

Survey of Anglophone Literatures (Focus America)

Writing America –

American Literature from the Colonial Era to Postmodernism

University of Graz, winter term 2022

Lecturer: Univ.-Prof. Dr. Stefan L. Brandt

Course description: The course is conceptualized as an introductory lecture series to American literature from the Early Republic to the Postmodern Era. Hector de Crèvecoeur's famous question "What then is the American, this new man?" (asked in his *Letters from an American Farmer* from 1782) has since led to a number of literary discourses either manifesting or challenging the idea of 'American Exceptionalism.' Among others, we will discuss texts by Susanna Rowson, Charles Brockden Brown, James Fenimore Cooper, Ralph Waldo Emerson, Edgar Allan Poe, Walt Whitman, Mark Twain, Charlotte Perkins Gilman, Stephen Crane, Ernest Hemingway, Saul Bellow, John Barth, and Jonathan Safran Foer.

Selected Bibliography

A. PRIMARY TEXTS

The following two anthologies are often used as text books at U.S. American universities:

1) Nina Baym, general editor. *The Norton Anthology of American Literature*. Seventh Edition, Vols. A,B,C,D,E. New York: Norton, 2007. <http://www.wwnorton.com/college/english/naal7/> This anthology offers comprehensive introductions especially to 'canonized' texts and authors.

2) Paul Lauter, general editor. *The Heath Anthology of American Literature*. Sixth Edition, Vols. A,B,C,D,E. New York: Wadsworth Publishing/Cengage Learning, 2009/2010. <http://www.cengage.com/search/market.do?N=16> This anthology offers a selection of influential texts, including 'ethnic' and recently rediscovered writings.

You may also consult the following general collections of key texts:

Anthology of American Literature. Ed. by George McMichael, et al.: Upper Saddle River, N.J.: Prentice Hall, 2000.

The Harper American Literature. Ed. by Donald McQuade et al. 2nd ed. New York: Harper, 1994.

Historical Outline of Important Literary Texts

I. Early American and Colonial Literature (1490s – 1780s)

Anne Bradstreet, *The Tenth Muse Lately Sprung Up in America* (1650); “The Author to Her Book” (1647/50).

Christopher Columbus, “The First Voyage” (1492) (written by Bartolomé de Las Casas); “Letters on the First Voyage” (1493); “The Second Voyage” (1493) (written by Michele de Cuneo); “Letter of Dr. Chanca on the Second Voyage” (1493-96); “The Third Voyage: The Terrestrial Paradise” (1498); “Letter to Queen of Spain” (1503); “Account by Diego Mendez of Certain incidents on Christopher Columbus’s Last Voyage” (1502-04).

John Cotton, “God’s Promise to His Plantation” (1630).

Jean de Crèvecœur, *Letters from an American Farmer* (1782).

Jonathan Edwards, “Sinners in the Hands of an Angry God” (1741).

Thomas Jefferson, “The Declaration of Independence” (1776).

The U.S. Constitution (1787).

Cotton Mather, *The Wonders of the Invisible World* (1693); *Magnalia Christi Americana* (1703).

Mary Rowlandson, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (1682).

John Smith, *The Generall Historie of Virginia, New-England, and the Summer Isles* (1624).

Michael Wigglesworth, “God’s Controversy with New England” (1662/1871); *The Day of Doom* (1662).

John Winthrop, “A Model of Christian Charity” (1630)

II. Literature of the early U.S. Republic (1780s – 1850s)

Anonymous, “Alphabet” (1775/76).

Henry Brackenridge, *Modern Chivalry* (1792-1815).

William Hill Brown, *The Power of Sympathy, or, the Triumph of Nature Founded in Truth* (1789).

Maria S. Cummins, *The Lamplighter* (1854).

Hannah Foster, *The Coquette* (1797).

Philip Frenau, “A Political Litany” (1775).

Thomas Paine, *Common Sense* (1776).

Susanna Rowson, *Charlotte Temple, A Tale of Truth* (1791/94); *Slaves in Algiers, or a Struggle for Freedom* (1794).

Harriet Beecher Stowe, *Uncle Tom’s Cabin* (1852).

Royall Tyler, *The Contrast* (1787); *The Algerine Captive* (1797).

Susan Warner, *The Wide, Wide World* (1850).

III. The Age of Gothic (1790s – 1860s)

Charles Brockden Brown, *Wieland: or, The Transformation: An American Tale* (1798); *Alcuin* (1798); *Edgar Huntly, or, Memoirs of a Sleepwalker* (1799); *Arthur Mervyn, or, Memoirs of the Year 1793* (1799/1800).

James Fenimore Cooper, *Precaution* (1820); *The Spy* (1821); *The Pioneers* (1823); *The Last of the Mohicans* (1826); *The Prairie* (1827); *The Pathfinder* (1840); *The Deerslayer* (1841).

Emily Dickinson, “Much Madness Is Divinest Sense” (1862/1955); “There’s a certain slant of light” (1890); “I heard a fly buzz when I died” (1896).

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, Or Gustavus Vassa, The African* (1789).

Washington Irving, "Rip van Winkle" (1819); "The Legend of Sleepy Hollow" (1819); "The Adventure of the German Student" (1824).

Gothic Fiction in the 20th Century:

Shirley Jackson, "The Lottery" (1948); *The Haunting of Hill House* (1959).
Stephen King, *Carrie* (1974); *The Stand* (1978); *Christine* (1983); *It* (1986); *Misery* (1987); *The Green Mile* (1996); *Revival* (2010); *11/22/63* (2011).
H. P. Lovecraft, "Call of Cthulu" (1928); "At the Mountains of Madness" (1931).

IV. Dark Romanticism (1830s - 1850s)

Nathaniel Hawthorne, *Fanshawe* (1828); "Young Goodman Brown" (1835); *Twice-Told Tales* (1837); "The Birthmark" (1843); "Rappaccini's Daughter" (1844); "Ethan Brand" (1850); *The Scarlet Letter* (1850); *The House of Seven Gables* (1851); *The Blithedale Romance* (1852); *The Marble Faun* (1860).

Herman Melville, *Typee* (1846); *Mardi* (1849); *Moby-Dick, or, The Whale* (1851); "Bartleby, the Scrivener: A Story of Wall-Street" (1853/56); *Benito Cereno* (1855); *The Confidence-Man: His Masquerade* (1857).

Edgar Allan Poe, "Spirits of the Dead" (1827/29); *The Narrative of Arthur Gordon Pym* (1838); "The Fall of the House of Usher" (1839); "The Man of the Crowd" (1840); "The Murders in the Rue Morgue" (1841); "The Black Cat" (1843); "The Tell-Tale Heart" (1843); "The Balloon Hoax" (1884); "The Purloined Letter" (1844); "The Raven" (1845); *Eureka* (1848).

V. Light Romanticism (1830s - 1850s)

Ralph Waldo Emerson, "Nature" (1836); "The American Scholar" (1837) (speech); "Self-Reliance" (1841).

Margaret Fuller, *Woman in the Nineteenth Century* (1845).

Nathaniel Hawthorne, *The Blithedale Romance* (1851).

Henry Wadsworth Longfellow, *Evangeline; A Tale of Acadie* (1847); "Paul Revere's Ride" (1861).

Henry David Thoreau, *Walden, or Life in the Woods* (1854).

Walt Whitman, *Leaves of Grass* (1855-1892): "Song of Myself" (1855); "I Sing the Body Electric" (1855); "Mannahatta" (1860); "I Hear America Singing" (1860); "To A Locomotive in Winter" (1881); *Life and Adventures of Jack Engle* (1852); "Manly Health and Training" (1858) (essay); *Democratic Vistas* (1871).

VI. American Realism I (1865 - 1900s)

George Washington Cable, *Old Creole Days* (1879).

Willa Cather, "Paul's Case" (1905); *O Pioneers* (1913); *My Ántonia* (1918); *Death Comes for the Archbishop* (1927).

Joel Chandler Harris, *Uncle Remus, His Songs and His Sayings: The Folk-Lore of the Old Plantation* (1881); "Tar-Baby" (1881).

Bret Harte, "The Luck of Roaring Camp" (1868); "The Outcasts of Poker Flat" (1869).

Sarah Orne Jewett, *A Country Doctor* (1884); "A White Heron" (1886); *The Country of the Pointed Firs* (1896);

Mark Twain, "The Celebrated Jumping Frog of Calaveras County" (1865); "Cannibalism in the Cars" (1868); *The Innocents Abroad* (1869); *Roughing It* (1872); *The Gilded Age: A Tale of Today* (1873); *The Adventures of Tom Sawyer* (1876); *A Tramp Abroad* (1880); "The Awful

German Language" (1880); *Life on the Mississippi* (1883); *Adventures of Huckleberry Finn* (1885); *Puddn'head Wilson* (1894); "The Man that Corrupted Hadleyburg" (1899).

VII. American Realism II (1870s – 1900s)

William Dean Howells, *A Modern Instance* (1882); *The Rise of Silas Lapham* (1885); *A Hazard of New Fortunes* (1890); *An Imperative Duty* (1891); *Criticism and Fiction* (1891) (essay collection); *A Traveler from Altruria* (1892); *My Mark Twain* (1910) (non-fiction); Henry James, *The American* (1877); *Daisy Miller* (1878); *The Portrait of a Lady* (1881); *The Princess Casamassima* (1886); *The Bostonians* (1886); *The Turn of the Screw* (1898); *What Maisie Knew* (1897); *The Ambassadors* (1903); Edith Wharton, *The House of Mirth* (1905); *Ethan Frome* (1911); *The Custom of the Country* (1913); *The Age of Innocence* (1920); *Old New York* (1924); *Roman Fever, and Other Stories* (1964).

VIII. American Naturalism (1890 – 1920s)

Mary Antin, *The Promised Land* (1912).
Edward Bellamy, *Looking Backward* (1888).
Edgar Rice Burroughs, *Tarzan of the Apes* (1914).
Abraham Cahan, *Yekl: A Tale of the New York Ghetto* (1896); "A Ghetto Wedding" (1898); *The Rise of David Levinsky* (1917).
Stephen Crane, *Maggie, A Girl of the Streets* (1893); *The Red Badge of Courage* (1895); "The Open Boat" (1897).
Thomas Dixon, Jr., *The Clansman: An Historical Romance of the Ku Klux Klan* (1905).
Theodore Dreiser, *Sister Carrie* (1900); *The Titan* (1914); *The "Genius"* (1915); *Hey Rub-A-Dub-Dub: A Book of the Mystery and Wonder and Terror of Life* (1920) (essays); *An American Tragedy* (1925).
Zane Grey, *Riders of the Purple Sage* (1912).
Jack London, *The Call of the Wild* (1903); *The Sea-Wolf* (1904); *The Iron Heel* (1908); "To Build a Fire" (1908); *Martin Eden* (1909); *The Abysmal Brute* (1913).
Charles Major, *When Knighthood Was in Flower* (1898).
Frank Norris, *Moran of the Lady Letty* (1898); *McTeague* (1899); *A Man's Woman* (1900); *The Octopus: A Story of California* (1901); *Vandover and the Brute* (1914).
Jacob Riis, *How the Other Half Lives* (1890).
Upton Sinclair, *The Jungle* (1906).
Lincoln Steffens, *The Shame of the Cities* (1904) (article collection).
Owen Wister, *Red Men and White* (1895); *Lin McLean* (1897); *The Virginian: A Horseman of the Plains* (1902).
Harold Bell Wright, *When a Man's a Man* (1916).
Anzia Yezierska, "Children of Loneliness" (1923); *Bread Givers* (1925).

IX. Feminist and Emancipatory Literature (1770s – 1890s)

William Apess, *A Son of the Forest by William Apess, a Pequot* (1829) (autobiography); "An Indian's Looking Glass for the White Man" (1833).
W.E.B. Du Bois, *The Souls of Black Folk: Essays and Sketches* (1903).
Charles Brockden Brown, *Alcuin: A Dialogue* (1798).
William Wells Brown, *Clotel, or, the President's Daughter* (1853).

Charles W. Chesnutt, "What is a White Man?" (1889) (essay); *The Conjure Woman* (1899); "The Passing of Grandison" (1899); *The House Behind the Cedars* (1900); *The Marrow of Tradition* (1901).

Lydia Maria Child, *Hobomok* (1824).

Kate Chopin, "Désirée's Baby" (1893); "The Story of an Hour" (1894); "The Storm" (1898), *The Awakening* (1899).

Frederick Douglass, *Narrative of the Life of Frederick Douglass* (1845).

Paul Laurence Dunbar, *Lyrics of Lowly Life* (1896/97); *The Fanatics* (1901); *The Heart of Happy Hollow* (1902): "The Lynching of Jube Benson"; *The Sport of the Gods* (1902)

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, Written by Himself* (1789).

Betty Friedan, *The Feminine Mystique* (1963) (sociological study)

Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892); *Women and Economics* (1898) (sociological study); *Herland* (1915).

Ellen Glasgow, *The Deliverance* (1904).

Pauline E. Hopkins, *Contending Forces* (1900).

Julia Ward Howe, "Battle Hymn of the Republic" (1861/62); *The Hermaphrodite* (1846/47).

Langston Hughes, "I, Too, Sing America" (1924).

Zora Neale Hurston, *Mules and Men* (1935); *Their Eyes Were Watching God* (1937); *Dust Tracks on a Road* (1942) (autobiography).

Harriet Jacobs, *Incidents in the Life of a Slave Girl, written by herself* (1861).

James Weldon Johnson, *The Autobiography of an Ex-Colored Man* (1912).

Grace King, *New Orleans: The Place and the People* (1895).

Nella Larsen, *Quicksand* (1928); *Passing* (1929).

Alain Locke, "The New Negro" (1925).

Samson Occom, "A Sermon Preached at the Execution of Moses Paul" (1772).

Catharine Maria Sedgwick, *Hope Leslie* (1827).

E.D.E.N. Southworth, *The Hidden Hand (or, Capitola the Madcap)* (1859).

Tabitha Tenney, *Female Quixotism* (1801).

Lucy Terry, "Bars Fight" (1746).

Carl van Vechten, *Nigger Heaven* (1926).

Booker T. Washington, *Up from Slavery* (1901).

Phillis Wheatley, *Poems on Various Subjects, Religious and Moral* (1773): "Of Being Brought from Africa to America"; "To His Excellency George Washington" (1775/76).

X. American Modernism (1920 - 1940s)

T.S. Eliot, *The Waste Land* (1922): "The Burial of the Dead";

William Faulkner, *The Sound and the Fury* (1929); "A Rose For Emily" (1930); *As I Lay Dying* (1930); *Light in August* (1932); *Absalom, Absalom!* (1936); *Go Down, Moses* (1942).

F. Scott Fitzgerald, *This Side of Paradise* (1920); *The Beautiful and the Damned* (1922); *The Great Gatsby* (1925); *The Sad Young Men* (1926); *Tender is the Night* (1934).

Ernest Hemingway, "Cat in the Rain" (1924); "Big Two-Hearted River" (1925); *The Sun Also Rises* (1926); "Hills Like White Elephants" (1927); "Indian Camp" (1925); "Big Two-Hearted River" (1925); *In Our Time* (1925); "The Killers" (1927); *A Farewell to Arms* (1929); *Death in the Afternoon* (1932) (non-fiction); *Green Hills of Africa* (1935) (non-fiction); "The Short, Happy Life of Francis Macomber" (1936); *The Snows of Kilimanjaro* (1936); *The Fifth Column* (1938); *For Whom the Bell Tolls* (1940); *The Old Man and the Sea* (1952); *Garden of Eden* (written 1946-1961); *A Moveable Feast* (published posthumously 1964) (autobiography).

Zora Neale Hurston, *Their Eyes Were Watching God* (1937).
Eugene O'Neill, *The Emperor Jones* (1920).
Gertrude Stein, *The Making of Americans* (1911/1925); "Sacred Emily" (1913); *Tender Buttons* (1914); *The Autobiography of Alice B. Toklas* (1933);
John Steinbeck, *Tortilla Flat* (1935); *Of Mice and Men* (1937); *The Grapes of Wrath* (1939); *The Moon is down* (1942); *The Log from the Sea of Cortez* (1951); *East of Eden* (1952); *Travels with Charley* (1962).
Thornton Wilder, *Our Town* (1938).

XI. Postwar Literature (1940 – 1960s)

Edward Albee, *The Zoo Story* (1958); *Who's Afraid of Virginia Woolf?* (1962).
Maya Angelou, *I Know Why the Caged Bird Sings* (1969).
James Baldwin, *Go Tell It on the Mountain* (1953); *Notes of a Native Son* (1955) (essay collection); *Giovanni's Room* (1956); "Going to Meet the Man" (1965).
Amiri Baraka, *Dutchman* (1964).
William S. Burroughs, *Naked Lunch* (1959).
Saul Bellow, *Adventures of Augie March* (1953); *Henderson the Rain King* (1959); *Herzog* (1964); *Mr. Sammler's Planet* (1970); *Humboldt's Gift* (1975).
Michael Chabon, *The Yiddish Policemen's Union* (2007).
Ralph Ellison, *Invisible Man* (1952).
Allen Ginsberg, "Howl" (1955/56).
John Clellon Holmes, *Go* (1952); *The Philosophy of the Beat Generation* (1958) (non-fiction).
Harper Lee, *To Kill a Mockingbird* (1960); *Go Set a Watchman* (written mid-1950s, published 2015).
Jack Kerouac, *On the Road* (1957); *The Subterraneans* (1958); *The Dharma Bums* (1958); *Lonesome Traveler* (1960).
Norman Mailer, *The Naked and the Dead* (1948); "The White Negro" (1957) (essay); *Advertisements for Myself* (1959) (essay collection); *Marilyn: A Biography* (1973).
Bernard Malamud, *The Assistant* (1957); *The Magic Barrel, and Other Stories* (1958).
Arthur Miller, *Death of a Salesman* (1949); *The Crucible* (1953).
Flannery O'Connor, "A Good Man Is Hard to Find" (1955).
Sylvia Plath, *The Bell Jar* (1963).
Ayn Rand, *Atlas Shrugged* (1957).
Philip Roth, *Portnoy's Complaint* (1969); *I Married a Communist* (1998); *The Human Stain* (2000); *The Plot Against America* (2004).
J.D. Salinger, "A Perfect Day for Bananafish" (1948); *The Catcher in the Rye* (1951); *Franny and Zooey* (1961).
Gary Snyder, *Turtle Island* (1974).
Art Spiegelman, *Maus* (1991) (graphic novel).
Tennessee Williams, *A Streetcar Named Desire* (1947).
Richard Wright, *Native Son* (1940).

XII. Early Postmodernism (1960 – 1970s)

Kathy Acker, *Blood and Guts in High School* (1984); *Empire of the Senseless* (1988); *Hannibal Lecter, My Father* (1991).
Isaac Asimov, *I Robot* (1950).
Paul Auster, *City of Glass* (1985); *In the Country of Last Things* (1987); *Moon Palace* (1989); *The Music of Chance* (1990); *Timbuktu* (1999); *The Brooklyn Follies* (2006).
John Barth, "Lost in the Funhouse" (1968).

Donald Barthelme, *Snow White* (1967).
Ray Bradbury, "A Sound of Thunder" (1952); *Fahrenheit 451* (1953).
Philip K. Dick, "The Minority Report" (1956); *Do Androids Dream of Electric Sheep?* (1968).
William Gibson, *Neuromancer* (1984).
Ursula K. Le Guin, *The Left Hand of Darkness* (1969).
Siri Hustvedt, *What I Loved* (2003); *The Sorrows of an American* (2008); *The Summer Without Men* (2011).
John Irving, *The World According to Garp* (1979).
Vladimir Nabokov, *Lolita* (1955/58); *Pale Fire* (1962); *Ada, or Ardor* (1969).
Thomas Pynchon, *V.* (1963); *The Crying of Lot 49* (1966); *Gravity's Rainbow* (1973); *Mason & Dixon* (1997).
John Updike, *The Witches of Eastwick* (1979).
Kurt Vonnegut, Jr., *Cat's Cradle* (1963); *Slaughterhouse-Five, or, The Children's Crusade* (1969); *Breakfast of Champions* (1973).

XIII. PoMo, Neo-Realism, Metamodernism (1980 – 2010s)

Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (1993); *Indian Killer* (1996); *The Absolutely True Diary of a Part-Time Indian* (2007).
Gloria Anzaldúa, *Borderlands / La Frontera* (1987).
Maya Angelou, *I Know Why the Caged Bird Sings* (1969).
Paul Auster, *Moon Palace* (1989).
T. C. Boyle, *The Tortilla Curtain* (1995).
Rita Mae Brown, *Rubyfruit Jungle* (1973).
Stephen Chbosky, *The Perks of Being a Wallflower* (1999).
Frank Chin, *Donald Duk* (1991).
Sandra Cisneros, *The House on Mango Street* (1984).
Suzanne Collins, *The Hunger Games* (2008-10).
Mark Z. Danielewski, *House of Leaves* (2000).
Don DeLillo, *White Noise* (1985); *Mao II* (1991); *Underworld* (1997); *Falling Man* (2007).
Louise Erdrich, *Love Medicine* (1984).
Bret Easton Ellis, *Less Than Zero* (1985); *American Psycho* (1991).
Jeffrey Eugenides, *The Virgin Suicides* (1993); *Middlesex* (2002).
Jonathan Safran Foer, *Everything Is Illuminated* (2002); *Extremely Loud and Incredibly Close* (2005); *Eating Animals* (2009).
Jonathan Franzen, *The Corrections* (2001); *Freedom* (2010); *Purity* (2014).
Amanda Gorman, "The Hill We Climb" (2021).
John Green, *The Fault in Our Stars* (2002).
Alex Haley, *The Autobiography of Malcolm X* (1965); *Roots* (1976).
Nikole Hannah-Jones, ed., *The 1619 Project: A New Origin Story* (2021).
Tama Janowitz, *Slaves of New York* (1986).
Gish Jen, *Tiger Writing*, 2013.
Maxine Hong Kingston, *The Woman Warrior* (1975).
Tony Kushner, *Angels in America: A Gay Fantasia on National Themes* (1993).
Armistead Maupin, *Tales of the City* (1979 – present); *Michael Tolliver Lives* (2007).
Cormac McCarthy, *Blood Meridian* (1985); *All the Pretty Horses* (1992); *No Country for Old Men* (2005); *The Road* (2006); *Stella Maris* (2022).
Barati Mukherjee, *Jasmine* (1989).
Jay McInery, *Bright Lights, Big City* (1984).

Toni Morrison, *The Bluest Eye* (1970); *Song of Solomon* (1977); *Tar Baby* (1981); *Beloved* (1987); *Jazz* (1992); *Paradise* (1997).

Joyce Carol Oates, *Where Are You Going, Where Have You Been?* (1966/1974); *Them* (1969); *Blonde* (2000); *A Book of American Martyrs* (2017).

Ishmael Reed, *Mumbo Jumbo* (1972).

Anna Deavere Smith, *Fires in the Mirror* (1992).

Amy Tan, *The Joy Luck Club* (1989).

Gore Vidal, *The City and the Pillar* (1946).

Alice Walker, *The Color Purple* (1982).

David Foster Wallace, *Infinite Jest* (1996); *The Pale King* (posthum. 2011)

Colson Whitehead, *Harlem Shuffle* (2022).

B. SECONDARY TEXTS

Reference Works, Encyclopedias, and Glossaries

- Abrams, M.H. *A Glossary of Literary Terms*. 7th ed. New York, Philadelphia, et al.: Harcourt Brace, 1999.
- Aderman, Ralph M., ed. *Critical Essays on Washington Irving*. Boston: G.K. Hall, 1990.
- Ahnebrink, Lars. *The Beginnings of Naturalism in American Fiction*. Cambridge, MA: Harvard University Press, 1961.
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- Ash, Jennifer, ed. *The Cambridge Companion to American Poetry Since 1945*. New York: Cambridge University Press, 2013.
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- Baker, Carlos. *Ernest Hemingway: A Life Story*. New York: Scribner, 1969.
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- Baym, Nina. *Women Writers of the American West*. Urbana, Chicago: University of Illinois Press, 2011.
- Bell, Bernard W. *Bearing Witness to African American Literature: Validating and Valorizing its Authority, Authenticity, and Agency*. Detroit: Wayne State University Press, 2012.
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- . *The Problem of American Realism: Studies in the Cultural History of a Literary Idea*. Chicago: Chicago University Press, 1997.
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- Bennett, Paula, ed. *Nineteenth-Century American Women Poets: An Anthology*. Oxford and Malden: Blackwell, 1998.
- Bercovitch, Sacvan. *The American Jeremiad*. Madison: The University of Wisconsin Press, 1978.
- . *The Rites of Assent: Transformations in the Symbolic Construction of America*. New York and London: Routledge, 1993.
- . *Ideology and Classic American Literature*. Cambridge and New York: Cambridge University Press, 1986.
- Bergon, Frank. *Stephen Crane's Artistry*. New York: Columbia University Press, 1975.
- Berkin, Carol, et al., eds. *Encyclopedia of American Literature*. 3 vols. New York: Facts on File, 2002.
- Bloom, Harold, ed. *Henry David Thoreau*. New York: Chelsea House, 1987.
- Boren, Lynda S., and Sara deSaussure Davis, eds. *Kate Chopin Reconsidered: Beyond the Bayou*. Baton Rouge: Louisiana State University Press, 1992.
- Boudreau, Gordon V. *The Roots of Walden and the Tree of Life*. Nashville: Vanderbilt University Press, 1992.
- Bradbury, Malcom. *The Modern American Novel*. Oxford and New York: Oxford University Press, 1992.
- Brodkorb, Paul. *Ishmael's White World: A Phenomenological Reading of Moby-Dick*. New Haven: Yale University Press, 1965.
- Browder, Laura. *Slippery Characters: Ethnic Impersonators and American Identities*. Chapel Hill: University of North Carolina Press, 2000.
- Brucoli, Matthew J. *Some Sort of Epic Grandeur: The Life of F. Scott Fitzgerald*. New York: Harcourt Brace Jovanovich; London: Cardinal Books, 1981.

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