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:


**HISTORICAL OUTLINE OF IMPORTANT LITERARY TEXTS**

I. Early American, Colonial & Puritan Literature (1630-1773)

Anne Bradstreet, *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).


II. Revolutionary Writings, Romanticism, Gothic Fiction (1773-1820)


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).


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).


Mordecai Noah, *She Would be a Soldier* (1819); *The Grecian Captive, or the Fall of Athens* (1822).


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).

III. 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).
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).

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, “The American Scholar” (1837); “Nature” (1836); “Self-Reliance” (1841).

Nathaniel Hawthorne, “My Kinsman, Major Molineaux” (1832); “Young Goodman Brown” (1835); “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).

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


Henry W. Longfellow, “A Psalm of Life” (1838); *Evangeline* (1847); *Song of Hiawatha* (1856); “Paul Revere’s Ride” (1861).

Herman Melville, *Typee* (1846); *Moby-Dick, or, The Whale* (1851); “Bartleby, the Scrivener” (1853); “Benito Cereno” (1855); *Billy Budd* (1891).


Edgar Allan Poe, *Tamerlane and Other Poems* (1827); “Ligeia” (1838); *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 Tell-Tale Heart” (1843); “The Black Cat” (1843); “The Raven” (1845).

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); *Walden, or Life in the Woods* (1854).


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


IV. **Realism and Naturalism (1865-1925)**


Louisa Maria Alcott, *Little Women* (1869).

Mary Antin, *The Promised Land* (1912).


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); *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); 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 Monster (1898); “The Open Boat” (1898).
De Forest, William, Miss Ravenel's Conversion From Secession to Loyalty (1867); “The Great American Novel” (1868).
Stephen Crane, Maggie, A Girl on the Streets (1893); “The Red Badge of Courage (1895), “A Man Said to the Universe” (1895); The Monster (1898); “The Open Boat” (1898).
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).
Charlotte Perkins Gilman, “The Yellow Wallpaper” (1892); 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); 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 Bostonians (1886); “The Figure in the Carpet” (1896); What Maisie Knew (1897); “The Turn of the Screw” (1898); The Ambassadors (1903); The Golden Bowl (1904).
Grace King, “The Crippled Hope” (1893).
Sarah Orne Jewett, A Country Doctor (1884); “A White Heron” (1886); The Country of the Pointed Firs (1896).
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]).
Robert Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde (1886).
Mark Twain → see Samuel Langhorne Clemens.
Edith Wharton, The House of Mirth (1905); The Age of Innocence (1920).
Anzia Yezierska, Bread Givers (1925).

V. From Modernism to the Eve of Postmodernism (1910-1952)
Sherwood Anderson, Winesburg, Ohio (1919).
H.D. [Hilda Doolittle], HERmione (1981 [1927]).
William Faulkner, The Sound and the Fury (1929); “A Rose for Emily” (1930); Light in August (1932); Absalom, Absalom! (1936); “Barn Burning” (1939).
Langston Hughes, Selected Poems (1958).
Ernest Hemingway, Death in the Afternoon (1932); In Our Time (1925); The Old Man and the Sea (1952); “The Short, Happy Life of Francis Macomber” (1936); “The Snows of Kilimanjaro” (1936); The Sun Also Rises (1926); “Hills Like White Elephants” (1927); A Farewell to Arms (1929); For Whom the Bell Tolls (1940).
Nella Larsen, Quicksand (1928); Passing (1929).
John Steinbeck, *Tortilla Flat* (1935); *Of Mice and Men* (1937); *The Grapes of Wrath* (1939); *East of Eden* (1952).

VI. **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).
John Clellon Holmes; *Go* (1952); *The Philosophy of the Beat Generation* (1958).
LeRoi Jones → see Amiri Baraka.
Marsha Norman, 'Night, Mother* (1983).

**B. SECONDARY TEXTS**

Reference Works, Encyclopedias, and Glossaries


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**Literary History**


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**American History**


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**American Cultural Studies**


