Women's Writing In English

Field of Study Reading List

Medieval and Early Modern Period

* Queen Elizabeth I. "The Doubt of Future Foes," "On Monsieur's Departure," "Speech to the Troops at Tilbury" (c. 1570-1588).
* Sidney, Mary Herbert, Countess of Pembroke. A Dialogue betweene two shepheards, Thenot, and Piers, in praise of Astrea (1590).
* Lanyer, Aemilia. From *Salve Deus Rex Judaeorum:* "To the Virtuous Reader," "Eve's Apology in Defense of Women" (1611).
Clifford, Lady Anne. *From Anne Clifford's Diary for 1616-19* (Norton Anthology, the 17th Century).
Anger, Jane. *Iane Anger her Protection for vwomen* (1588).
* Wroth, Mary. *Love's Victory and Pamphilia to Amphilanthus or The Countesse of Mountgomeries Urania* (1621).
Cary, Elizabeth. *The Tragedie of Mariam* (1613) or *Edward II* (1627).
* Finch, Anne [Winchilsea, Countess]. Selected Poetry to include "The Spleen" (1701, 1713); "Life's Progress," "A Tale of the Miser and the Poet," "The Petition for an Absolute Retreat," "To the Nightingale," "A Nocturnal Reverie," "To Death" (1713); "Clarinda's Indifference at Parting with Her Beauty," "An Invocation to Sleep," "The Introduction," "The Unequal Fetters" (1903).
* Montagu, Lady Mary Wortley. *Eclogues* (1716, 1747); "Constantinople" (1717); "The Reasons that Induced Dr. S[wift] to write a Poem call'd the Lady's Dressing room" (1734) and *Turkish Embassy Letters* (1716-18, pub. 1763).
* Fielding, Sarah. *David Simple*, including *Volume the Last* (1744, 1753) or *Scott, Sarah Robinson. A Description of Millenium Hall* (1718).

Eighteenth Century and Romantic Period

Fyge, Sarah (later Egerton). *The Female Advocate* (1686, 1687) or *Lady Mary Chudleigh. The Ladies Defence* (1701).
* Finch, Anne [Winchilsea, Countess]. Selected Poetry to include "The Spleen" (1701, 1713); "Life's Progress," "A Tale of the Miser and the Poet," "The Petition for an Absolute Retreat," "To the Nightingale," "A Nocturnal Reverie," "To Death" (1713); "Clarinda's Indifference at Parting with Her Beauty," "An Invocation to Sleep," "The Introduction," "The Unequal Fetters" (1903).
* Montagu, Lady Mary Wortley. *Eclogues* (1716, 1747); "Constantinople" (1717); "The Reasons that Induced Dr. S[wift] to write a Poem call'd the Lady's Dressing room" (1734) and *Turkish Embassy Letters* (1716-18, pub. 1763).
Fielding, Sarah. *David Simple*, including *Volume the Last* (1744, 1753) or *Scott, Sarah Robinson. A Description of Millenium Hall* (1718).
* Haywood, Eliza. *Love in Excess* (1719-20); or *Betsy Thoughtless* (1751).

Smith, Charlotte. Elegiac Sonnets (1784).

Adams, Abigail. Selections from Letters to John Adams (1775-76).


Inchbald, Elizabeth. Such Things Are (1788); or Lover's Vows (1798).

Baillie, Joanna. De Montfort (1800).


Wordsworth, Dorothy. "Address to a Child during a Boisterous Winter Evening" (pub. 1815), "Floating Island" (pub. 1842).

Wollstonecraft, Mary. A Vindication of the Rights of Woman (1792).

Spence, Catherine Helen. Clara Morison: A Tale of South Australia During the Gold Fever (1854).

Barratt Browning, Elizabeth. Aurora Leigh (1857).

Dickinson, Emily. "I never lost as much but twice" (1858), "I taste a liquor never brewed" 1860, "Success is counted sweetest" (1859), "Safe in their Alabaster Chambers" (1859), "Some keep the Sabbath going to" (1860), "I'm Nobody! Who are you?" (1861), "Wild Nights - Wild Nights!" (1861), "There's a certain Slant of light" (1861), "I like a look of Agony" (1861), "After great pain, a formal feeling" (1862), "The Soul selects her own Society" (1862), "This World is not conclusion" (1862), "I die for Beauty - but was scarce" (1862), "I dwell in Possibility" (1862), "Because I could not stop for Death" (1863), "I heard a Fly buzz - when I died" (1862), "The Brain - is wider than the Sky" (1862), "Much Madness is divinest Sense" (1862), "I've seen a Dying Eye" (1862), "Tell all the Truth but tell it slant" (1868), "My Life had stood - a Loaded Gun" (1883), "I'm wife-I've finished that" (1860), "I felt a Funeral in my Brain" (1861), "She rose to his Requirement" (1863).


Oliphant, Margaret. Salem Chapel (1863) or The Perpetual Curate (1864).


*Chopin, Kate. *The Awakening* (1899). Webster, Augusta. "Circe" (1870), "A Castaway" (1870), "Mother and Daughter Sonnets" (1895).

Levy, Amy. "To a Dead Poet" (1884), "A Minor Poet" (1884), "To Vernon Lee" (1889).

*Meynell, Alice. "A Poet's Fancies" (1893), "In Manchester Square" (1913), "Maternity" (1913).

Field, Michael (pen-name of Katherine Bradley and Edith Cooper). "Noon" (1893), "Cyclamens" (1893), "An Aeolian Harp" (1893).

*Rossetti, Christina. "Goblin Market" (1862), "Monna Innominata" (1881).

**Early Twentieth Century / Modernism**


Johnson, Emily Pauline (Tekahionwake). *Flint and Feather* (1912).


*Woolf, Virginia. *Mrs. Dalloway* (1925) or *To the Lighthouse* (1927).

*Woolf, Virginia. A Room of One's Own* (1929) and "Modern Fiction" (1925).

West, Rebecca. *The Return of the Soldier* (1918) or *The Judge* (1922).


*Mencken, H. L. "Bliss" (1920) and "The Garden Party" (1922).

*Doolittle, Hilda. "Sea Rose" (1916), "Garden" (1916), "Oread" (1924), "Helen" (1924), *Her* (1923).


*Mew, Charlotte. "Fame" (1916), "On the Road to the Sea" (1921), "Monsieur qui Passe" (1929).


**Contemporary: Twentieth and Twenty-First Centuries**


Smith, Stevie. "Not Waving but Drowning" (1957), "Pretty" (1966).


Angelou, Maya. *I Know Why the Caged Bird Sings* (1969).


*shange, ntozake. *For Coloured Girls Who Have Considered Suicide/When the Rainbow is Enuf* (1975).
Winterson, Jeannette. *Oranges are not the Only Fruit* (1985).