SELECTED BIBLIOGRAPHY

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:


HISTORICAL OUTLINE OF IMPORTANT LITERARY 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).
Ebenezer Cooke, The Sol-Weed Factor (1708).
John Cotton, “God’s Promise to His Plantation” (1630); The Bloudy Tenent of Persecution, for Cause of Conscience, Discussed (1644).
John Eliot, Primer or Catechism in the Massachusetts Indian Language (1654).
Cotton Mather, Wonders of the Invisible World (1693); The Biblia Americana (1693-1728); Magnalia Christi Americana (1702).
Samson Occom, Short Narrative of My Life (1768).
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)

Henry Brackenridge, Modern Chivalry (1792-1815).
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).
Jean Hector St. John de Creveceur, 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).
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* (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); “Ligeia” (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!* (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); *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 Yellow Sky” (1898); *The Monster* (1898); “The Open Boat” (1898).
De Forest, William, *Miss Ravenel’s Conversion From Secession to Loyalty* (1867); “The Great American Novel” (1868).
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).
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” (1903); *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).
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).

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

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


E.E. Cummings, “in just –” (1920); “since feeling is first” (1951).

H.D. [Hilda Doolittle], HERTmione (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).

F. Scott Fitzgerald, *The Beautiful and Damned* (1922); “ Tales of the Jazz Age” (1922) *The Great Gatsby* (1925), *Tender is the Night* (1934); *The Last Tycoon* (1941).


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


Ernest Hemingway, “The Killers” (1927); *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); *A Moveable Feast* (1964); *Garden of Eden* (1986, written between 1946 and 1961).


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

Sinclair Lewis, *Main Street* (1921); *Babbit* (1922); *Elmar Gantry* (1927).


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

Ezra Pound, *Poems* (1918-1921); *Cantos* (1917-69).
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).
LeRoi Jones → see Amiri Baraka.
John Clellon Holmes; *Go* (1952); *The Philosophy of the Beat Generation* (1958).
Marsha Norman, *'Night, Mother* (1983).

**B. SECONDARY TEXTS**

*Reference Works, Encyclopedias, and Glossaries*


**Literary History**


**American History**


**American Cultural Studies**


