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).

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

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
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).

**B. Secondary Texts**

**Reference Works, Encyclopedias, and Glossaries**


**Literary History**


**American History**


American Cultural Studies


