A. PRIMARY TEXTS

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


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


I. **Early Encounters (15th and 16th Centuries)**

Christopher Columbus, "The First Voyage" (1492) (written by Bartolomé de Las Casas); “The Second Voyage” (1493) (written by Michele de Cuneo); “The Third Voyage: The Terrestrial Paradise" (1498).

Álvar Núñez Cabeza de Vaca, *La Relación* (1542).

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

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


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


Cotton Mather, *Wonders of the Invisible World* (1693); *The Biblia Americana* (1693-1728); *Magnalia Christi Americana* (1702).


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


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).

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


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

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

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


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

Hannah Foster, *The Coquette* (1797).

Philip Freneau, “A Political Litany” (1775); “To Sir Toby” (1784); “The Indian Burying Ground” (1787).

Washington Irving, “The Legend of Sleepy Hollow” (1819); “Rip Van Winkle” (1819); “The Adventures of the German Student” (1824).


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

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

William Apess, *A Son of the Forest* (1829); “An Indian’s Looking-Glass for the White Man” (1833).

Lydia Maria Child, *Hobomok* (1824).

William Wells Brown, *Clotel, or The President’s Daughter* (1853).

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

Emily Dickinson, Poems (written between 1861 and 1865).

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

Ralph Waldo Emerson, “Nature” (1836); “The American Scholar” (1837); “The Over-Soul” (1841); “Self-Reliance” (1841).

Nathaniel Hawthorne, “My Kinsman, Major Molineaux” (1832); “Young Goodman Brown” (1835); “The Minister’s Black Veil” (1836); “The Birthmark” (1843); “Rappaccini’s Daughter” (1844); *The Scarlet Letter* (1850); “Ethan Brand” (1850); *The House of the Seven Gables* (1851); *The Blithedale Romance* (1852); *The Marble Faun* (1860).


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); *Moby-Dick, or, The Whale* (1851); “Bartleby, the Scrivener” (1853); “Benito Cereno” (1855); *Billy Budd* (1891).


Edgar Allan Poe, *Tamerlane and Other Poems* (1827); “Ligela” (1838); *Narrative of Arthur Gordon Pym* (1838); “The Fall of the House of Usher” (1839); “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 Black Cat” (1843); “The Raven” (1845); “The Philosophy of Composition” (1846).

John Rollin Ridges (Yellow Bird, Cherokee), *Life and Adventures of Joaquin Murieta* (1854).


Henry David Thoreau, *A Week on the Concord and Merrimack Rivers* (1849); “Resistance to Civil Government” (1849); *Walden, or Life in the Woods* (1854).


Walt Whitman, *Leaves of Grass* (especially "Song of Myself") (1855/1892); “America” (1892).

V. Realism and Naturalism (1865-1920s)

Louisa Maria Alcott, Little Women (1869).
Mary Antin, The Promised Land (1912).
Ambrose Bierce, Tales of Soldiers and Civilians (1891); Can Such Things Be? (1893); The Devil’s Dictionary (1911).
Willa Cather, O Pioneers! (1896); A Night in Acadie (1897); The Awakening (1899).
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); The Awakening (1899).
Samuel Langhorne Clemens [Mark Twain], "The Celebrated Jumping Frog of Calaveras County" (1865); 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); Adventures of Huckleberry Finn (1884); A Connecticut Yankee in King Arthur’s Court (1889); Pudd’nhead Wilson (1894).
Stephen Crane, Maggie, A Girl on the Streets (1893); The Red Badge of Courage (1895); "A Man Said to the Universe" (1895); "The Bride Comes to YellowSky" (1898); The Monster (1898); "The Open Boat" (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, Sister Carrie (1900); The Titan (1914); An American Tragedy (1925).
Harold Frederic, The Damnation of Theron Ware (1896).
Mary Wilkins Freeman, "A Village Sinner" (1891).
Hamlin Garland, Prairie Folks (1892); Rose of Dutcher’s Cooly (1895).
Zane Grey, The Riders of the Purple Sage (1912).
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); The Rise of Silas Lapham (1885); Criticism and Fiction (1891); A Traveler from Altruria (1894).
Henry James, The American (1877); The Portrait of a Lady (1881); Daisy Miller (1882); "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" (1900); The Golden Bowl (1904).
Sarah Orne Jewett, A Country Doctor (1884); "A White Heron" (1886); The Country of the Pointed Firs (1896).
Grace King, "The Crippled Hope" (1893).
Emma Lazarus, "The New Colossus" (1883).
Jack London, The Abysmal Brute (1913); The Iron Heel (1908); The Sea-Wolf (1904); 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); Mc Teague, a Story of San Francisco (1899); A Man’s Woman (1900); "A Plea for Romantic Fiction" (1901); The Octopus (1901); Vandover and the Brute (1914 [1895]).
Charlotte Perkins Gilman, "The Yellow Wallpaper" (1892); *Women and Economics: A Study of the Economic Relation Between Men and Women as a Factor in Social Evolution* (1898); *Herland* (1915).


Mark Twain → see Samuel Langhorne Clemens.

Edith Wharton, *The House of Mirth* (1905); *The Age of Innocence* (1920).

Owen Wister, *The Virginian* (1901).

Anzia Yezierska, "Children of Loneliness" (1923); *Bread Givers* (1925).

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


James Baldwin, *Go Tell it on the Mountain* (1953); *Notes of a Native Son* (1955);

*Giovanni’s Room* (1956); “Going to Meet the Man” (1965).

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

Susan Glaspell, *Trifles* (1916); *Allison’s House* (1931).


Ezra Pound, *Poems* (1918-1921); *Cantos* (1917-69).

Theodore Roethke, "My Papa’s Waltz" (1942).
John Steinbeck, *Tortilla Flat* (1935); *Of Mice and Men* (1937); *The Grapes of Wrath* (1939); *East of Eden* (1952).
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).

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

Saul Bellow, “Looking For Mr. Green” (1951); *The Adventures of Augie March* (1953); *Henderson the Rain King* (1959); *Herzog* (1964); *Humboldt’s Gift* (1975).
Allen Ginsberg, “Howl” (1956); The Fall of America: Poems of These States (1973).
Lorraine Hansberry, A Raisin in the Sun (1959).
Lorraine Hansberry, A Raisin in the Sun (1959).
LeRoi Jones → see Amiri Baraka.
Jack Kerouac, On the Road (1957); The Dharma Bums (1958); Mexico City Blues (1959).
Armistead Maupin, Tales of the City (1979-2010); Michael Tolliver Lives (2007).
Bernard Malamud, The Assistant (1957); The Magic Barrel, and Other Stories (1958).
Cormac McCarthy, No Country for Old Men (2005); The Road (2006). 
Carson McCullers, The Heart Is A Lonely Hunter (1940); “The Jockey” (1941). 
Jay McInerney, Bright Lights, Big City (1984).
Barati Mukherjee, Jasmine (1989).
Marsha Norman, 'Night, Mother (1983).
Sylvia Plath, The Colossus and Other Poems (1960); The Bell Jar (1963); Ariel (1965).
Thomas Pynchon, “Entropy” (1960); V (1963); The Crying of Lot 49 (1966); Gravity’s Rainbow (1973); Vineland (1990); Mason & Dixon (1997). 
Philip Roth, Portnoy’s Complaint (1969); I Married a Communist (1998); The Human Stain (2000).

**B. SECONDARY TEXTS**

*Reference Works, Encyclopedias, and Glossaries*


House, Kay S. *Cooper’s Americans.* Columbus: Ohio State University Press, 1965.


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