

American Literature, 1890-1945

- Barnes, Djuna** (1892-1982). *Nightwood* (1936)
- Cather, Willa** (1873-1947). *O Pioneers!* (1913)
- Chesnutt, Charles** (1858-1932). *The Marrow of Tradition* (1901), *The Conjure Woman* (1899)
- Chopin, Kate** (1850-1904). *The Awakening* (1899)
- Crane, Hart** (1899-1932). "Chaplinesque" (1926), "At Melville's Tomb" (1926), "Legend" (1926), "Black Tambourine" (1926), "My Grandmother's Love Letters" (1926), "Praise for an Urn" (1926), "Repose of Rivers" (1926), "Passage" (1926), "The Wine Menagerie" (1926), "For the Marriage of Faustus and Helen" (1926), "Voyages" (1926), From "The Bridge": "Proem: To Brooklyn Bridge," "Ave Maria," "The River" (1927)
- Crane, Stephen** (1871-1900). *The Red Badge of Courage* (1900)
- H.D.** (1886-1961). "Oread" (1914), "Sea-Rose" (1916), "Heat" (1916), "Mid-day" (1916), "Leda" (1919), "Fragment 113" (1922), "Helen" (1924), "Stars Wheel in Purple" (1931), "The Walls Do Not Fall" (1944)
- Dreiser, Theodore** (1871-1945). *Sister Carrie* (1900)
- Du Bois, W.E.B.** *The Souls of Black Folk* (1903)
- Dunbar, Paul Laurence** (1872-1906). From *Lyrics of the Lowly Life* (1897): "When Malindy Sings," "An Ante-Bellum Sermon," "We Wear the Mask." From *Lyrics of the Hearthside* (1899): "Sympathy," "Harriet Beecher Stowe." From *Lyrics of Love and Laughter* (1903): "Frederick Douglass."
- Eliot, T.S.** (1888-1965) "The Love Song of J. Alfred Prufrock" (1915), "The Waste Land" (1922), "The Hollow Men" (1925), "Journey of the Magi" (1935)
- Faulkner, William** (1897-1962). *The Sound and the Fury* (1929), *Absalom, Absalom!* (1936)
- Fitzgerald, F. Scott** (1896-1940). *The Great Gatsby* (1925)
- Frost, Robert** (1874-1963). From *A Boy's Will* (1913), "Mowing." From *North of Boston* (1914): "The Pasture," "Home Burial," "Mending Wall," "After Apple-Picking," "The Wood-Pile," "The Death of the Hired Man," From *Mountain Interval* (1916): "The Road Not Taken," "An Old Man's Winter Night," "The Oven Bird," "Birches," "Putting in the Seed," "Range-Finding," "The Hill Wife," "The Sound of Trees," "Out, Out." From *New Hampshire* (1923): "Fire and Ice," "Nothing Gold Can Stay," "Stopping by Woods on a Snowy Evening," "For Once, Then, Something," "To Earthward," "The Need of Being Versed in Country Things." From *West-Running Brook* (1928): "Spring Pools," "Tree at My Window," "Acquainted with the Night," "The Bear." From *A Further Range* (1936): "Departmental," "Two Tramps in Mud Time," "A Drumlin Woodchuck," "Desert Places," "Neither Out Far Nor in Deep," "Design," "Provide, Provide," "The Bearer of Evil Things." From *A Witness Tree* (1942): "Never Again Would Birds' Song Be the Same," "The Subverted Flower," "The Gift Outright." From *Steeple Bush* (1947): "Directive."
- Harper, Frances Ellen Watkins** (1825-1911). *Iola Leroy* (1892)
- Hemingway, Ernest** (1899-1961). *The Sun Also Rises* (1926)
- Hopkins, Pauline.** *Contending Forces* (1900)
- Hughes, Langston** (1902-1967). ["The Negro Artist and the Racial Mountain" (1926)] "Negro" (First published as "The Negro" in *Crisis* Jan. 1922). From *The Weary Blues* (1926): "The Negro Speaks of Rivers," "Aunt Sue's Stories," "Mother to Son," "Dream Variation," "The Weary Blues." From *Fine Clothes to the Jew* (1927): "Mulatto," "Song for a Dark Girl," "Prayer Meeting," "Brass Spittoons," "Bad Luck Card," "Fire." From *Dear Lovely Death* (1931):

"Drum," "Afro-American Fragment." From *Shakespeare in Harlem* (1942): "Sylvester's Dying Bed," "Morning After," "50-50." From *One-Way Ticket* (1949): "Harlem," "Visitors to the Black Belt" (1940,1943), "Note on Commercial Theatre" (1940, 1959), "Vagabonds" (1941, 1947), "Words Like Freedom" (1943, 1967), "Genius Child" (1947), "Madam and Her Madam" (1943), "Freedom [1]" (1943, 1967), "Madam's Calling Cards" (1943, 1949), "Silhouette" (1944, 1949), "Freedom Train" (First published in the *New Republic* Sept. 1947) ,"Late Last Night" (1949) "Madam's Past History" (1949), "I, Too" (1925, 1959), "Catch" (1959), "Theme for English B" (1949), Find dates for: "My People," "Southern Mammy Sings," "Ku Klux," "Relief," "Ballad of the Landlord," "Deferred," "World War II," "Likewise," "Lunch in a Jim Crow Car," "Dream Boogie"

Hurston, Zora Neale (1891-1960). *Their Eyes Were Watching God* (1937)

Johnson, James Weldon (1871-1938). *Autobiography of an Ex-Colored Man* (1912)

Larsen, Nella (1891-1964). *Passing* (1929)

Moore, Marianne (1887-1972). From *Poems* (1921): "The Fish," "Poetry," "The Monkeys." From *Observations* (1924): "Critics and Connoisseurs," "A Grave," "To a Snail." From *Selected Poems* (1935): "The Steeple-Jack" (revised 1961). From *The Pangolin and Other Verse* (1936): "The Pangolin." From *What Are Years* (1941): "What Are Years?" "He 'Digesteth Harde Yron," "Spenser's Ireland," "The Paper Nautilus." From *Nevertheless* (1944): "The Mind is an Enchanting Thing," "In Distrust of Merits."

Norris, Frank (1870-1902). *McTeague* (1899)

O'Neill, Eugene (1888-1953). *Long Day's Journey Into Night* (1940)

Pound, Ezra (1885-1972). From *Personae* (1909): "Ballad of the Goodly Fere." From *Ripostes of Ezra Pound* (1912): "Portrait d'une Femme," "A Virginal," "The Return." From *Cathay* (1915): "The River-Merchant's Wife: A Letter." From *Lustra of Ezra Pound* (1917): "The Temperaments." "To Whistler, American" (1912, 49), "A Pact" (1913, 16), "The Rest" (1913,16), "In a Station of the Metro" (1913,16), "Villanelle: The Psychological Hour" (1916), "Hugh Selwyn Mauberley" (1920). From *The Cantos*: I (1917, 25), II (1917, 25), VII (1921), XVII (1933), XLV (1937), LXXXI (1948).

Roth, Henry (1906-1995). *Call It Sleep* (1934)

Stein, Gertrude (1874-1946). From *Three Lives* (1909): "Melanctha"

Steinbeck, John. *The Grapes of Wrath* (1939).

Stevens, Wallace (1879-1955). From *Harmonium* (1923): "Le Monocle de Mon Oncle," "A High-Toned Old Christian Woman," "The Emperor of Ice-Cream," "Anecdote of the Jar," "Sunday Morning," "Thirteen Ways of Looking at a Blackbird," "Peter Quince at the Clavier," "Disillusionment of Ten O'Clock," "The Snow Man," "The Death of a Soldier" (added in 1931). From *Ideas of Order* (1936): "The Idea of Order at Key West." "A Postcard from the Volcano" (1936). From *Parts of a World* (1942): "Of Modern Poetry," "Study of Two Pears," "Asides on the Oboe." From *Collected Poems* (1954): "To an Old Philosopher in Rome," "The Plain Sense of Things."

Toomer, Jean (1894-1967) . *Cane* (1923)

Washington, Booker T. (1856-1915). *Up From Slavery* (1901)

Williams, William Carlos (1883-1963). From *Al Que Quiere!* (1917): "The Young Housewife," "Tract." From *Sour Grapes* (1921): "Queen-Anne's Lace," "The Widow's Lament in Springtime," "The Great Figure." From *Spring and All* (1923): "Spring and All," "The Eyeglasses," "To Elsie," "The Red Wheelbarrow," "At the Ball Game." From *An Early Martyr and Other Poems* (1935): "Flowers by the Sea," "An Elegy for D.H. Lawrence," "The Yachts."

From *The Complete Collected Poems of William Carlos Williams, 1906-1938* (1938): “These” (1938). From *The Wedge* (1944): “The Dance,” “Burning the Christmas Greens,” “To Ford Madox Ford in Heaven,” “A Sort of Song.” From *Pictures from Brueghel and Other Poems* (1962): “Landscape with the Fall of Icarus,” “The Dance.” “Fish” (First published in *Broom* 1922), “The Dead Baby” (1927), “Portrait of a Lady” (Printed in *The Dial* 1920) “The Wind Increases” (1930, 34), “Death” (1930, 34), “This is Just to Say” (1934),
Wright, Richard (1908-1960). *Native Son* (1940).
Yeziarska, Anzia (1880-1970). *Bread-Givers* (1925)

Critical:

Ammons, Elizabeth. *Conflicting Stories: American Women Writers at the Turn into the Twentieth Century* (1991)

Baker, Jr., Houston. *Modernism and the Harlem Renaissance* (1989)

Denning, Michael. *The Cultural Front: The Laboring of American Culture in the Twentieth Century* (1996).

Ellison, Ralph. *Shadow and Act*

Ferraro, Thomas. *Ethnic Passages: Literary Immigrants in Twentieth-Century America* (1993)

Gates, Jr., Henry Louis. *The Signifying Monkey: A Theory of Afro-American Literary Criticism* (1988)

Kazin, Alfred. *On Native Grounds: An Interpretation of Modern American Prose Literature* (1942)

North, Michael. *The Dialect of Modernism: Race, Language, and Twentieth-century* (1994)

Sollors, Werner. *Beyond Ethnicity: Consent and Descent in American Culture* (1986)

Sundquist, Eric. *To Wake the Nations: Race in the Making of American Literature* (1993)