to the expansion of "worldedness" in the Americas with narratives such as "Zimeo: A Tale" (1789) and Freneau's "Inexorable Captain" (1788). Both stories are set in the West Indies and explore the hardships and moral questions surrounding the Atlantic economy and the slave trade. Freneau's short narrative is probably one of the first to address the relationship between profit and social agency in a capitalist trade system. Slaves enter this economic system through the Middle Passage, and "Zimeo" presents two alternatives to exploitation embodied by a benevolent plantation owner, or a slave rebellion and the subsequent erection of a Maroon community of escaped slaves. "Zimeo" also exemplifies the use of translation in a creation of a transnational abolitionist public as eighteenth-century magazines took over and then recirculated the story from the French Marquis de Saint-Lambert's *Les Saisons* (1769). Both stories exemplify how narratives were augmented by sensational, political, and historical elements, and how the worldliness of the periodical evolves from re-editing, translating, and copying texts from different linguistic, cultural, and geographical backgrounds.

Similarly, migrant fictions such as "Azakia: A Canadian Story" (1783) and "The Child of Snow" (1792), which are included in Part IV, "Cultures of Print," can either depict the cultural encounter between French settlers and Native American tribes in Canada or be read as timeless stories of unfaithfulness and revenge. "The Child of Snow," a German fairy tale, and "Azakia," an eighteenth-century French story, passed through various stages of translation and adaptation before being printed in North American magazines. Other stories have been originally published in German: "The Ghost of Falkner Swamp," which first appeared in a German pietist magazine and as part of Sauer's 1744 collection *Of Sundry Old and New Tales of Appearances of Ghosts and Glimpses of the Souls' Condition after Death as it Happened in Oly*, and Marie Le Roy and Barbara Leininger's captivity narrative (1759). Together with the English narratives of Part V, "Ghost Stories," such as Cotton Mather's "A Narrative of an Apparition" (1692) and "A Notable Deliverance from Captivity" (1697), they offer different perspectives on themes like captivity, ghosts and apparitions, and Orientalism. In the multilingual context of the Americas, any retrospective categorization or generic systematization disregards the semantic variety and playfulness as well as the geographical and temporal boundlessness of short narratives; for instance, stories of ghosts and apparitions have proven one of the most diverse and vibrant genres in world literature.

Each part of *Worlding America* is divided into units of interrelated narratives of different times and backgrounds. With their introduction to the themes and backgrounds of the narratives, headnotes serve as a reference guide for a close reading of each story in the context of its publication history, modes of production and consumption, and relevant cultural backgrounds. To demonstrate participation in a literary network and a culture of reprinting, the headnotes also establish cross-references to other parts of this volume. As the selections can act only as a starting point to study individual themes, types of narratives, and publications, the further reading suggestions provide additional narratives that can be read in combination with those published in the volume. A detailed publication history contains all available versions of a narrative, as well as possible foreign language sources, to demonstrate their transmission across countries and over time. This anthology invites readers to explore a story alongside other stories found via the bibliography at the end of each headnote, or by following, for example, the development of Native American or African American storytelling across the various parts and time periods covered in this volume. *Worlding America* ultimately encourages readers to explore stories in ways that re-create modes of world-making grounded in cross-cultural and cross-temporal texts in motion.

Notes

1. Some scholars (see Voss 1973) acknowledge the variety of literary production in the seventeenth and eighteenth centuries. Yet the assumed lack of literary merit, or what O'Brien ([1931] 1969, 20) disparagingly calls the "primitive formlessness" of early short narratives, has prevented any attempt to examine more seriously the widespread use of short narratives in the context of America's colonial literature (cf. Current-García 1985, 14). Weber (1987, ix) sums up the underlying assumptions of normative and retrospective short story definitions and their effects: "Their [Matthew's and Pattee's] thesis that the short story constitutes a particular genre with its own specific qualities, essentially different from the novel, and that it is a peculiarly American accomplishment, became a critical norm for them. It may have been valid for their own period, but they also projected it back onto earlier times. The result was that many forms of short story writing that had emerged during the 18th and early 19th centuries did not fulfill their criteria and were ignored" (cf. Matthews [1885] 1994; Pattee [1924] 1966). For a first comprehensive overview and categorization of early short narratives, see Pitcher (2000, 1); for reevaluations of early forms of storytelling, see Nagel (2008, 11–19); Hochbruck, Erdogan, and Fidler (2008); and Scheiding and Seidl (2011).

2. See, for example, Gardner (2012), who qualifies the rise of the novel by looking at magazine literature, and McGill (2003, 5), who regards the use of reprints as vital for the

reconstruction of a historical "culture and its audiences." For the transmission of short narratives in early American magazines, see Scheiding (2012).

3. See the surveys by Werlock (2000), May (2002), Scofield (2006), March-Russell (2009), and Bendixen and Nagel (2010). According to Pitcher (2000, 1:1), short magazine fiction saw the "gradual coming together" of elements from different oral genres that form the modern short story.

4. Many of the currently available anthologies evaluate eighteenth- and nineteenth-century short narratives from an essentialist point of view that relates the later short story to notions of origin, fictionality, and literary quality. Literary histories and anthologies frequently begin their chronology with one of Irving's tales as the first short story; see Boddy (2011).

5. Poe's (1846) definition of the short "prose composition" (164) as a text that can be perused "in one sitting" (163) and uses a tight structure, multiple levels of meanings, and effective language to achieve a "unity of impression" (163) upon the reader has become a critical commonplace and can be found even in the most recent surveys of the genre (cf. Basseler 2011, 44). Its usefulness for defining the short story has nevertheless been questioned, as its criteria are difficult to quantify, such as brevity or the unity of effect, and generally distinguish short stories from longer prose forms like the novel (Bonheim 1982; Lohafer and Clarey 1989).

6. Among those tales that fail to conform to modern aesthetic standards are popular tales of the supernatural, graphic violence, sexual deviancy, and moral depravity that can be found in narratives in eighteenth- and nineteenth-century magazines and newspapers (Scheiding, forthcoming). For a survey of sensationalist literature in early American magazines, see Pitcher and Hartigan (2000).

7. James Hartman (1999) develops a history of American literature out of wonder and providential tales, under which he also subsumes captivity and apparition tales, based on the importance of religious literature for the origins of the English novel (see McKeon 1987). Dorothy Baker (2007, 8–9, 38–39) establishes a continuation of supernatural themes and forms from the providence tale of Cotton Mather's works to the fiction of Melville, Hawthorne, and Poe.

8. The vibrant scholarly field of eighteenth- and nineteenth-century print culture and the reassessment of literary production, genres of print, and reading audiences have exchanged notions of author and origination for circulatory patterns of textual commodities and the denaturalization of authorship over the emergence of a specific genre (frequently the novel) or a literary movement. For theoretical implications of "cultures of circulation," see Lee and LiPuma (2002) and Edwards (2011). For changing attitudes toward early American literary history in terms of what Bourdieu (1993) calls the "field of cultural production," see Loughran (2007), Jackson (2008), Dowling (2011), and Weyler (2013).

9. The quipu consists of a system of strings and knots used by the Incas to record and communicate data; it contains both numerical and other information in a writing system that has not yet been fully decoded. As Lindstrom (2004) presumes, the quipu could potentially also entail "folktales and poetry" as a cultural memory in narrative form. For the shift from oral traditions to Native literacies, see Bross and Wyss (2008).

10. Following independence, Latin American nations aimed at forging a literary tradition of their own, leading to an adaptation of the *costumbrista* movement, which rediscovers folk and indigenous ways of life and evokes a "usable" and mythic past in collections of short narratives and magazines, such as Ricardo Palma's *Peruvian Traditions* (1872–1910; see Echevarría 1997, 11–15).

11. For current reevaluations of American and British magazine culture, see Kamrath and Harris (2005, 221–364) and Powell (2011, 241).

12. Recent studies (see Fergus 2006) on readership in eighteenth-century England reveal that readers were more interested in short tales, fragments, and essays than in the novels that define the period from a modern critical perspective. This distortion is partly the result of the ephemeral nature and lower cost of pamphlets, periodicals, and chapbooks, only a fraction of which have survived. The predominance of the novel has far-reaching implications for the study of narrative in its variety and productivity. Altman (2008, 4) concludes that "romance, epic, pastoral, sacred history, the *fabliau* and other comic tales—all of these were effectively written out of the definition of narrative by developments associated with the rise of novel." For a recent attempt to reconstruct the "rise of the American novel," see Gura (2013).

13. Rather than part of a world system or a global comparative approach, Hayot (2012, 49) regards worldedness as an "aesthetic effect," namely the "world-oriented force of any given work of art." Approaching narratives as literary objects shaped by multiple intentions and mediators, *Worlding America* uses worldedness to describe their reference to the actual world of the Americas. The sections in this volume consider how the various functions of narrative relate to it, as ways to explore localities, meet popular demand for information and entertainment, or defy marginalization and participate in the discussion of social and political questions. The concept of worlding captures the processes of cultural exchange, whereas worldedness refers to the relationship between the texts and the actual world of the Americas and the ways in which the social finds symbolic expression within formal and aesthetic patterns of short narrations; for recent hemispheric, transnational, and global theories and methodologies in early American literature, see the special section "Theories and Methodologies" in *PMLA* (2013).

14. Giles (2011) links the uncertainty of geographical boundaries and the mingling of ethnicities in seventeenth- through early nineteenth-century America to the ongoing cultural, economic, and political globalization starting late in the twentieth century. For a critical evaluation of the concept of global literature, see Prendergast (2001) and White (2008).

15. Gillman and Gruesz (2011, 230) go beyond the transnational turn and argue for a "worlded analysis" that implies three scales: time, space, and language. In practice, many of the approaches to world literature studies have focused on a specific genre, primarily the novel, and tried to demonstrate its development empirically (see Moretti 2005). With its focus on genre and binary comparisons, comparative literature, however, does not account for literary networks of production and consumption (see Flint 2011); for authorial economies, see Jackson (2008), and for "literary capitalism," see Cohen (2012).

16. As a critical concept, worlding implies the world as the horizon for analyzing literary production and circulation, foregrounding the material conditions and the cultures of circulation in which constant movements of textual commodities take place, making the nation only "one point on the spatial scale . . . along with region, hemisphere, climactic zone, trade zone, and so on" (Gillman and Gruesz 2011, 229; Lee and LiPuma 2002). A worlding approach draws upon multiple circles—geographical, temporal, and linguistic—while constantly shifting its centers. As a result, the United States would lose the "conceptual power that comes with being the center from which a comparison is made" (Gillman and Gruesz 2011, 230). Medovoi (2011, 657) investigates literature that is "*about* US power" and reads it as "politico-libidinal forms of allegory" that represent "unequal exchanges around the globe." For Medovoi, "worlding" is not a mapping device or concord fiction—i.e., ordinary views—of global developments, but literature itself is a "textually complex symptom of a world-system in transition" (657).

17. In the field of early American literature, recent anthologies go beyond an Anglocentric collection of texts by stressing the multilingual dimension of literary production in the colonial Americas, assigning only a minor role to the transatlantic workings of reprint and storytelling; see especially Mulford (2002), Bauer (2009), and Moore, Brooks, and Wigginton (2012).