



WRITING AMERICA

U.S. AMERICAN LITERATURE FROM THE COLONIAL AGE TO POSTMODERNISM

SELECTED BIBLIOGRAPHY

A. PRIMARY TEXTS

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

- 1) Baym, Nina. general editor. (2007). *The Norton Anthology of American Literature*. Seventh Edition. Vols. A,B,C,D,E. New York: Norton. <http://www.wwnorton.com/college/english/naal7/> This anthology offers comprehensive introductions especially to 'canonized' texts and authors.
- 2) Belasco, Susan, and Linck Johnson, general editors (2008). *The Bedford Anthology of American Literature*. Volumes One and Two. Boston and New York: Bedford/St. Martin's.
- 3) Lauter, Paul. general editor. (2009/2010). *The Heath Anthology of American Literature*. Sixth Edition, Vols. A,B,C,D,E. New York: Wadsworth Publishing/Cengage Learning. <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 (2000). Ed. by George McMichael, et al.: Upper Saddle River, N.J.: Prentice Hall.

The Harper Single Volume American Literature (1999). 3rd ed. Gen. eds. Donald McQuade et al. New York: Longman.

Historical Outline of Important Literary Texts

I. Early American, Colonial & Puritan Literature (1620s – 1760s)

a. Primary Literature

Mather, Cotton. (1702). *Magnalia, Christi Americano*.

Ewards, Jonathan (1741). *Sinners in the Hands of an Angry God*.

Rowlandson, Mary (1682). *A Narrative of the Captivity and Restauration [sic] of Mrs. Mary*

b. Secondary Literature

Wagner, Hans-Peter (2010). "The Colonial Period". In: Hans-Peter Wagner, ed. *A history of British, Irish and American literature*. Trier: WVT. 283-291.

Wagner, Hans-Peter (2010). "From the Revolution to 1800". In: Hans-Peter Wagner, ed. *A history of British, Irish and American literature*. Trier: WVT. 292-300

c. Other Primary Literature

Anne Bradstreet, *The Tenth Muse, lately Sprung up in America, or, Several Poems Compiled with Great Variety of Wit and Learning* (1678).

William Bradford, *Of Plymouth Plantation* (written 1630 – 1646).

Ebenezer Cooke, *The Sot-Weed Factor* (1708).

John Cotton, "God's Promise to His Plantation" (1630); *The Bloody Tenent of Persecution, for Cause of Conscience, Discussed* (1644).

Jonathan Edwards, *Resolutions* (1822/23); *A Faithful Narrative of the Surprizing Work of God in the Conversion of Many Hundred Souls in Northampton* (1737),

John Eliot, *Primer or Catechism in the Massachusetts Indian Language* (1654).

Cotton Mather, *Wonders of the Invisible World* (1693); *The Biblia Americana* (1693-1728)

Samson Occom, *Short Narrative of My Life* (1768).

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

Michael Wigglesworth, "The Day of Doom" (1662).

Roger Williams, *A Key into the Language of America* (1643).

John Winthrop, "A Modell [sic] of Christian Charity" (1630).

II. Revolutionary Writings, Romanticism, Gothic Fiction (1770s – 1820s)

a. Primary Literature

Brockden Brown, Charles (1798). *Wieland, or, The Transformation*.

Brockden Brown, Charles (1799). *Edgar Huntly, or, Memoirs of a Sleepwalker*.

Irving, Washington (1819). "The Legend of Sleepy Hollow".

Irving, Washington (1819). "Rip Van Winkle".

Rowson, Susanna (1791/94). *Charlotte Temple, A Tale of Truth*.

b. Other Primary Literature

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

Joel Barlow, *The Vision of Columbus* (1787).

Charles Brockden Brown, *Arthur Mervyn, or Memoirs of the Year 1793* (1799/1800).

William Hill Brown, *The Power of Sympathy* (1789).

Jean Hector St. John de Crèvecoeur, *Letters from an American Farmer* (1782).
 Timothy Dwight, *The Conquest of Canaan* (1785).
 Olaudah Equiano, *Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African* (1789).
 Hannah Foster, *The Coquette* (1797).
 Benjamin Franklin, *The Autobiography* (1793, written between 1771-1790).
 Philip Freneau, "A Political Litany" (1775); "To Sir Toby" (1784); "The Indian Burying Ground" (1787).
 Thomas Jefferson, *Declaration of Independence* (1776).
 Isaac Mitchell, *The Asylum* (1804).
 Mordecai Noah, *She Would be a Soldier* (1819); *The Grecian Captive, or the Fall of Athens* (1822).
 Thomas Paine, *Common Sense* (1775); *The Age of Reason* (1794).
 Susanna Rowson, *Slaves in Algiers, or, A Struggle for Freedom* (1794).
 Tabitha Tenney, *Female Quixotism* (1801).
 Royall Tyler, *The Contrast* (1787); *The Algerine Captive* (1797).
 Phillis Wheatley, "On Being Brought from Africa to America" (1773); "To His Excellency General Washington" (1776).

III. Dark Romanticism, Transcendentalism, and Sentimental Fiction (1820-1865)

a. Primary Literature

Beecher Stow, Harriet (1852). *Uncle Tom's Cabin*.
 Brown, William Wells (1853). *Clotel, or, The President's Daughter*.
 Cooper, James Fenimore (1826). *The Last of the Mohicans*.
 Cummins, Maria S. (1854). *The Lamplighter*.
 Emerson, Ralph Waldo (1836). "Nature".
 Emerson, Ralph Waldo (1841). "Self-Reliance".
 Hawthorne, Nathaniel (1835). "Young Goodman Brown".
 Hawthorne, Nathaniel (1850). *The Scarlet Letter*.
 Melville, Herman (1851). *Moby Dick, or, The Whale*.
 Melville, Herman (1853/56). "Bartleby the Scrivener".
 Poe, Edgar Allan (1839). "The Fall of the House of Usher".
 Poe, Edgar Allan (1843). "The Black Cat".
 Thoreau, Henry David (1854). *Walden, or Life in the Woods*.
 Warner, Susan (1850). *The Wide, Wide World*.
 Whitman, Walt (1855/1892). *Leaves of Grass*.

b. Other Primary Literature

William Apess, *A Son of the Forest* (1829); "An Indian's Looking-Glass for the White Man" (1833).
 Lydia Maria Child, *Hobomok* (1824).
 James Fenimore Cooper, *The Spy, A Tale of the Neutral Ground* (1821); *The Pioneers* (1823); *The Prairie* (1827); *The Pathfinder* (1840); *The Deerslayer* (1841).
 Emily Dickinson, Poems (written between 1861 and 1865).
 Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (1845).
 Ralph Waldo Emerson, "The American Scholar" (1837); "The Over-Soul" (1841).

Nathaniel Hawthorne, "My Kinsman, Major Molineaux" (1832); "The Minister's Black Veil" (1836); "The Birthmark" (1843); "Rappaccini's Daughter" (1844); "Ethan Brand" (1850); *The House of the Seven Gables* (1851); *The Blithedale Romance* (1852); *The Marble Faun* (1860).
 Washington Irving, "The Adventures of the German Student" (1824).
 Harriet Jacobs, *Incidents in the Life of a Slave Girl* (1861).
 Henry W. Longfellow, "A Psalm of Life" (1838); *Evangeline* (1847); *Song of Hiawatha* (1856); "Paul Revere's Ride" (1861).
 Herman Melville, *Typee* (1846); *Mardi* (1849); "Benito Cereno" (1855); *Billy Budd* (1891).
 Francis Parkman, *The Oregon Trail: Sketches of Prairie and Rocky-Mountain Life* (1849).
 Edgar Allan Poe, *Tamerlane and Other Poems* (1827); "Ligeia" (1838); *Narrative of Arthur Gordon Pym* (1838); "The Man of the Crowd" (1840); "A Descent into the Maelström" (1841); "The Murders in the Rue Morgue" (1841); "The Tell-Tale Heart" (1843); "The Raven" (1845); "The Philosophy of Composition" (1846).
 John Rollin Ridge (Yellow Bird, Cherokee), *Life and Adventures of Joaquin Murieta* (1854).
 E.D.E.N. Southworth, *The Hidden Hand* (1859).
 Henry David Thoreau, *A Week on the Concord and Merrimack Rivers* (1849); "Resistance to Civil Government" (1849).
 Walt Whitman, "America" (1892).
 Harriet E.A. Wilson, *Our Nig* (1859).

IV. Realism and Naturalism (1865-1920s)

a. Primary Literature

Chopin, Kate (1894). "The Story of an Hour".
 Chopin, Kate (1899). *The Awakening*.
 Crane, Stephen (1896). *Maggie, A Girl of the Streets*.
 Crane, Stephen (1896). *The Red Badge of Courage*.
 Crane, Stephen (1898). "The Open Boat".
 Dreiser, Theodore (1900). *Sister Carrie*.
 Howells, William Dean (1885). *The Rise of Silas Lapham*.
 James, Henry (1878). *Daisy Miller*.
 James, Henry (1881). *The Portrait of a Lady*.
 Jewett, Sarah Orne (1896). *The Country of the Pointed Firs*.
 London, Jack (1904). *The Sea-Wolf*.
 London, Jack (1913). *The Abysmal Brute*.
 Norris, Frank (1899). *McTeague, A Story of San Francisco*.
 Norris, Frank (1914). *Vandover and the Brute*.
 Perkins Gilman, Charlotte (1892). "The Yellow Wallpaper".
 Riis, Jacob (1890). *How the Other Half Lives*.
 Twain, Mark (1865). "The Celebrated Jumping Frog of Calaveras County".
 Twain, Mark (1884). *Adventures of Huckleberry Finn*.
 Wharton, Edith (1905). *The House of Mirth*.
 Wharton, Edith (1920). *The Age of Innocence*.

b. Other Primary Literature

Henry Adams, *The Education of Henry Adams* (1918).
 Louisa Maria Alcott, *Little Women* (1869).
 Mary Antin, *The Promised Land* (1912).
 Edward Bellamy, *Looking Backward, 2000-1887* (1888).

Abraham Cahan, *Yekl. A Tale of the New York Ghetto* (1896); *The Rise of David Levinsky* (1917).
 Willa Cather, *O Pioneers!* (1913).
 Charles W. Chesnutt, *The Conjure Woman* (1899); *The House Behind the Cedars* (1900); *The Marrow of Tradition* (1901).
 Kate Chopin, *Bayou Folk* (1894); *A Night in Acadie* (1897).
 Samuel Langhorne Clemens [Mark Twain], *The Innocents Abroad* (1869); *Roughing It* (1872); *The Gilded Age: A Tale of Today* (1873); *The Adventures of Tom Sawyer* (1876); *Life on the Mississippi* (1883); *Pudd'n'head Wilson* (1894).
 Stephen Crane, "A Man Said to the Universe" (1895); "The Bride Comes to Yellowsky" (1898); *The Monster* (1898).
 Rebecca Harding Davis, "Life in the Iron Hills" (1861).
 De Forest, William, *Miss Ravenel's Conversion From Secession to Loyalty* (1867); "The Great American Novel" (1868).
 Theodore Dreiser, *The Titan* (1914), *An American Tragedy* (1925).
 W.E.B. Du Bois, *The Souls of Black Folk* (1903).
 Laurence Dunbar, *The Sport of the Gods* (1902).
 Harold Frederic, *The Damnation of Theron Ware* (1896).
 Mary Wilkins Freeman, "A Village Sinner" (1891).
 Hamlin Garland, *Prairie Folks* (1892); *Rose of Dutcher's Cooey* (1895).
 Charlotte Perkins Gilman, *Women and Economics: A Study of the Economic Relation Between Men and Women as a Factor in Social Evolution* (1898); *Herland* (1915).
 Bret Harte, "The Luck of Roaring Camp" (1868); "The Outcasts of Poker Flat" (1869).
 Pauline Hopkins, *Contending Forces* (1900).
 William Dean Howells, *A Modern Instance* (1882); *Criticism and Fiction* (1891); *A Traveler from Altruria* (1894).
 Henry James, *The American* (1877); "The Real Thing" (1892); *The Bostonians* (1886); "The Figure in the Carpet" (1896); *What Maisie Knew* (1897); "The Turn of the Screw" (1898); *The Ambassadors* (1903); "The Beast in the Jungle" (1903); *The Golden Bowl* (1904).
 Sarah Orne Jewett, *A Country Doctor* (1884); "A White Heron" (1886).
 Grace King, "The Crippled Hope" (1893).
 Emma Lazarus, "The New Colossus" (1883).
 Jack London, *The Iron Heel* (1908); *The Call of the Wild* (1903); *White Fang* (1906); *Martin Eden* (1909); "To Build A Fire" (1908).
 Frank Norris, "Zola as Romantic Writer" (1896); *Moran of the Lady Letty* (1898); *A Man's Woman* (1900); "A Plea for Romantic Fiction" (1901); *The Octopus* (1901).
 Robert Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886).
 Mark Twain → see Samuel Langhorne Clemens.
 Anzia Yezierska, *Bread Givers* (1925)

V. From Modernism to the Eve of Postmodernism (1890s – 1940s)

a. Primary Literature

Faulkner, William (1930). "A Rose for Emily".
 Fitzgerald, F. Scott (1925). *The Great Gatsby*.
 Hemingway, Ernest (1926). *The Sun Also Rises*.
 Hemingway, Ernest (1936). "The Short, Happy Life of Francis Mocomber".
 Hemingway, Ernest (1952). *The Old Man and the Sea*.
 Stein, Getrude (1911/1925). *The Making of Americas*.
 Steinbeck, John (1939). *The Grapes of Wrath*.

b. Other Primary Literature

Sherwood Anderson, *Winesburg, Ohio* (1919).

James Baldwin, *Notes of a Native Son* (1955); *Giovanni's Room* (1956); "Going to Meet the Man" (1965).

Djuna Barnes, "Smoke" (1917); *Nightwood* (1937).

Ambrose Bierce, *Tales of Soldiers and Civilians* (1891); *Can Such Things Be?* (1893); *The Devil's Dictionary* (1911).

Pearl S. Buck, *The Good Earth* (1931); *China Sky* (1941).

H.D. [Hilda Doolittle], *HERmione* (1981 [1927]).

T.S. Eliot, *Poems* (1920), "The Waste Land" (1922).

William Faulkner, *The Sound and the Fury* (1929); *Light in August* (1932); *Absalom, Absalom!* (1936); "Barn Burning" (1939).

F. Scott Fitzgerald, *The Beautiful and Damned* (1922); "Tales of the Jazz Age" (1922); *Tender is the Night* (1934); *The Last Tycoon* (1941).

Robert Frost, *Poems written 1913-1963*.

Ernest Hemingway, "The Killers" (1927); *Death in the Afternoon* (1932); *In Our Time* (1925); "The Snows of Kilimanjaro" (1936); "Hills Like White Elephants" (1927); *A Farewell to Arms* (1929); *For Whom the Bell Tolls* (1940); *A Moveable Feast* (1964); *Garden of Eden* (1986, written between 1946 and 1961).

Langston Hughes, *The Ways of White Folks* (1934); *The Collected Poems of Langston Hughes* (1994).

Zora Neale Hurston, *Their Eyes Were Watching God* (1937).

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

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

Sinclair Lewis, *Main Street* (1921); *Babbitt* (1922); *Elmer Gantry* (1927).

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

Robert Lowell, *Collected Poems* (2003).

Arthur Miller, *All My Sons* (1947); *Death of a Salesman* (1949); *The Crucible* (1953); *A View from the Bridge* (1955/56).

Henry Miller, *Tropic of Cancer* (1934 France; 1961 US); *Black Spring* (1939 France; 1962 US); *Tropic of Capricorn* (1939 France; 1962 US).

Eugene O'Neill, *The Emperor Jones* (1920); *The Hairy Ape* (1922); *Mourning Becomes Electra* (1931); *Long Day's Journey Into Night* (1941).

John Dos Passos, *Manhattan Transfer* (1925); *U.S.A Trilogy* (1930 – 1936).

Ezra Pound, *Poems* (1918-1921).

Gertrude Stein, *Tender Buttons* (1914); *The Autobiography of Alice B. Toklas* (1933).

John Steinbeck, *Tortilla Flat* (1935); *Of Mice and Men* (1937); *East of Eden* (1952).

Wallace Stevens, *Collected Poems* (1954).

Jean Toomer, *Cane* (1923).

Thorton Wilder, *The Bridge of San Luis Rey* (1927); *Our Town* (1938).

Tennessee Williams, *The Glass Menagerie* (1944); *A Streetcar Named Desire* (1948); *Cat on a Hot Tin Roof* (1955); *Sweet Bird of Youth* (1959).

William Carlos Williams, *Collected Poems: Volume 1, 1909-1939* (1988); *Collected Poems: Volume 2, 1939-1962* (1989).

Richard Wright, *Uncle Tom's Children* (1938); *Native Son* (1940), *American Hunger* (1977).

VI. Postmodernism and Neo- Realism (1950s – Today)

a. Primary Literature

Anzaldúa, Gloria (1987). *Borderlands/ La Frontera: The New Mestiza*.
Auster, Paul (1985). *City of Glass*.
Baldwin, James (1953). *Go Tell It on the Mountain*.
Barth, John (1968). "Lost in the Funhouse".
Bellow, Saul (1953). *Adventures of Augie March*.
DeLillo, Don (1985). *White Noise*.
Ellison, Ralph (1952). *Invisible Man*.
Foer, Jonathan Safran (2005). *Extremely Loud and Incredibly Close*.
Ginsberg, Allen (1955/56). "Howl".
Kerouac, Jack (1957). *On the Road*.
Kingston, Maxine-Hong (1975). *The Woman Warrior: Memories of a Childhood Among Ghosts*.
Morrison, Toni (1970). *The Bluest Eye*.
Morrison, Toni (1987). *Beloved*.
Plath, Sylvia (1963). *The Bell Jar*.
Pynchon, Thomas (1966). *The Crying of Lot 49*.
Salinger, J.D. (1951). *The Catcher in the Rye*.

b. Other Primary Literature

Edward Albee, *The Zoo Story* (1958); *The Sandbox* (1959); *Who's Afraid of Virginia Woolf* (1962);
The Goat, or, Who Is Sylvia? (2002).
Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (1993).
Paula Gunn Allen, *The Woman Who Owned The Shadows* (1983).
Paul Auster, *The New York Trilogy* (1985/86); *In the Country of Last Things* (1987); *Moon Palace*
(1989).
Amiri Baraka, *Dutchman* (1964); *The System of Dante's Hell* (1965); *A Black Mass* (1966); *Tales*
of the Out & Gone (2006).
John Barth, *The Sot-Weed Factor* (1960); *Chimera* (1972).
Saul Bellow, "Looking For Mr. Green" (1951); *Henderson the Rain King* (1959); *Herzog* (1964);
Humboldt's Gift (1975).
Rita Mae Brown, *Rubyfruit Jungle* (1973).
Charles Bukowski, Poems (written between 1960 – 2001); *Post Office* (1972); *Women* (1978);
Pulp (1994).
William S. Burroughs, *Junkie* (1953); *Naked Lunch* (1959).
Truman Capote, *Breakfast at Tiffany's* (1958); *In Cold Blood* (1966).
Ana Castillo, *So Far From God* (1993).
Frank Chin, *The Year of the Dragon* (1974); *Donald Duk* (1991).
Sandra Cisneros, *The House on Mango Street* (1993).
Robert Coover, "The Babysitter" (1969).
Don DeLillo, *Libra* (1988); *Mao II* (1992); *Underworld* (1998);
Bret Easton Ellis, *Less than Zero* (1985); *American Psycho* (1991).
Louise Erdrich, *Love Medicine* (1984).
Jonathan S. Foer, *Everything Is Illuminated* (2002).
Jonathan Franzen, *The Corrections* (2001); *Freedom* (2010).
Allen Ginsberg, *The Fall of America: Poems of These States* (1973).
Nikki Giovanni, *Collected Poems* (2003).

Marilyn Hacker, *Presentation Piece* (1974); *Love, Death, and the Changing of the Seasons* (1986); *Going Back to the River* (1990).

Joy Harjo, *How We Became Human New and Selected Poems: 1975 – 2001* (2004).

John Hawkes, *The Cannibal* (1949); *The Lime Twig* (1961).

Joseph Heller, *Catch-22* (1961).

John Clellon Holmes; *Go* (1952); *The Philosophy of the Beat Generation* (1958).

LeRoi Jones → see Amiri Baraka.

Jack Kerouac, *The Dharma Bums* (1958); *Mexico City Blues* (1959).

Harper Lee, *To Kill A Mockingbird* (1961).

Denise Levertov, *The Stream & the Sapphire* (1997).

Norman Mailer, "The White Negro: Superficial Reflections on the Hipster" (1957); *Armies of the Night* (1968); *The Executioner's Song* (1979).

Armistead Maupin, *Tales of the City* (1979-2010).

Bernard Malamud, *The Assistant* (1957); *The Magic Barrel, and Other Stories* (1958).

Carson McCullers, *The Heart Is A Lonely Hunter* (1940).

Jay McInerney, *Bright Lights, Big City* (1984).

Navarre Scott Momaday, *House Made of Dawn* (1968).

Toni Morrison, *Paradise* (1997).

Barati Mukherjee, *Jasmine* (1989).

Joyce C. Oates, *them* (1969); *Black Water* (1992); *What I Lived For* (1994); *Blonde* (2000).

Flannery O'Connor, *Wise Blood* (1952); "A Good Man Is Hard to Find" (1955); *The Violent Bear It Away* (1960).

Sylvia Plath, *The Colossus and Other Poems* (1960); *Ariel* (1965).

Thomas Pynchon, *V* (1963); *Gravity's Rainbow* (1973); *Mason & Dixon* (1997).

Adrienne Rich, *Diving Into the Wreck* (1973).

Philip Roth, *Portnoy's Complaint* (1969); *The Ghost Writer* (1980); *Operation Shylock: A Confession* (1994); *I Married a Communist* (1998); *The Human Stain* (2000).

J.D. Salinger, *Nine Stories* (1953); *Franny and Zooey* (1961).

Leslie Marmon Silko, *Ceremony* (1977); *Almanac of the Dead* (1991).

Gary Snyder *Myths & Texts* (1960).

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

Hunter S. Thompson, *Fear and Loathing in Las Vegas: A Savage Journey to the Heart of the American Dream* (1972).

John Updike, *The Rabbit Novels* (1960 – 1990);

Kurt Vonnegut, *Cat's Cradle* (1963); *Slaughterhouse Five, or, The Children's Crusade* (1969); *Breakfast of Champions* (1973).

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

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.
- Allen, Gay Wilson. *The Solitary Singer: A Critical Biography of Walt Whitman*. New York: Macmillan, 1985.
- . *The New Walt Whitman Handbook*. New York: New York University Press, 1975.
- Alsen, Eberhard. *A Reader's Guide to J.D. Salinger*. Westport, Conn.: Greenwood Press, 2002.
- Andrews, William L., ed. *Oxford Companion to African American Literature*. New York: Oxford University Press, 1997.
- Arac, Jonathan. *Huckleberry Finn as Idol and Target: The Functions of Criticism in Our Time*. Madison: University of Wisconsin Press, 1997.
- 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.
- Baldick, Chris. *The Concise Oxford Dictionary of Literary Terms*. 2nd ed. Oxford: Oxford University Press, 2001.
- Banta, Martha. *Failure and Success in America: A Literary Debate*. Princeton: Princeton University Press, 1978.
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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.
- Bell, Michael Davitt. *The Development of American Romance: The Sacrifice of Relation*. Chicago: University of Chicago Press, 1980.
- . *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.
- Brodtkorb, 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.
- , ed. *New Essays on 'The Great Gatsby'*. Cambridge and New York: Cambridge University Press, 1985.
- Bryant, John, ed. *A Companion to Melville Studies*. New York: Greenwood Press, 1986.
- Budick, Emily. *Engendering Romance: Women Writers and the Hawthorne Tradition, 1850-1990*. New Haven: Yale University Press, 1994.
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- . *Ralph Waldo Emerson: A Collection of Critical Essays*. Englewood Cliffs: Prentice-Hall, 1993.
- . *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, MA: Belknap Press of Harvard University Press, 1995.

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