



Department of English – Graduate Division

Literary Studies

Area 11 Reading List

Women's Writing and Feminist Literary Theory

Students are expected to select and read representative criticism, literary history, and critical theory--enough to provide a grounding in the movements, periods, techniques, critical perspectives, and theoretical issues that are important in relation to the texts on the reading list.

Medieval and Renaissance:

1. HILDEGARD OF BINGEN (1098-1179), at least the excerpts translated in Peter Dronke's *Women Writers of the Middle Ages* (1984).
2. MARIE DE FRANCE (late 12th century), *Lais*.
3. JULIAN OF NORWICH, *A Book of Showings, or Revelations of Divine Love* (longer text) (1393?).
4. MARGERY KEMPE (c. 1373-c. 1440), *Book of Margery Kempe*.
5. JEROME, *Against Jovinian* (c. 400); CHRISTINE DE PIZAN, *Book of the City of Ladies* (1405).
6. MARGARET PASTON et al, *The Paston Letters* (xeroxed selections); *WRITINGS TO AND FROM SIXTEENTH-CENTURY MARTYRS: MARGARET MORE ROPER, Correspondence with her father* (at least letters 201-206, 209, and 210 in the edition of Thomas More's correspondence by Elizabeth Rogers); ANNE ASKEW, *First and Second Examinations*; LADY JANE GREY, letters, prayers, and pre-execution speech (among the entries for February 1554 in John Foxe's *Actes and Monuments of These Latter and Perillous Dayes*).
7. *WRITINGS BY AND ABOUT QUEEN ELIZABETH I: QUEEN ELIZABETH, The Doubt of Future Foes; On Monsieur's Departure; Speech to the Troops at Tilbury* (1588); MARY SIDNEY HERBERT, *COUNTESS OF PEMBROKE, To the Thrice-Sacred Queen Elizabeth; Dialogue between Two Shepherds, Thenot and Piers, in Praise of Astrea*; MARY (STUART), *QUEEN OF SCOTS, Sonnet to Elizabeth* (1568); DIANA PRIMROSE, *A Chaine of Pearle* (1630).
8. MARY SIDNEY HERBERT, *COUNTESS OF PEMBROKE* (1561-1621), *The Triumph of Death; The Doleful Lay of Clorinda* (1595); and SIR PHILIP SIDNEY, from *Metrical paraphrases of the Psalms*, ed. J. C. A. Rathmell--at least Psalms 49, 51, 56, 58, 65, 72, 73, 88, 90, and 100 (all are in *Psalms of Sir Philip Sidney*

and the Countess of Pembroke, [1963]), and the dedicatory poem "To thee pure spirit."

9. RENAISSANCE PAMPHLETS ABOUT WOMEN (at least the excerpts in *Half Humankind*, ed. Katherine Usher Henderson and Barbara F. McManus [1985]): *The Schoolhouse of Women* (1541?); EDWARD GOSYNHILL, *Mulierum Paeon* (1542?); JANE ANGER, *Her Protection for Women* (1589); JOSEPH SWETNAM, *The Arraignment of Lewd, Idle, Froward, and Unconstant Women* (1615); ESTHER SOWERNAM, *Esther Hath Hanged Haman* (1617); CONSTANTIA MUNDA, *The Worming of a Mad Dog* (1617).
10. AMELIA LANIER (or LANYER), *Salve Deus Rex Judaeorum* (1611); *Description of Cookeham* (1611).
11. ELIZABETH TANFIELD CARY, *LADY FALKLAND, Tragedie of Mariam, Faire Queene of Jewry* (1613).

Seventeenth and Eighteenth Centuries

British

12. PHRA BEHN, *Oroonoko* (1688), *The Forced Marriage* (1671) and *Sir Patient Fancy* (1678). *The Cabal at Nickey Nackeys*; *Song: Love Arm'd*; *Song: A Thousand Martyrs I have Made*; *To Alexis in Answer to his Poem Against Fruition*; *The Disappointment*; *To the Fair Clarinda, Who Made Love To Me*; *Song: the Willing Mistress*; *On Her Loving Two Equally*.
13. SEVENTEENTH CENTURY LYRICS: MARGARET CAVENDISH, *Duchess of Newcastle, Poems and Fancies*; KATHERINE PHILIPS, *Orinda Upon Little Hector Philips*; *Orinda to Lucasia*; *To My Excellent Lucasia, on Our Friendship*; *Parting with Lucasia, a Song*; *Against Love*; *An Answer to Another Persuading a Lady to Marriage*; *Upon the Double Murther of King Charles I*; ANNE FINCH, *Countess of Winchilsea, The Introduction*; *A Letter to Daphnis*; *Friendship Between Ephelia and Ardelia*; *The Circuit of Apollo*; *The Answer*; *The Spleen*; *To the Nightingale*; *A Nocturnal Reverie*; LADY MARY WROTH, selections in *Norton Anthology of English Literature, Volume I* (fifth edition).
14. MARY ASTELL, *A Serious Proposal to the Ladies* (1692); JUVENAL, *Sixth Satire* (Dryden translation); *Satires on Women*, ed. Felicity Nussbaum.
15. LADY MARY WORTLEY MONTAGU, *Mary Astell Preface*; *Poems*, to include *Verses Addressed to the Imitator of the First Book of Horace*; ALEXANDER POPE, *Epistle II from Moral Essays*.
16. SARAH SCOTT, *Millennium Hall* (1762)

17. MARY WOLLSTONECRAFT, *A Vindication of the Rights of Women* (1792).
18. _____, *The Wrongs of Women; or Maria* (1797).
19. FANNY BURNEY, *Evelina* (1778).
20. CHARLOTTE SMITH, *Emmeline* (1788).
21. ANN RADCLIFFE, *The Mysteries of Udolpho* (1794).

American

22. ANNE BRADSTREET, *The Prologue (to The Tenth Muse, [1650]); To the Memory of My Dear and Ever Honored Father Thomas Dudley Esq.; Contemplations; The Flesh and the Spirit; The Author to Her Book; To My Dear and Loving Husband; Before the Birth of One of Her Children; A Letter to Her Husband, Absent upon Public Employment; In Reference to Her Children, 23 June, 1659.*
23. MARY ROWLANDSON, *A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson* (1682).
24. PHYLLIS WHEATLEY, *On Being Brought from Africa to America; To the Right Honourable William, Earl of Dartmouth, His Majesty's Principal Secretary of State for North America; To S.M., a Young African Painter, on Seeing His Works; To His Excellency General Washington; Thoughts on the Works of Providence.*
25. ABIGAIL ADAMS, and FRANCES WRIGHT, *Selections in the Feminist Papers*, ed. Alice S. Rossi.
26. SUSANNA ROWSON, *Charlotte Temple* (1790); and HANNAH FOSTER, *The Coquette* (1797).

Nineteenth Century

British

27. DOROTHY WORDSWORTH, *Journals* (1798-1803).
28. MARIA EDGEWORTH, *Castle Rackrent* (1800).
29. MARY SHELLEY, *Frankenstein* (1818).
30. JANE AUSTEN, *Pride and Prejudice* (1813).
31. _____, *Emma* (1816).

32. _____, Persuasion (1818).
33. CHARLOTTE BRONTE, Jane Eyre (1847).
34. _____, Villette (1853).
35. EMILY BRONTE, Wuthering Heights (1847).
36. _____, Poems, as selected in The Norton Anthology of Literature by Women; also CHRISTINA ROSSETTI, Song: When I am dead, My dearest; Symbols; After Death; A Soul; The World; Dead before Death; Cobwebs; Shut Out; A Triad; A Birthday; Up-Hill; The Convent Threshold; Monna Innominata: A Sonnet of Sonnets; Goblin Market; In an Artist's Studio; Eve; Enrica; Venus's Looking Glass; MARY ELIZABETH COLERIDGE, The Other Side of a Mirror; Mortal Combat; Eyes; The Witch; Regina; Horror; The Devil's Funeral; Doubt; The White Women; Marriage.
37. ELIZABETH GASKELL, Mary Barton, A Tale of Manchester Life (1848); Cranford (1853); Ruth (1853).
38. GEORGE ELIOT, The Mill on the Floss (1860).
39. _____, Middlemarch (1871-2).
40. ELIZABETH BARRETT BROWNING, Collected Poems (to include Aurora Leigh).
41. JOHN STUART MILL and HARRIET TAYLOR, The Subjection of Women (1869).
42. OLIVE SCHREINER, The Story of an African Farm (1883).

American

43. EMILY DICKINSON, Final Harvest, ed. Thomas Johnson (1961).
44. MARGARET FULLER, Woman in the Nineteenth Century (1855); Bettina Brentano and Her Friend Gunderode; Goethe; Leila; A Short Essay on Critics.
45. LOUISA MAY ALCOTT, from Behind the Mask: The Unknown Thrillers of Louisa May Alcott, ed. Madeleine Stern--Behind the Mask, or A Woman's Power; Work, A Story of Experience (1873).
46. HARRIET BEECHER STOWE, Uncle Tom's Cabin (1852).
47. CHARLOTTE PERKINS GILMAN, The Yellow Wallpaper (1892), Herland (1915), and selections in Rossi, ed., The Feminist Papers.

48. SARAH ORNE JEWETT and MARY WILKINS FREEMAN, Short Fiction of SOJ and MWF, ed. Barbara H. Solomon (1979) and Jewett's A White Heron.
49. LINDA BRENT [HARRIET JACOBS], Incidents in the Life of a Slave Girl (1861).
50. KATE CHOPIN, The Awakening; Desiree's Baby; Athenaise; Charlie; The Story of an Hour (all available in The Awakening and Selected Stories of Kate Chopin, ed. Barbara H. Soloman [1976]).
51. MARY CHESNUT, selections from Mary Chesnut's Civil War, ed. C. Vann Woodward, pp. xv-lviii, 3-34, 79-98, 157-227, 791-836.
52. JARENA LEE, The Life and Religious Experience of Jarena Lee, a Coloured Woman, in Sisters of the Spirit, ed. William L. Andrews (1986), AND HARRIET E. WILSON, Our Nig, ed. Henry Louis Gates (1983).
53. ALICE JAMES, Diary, ed. Leon Edel (1964).
54. SUSAN WARNER, The Wide, Wide World (1851).
55. ELIZABETH STUART PHELPS, The Silent Partner (1871) OR The Story of Avis (1879) AND REBECCA HARDING DAVIS, Life in the Iron Mills (1861).
56. ELIZABETH CADY STANTON, ANGELINA and SARAH GRIMKE, ELIZABETH and EMILY BLACKWELL, ANTOINETTE BROWN BLACKWELL, selections in The Feminist Papers, ed. Alice Rossi.

Twentieth-Century British and American Poetry

57. GERTRUDE STEIN (1874-1946), from Selected Writings--Tender Buttons (1914); Susie Asado; Preciosilla; from Bee Time Vine and Other Pieces [1913-1917]--*Lifting Belly; *Patriarchal Poetry; *Stanzas in Meditation Parts I, II (1932); *Tillie; *One or Two. I've Finished; *Study Nature; *Dates; *Go in Green; Bee Time Vine; Carry; A Lide Close; Thank You; Four; In One; Gentle Julia; Decorations; Won; In This Way, Kissing; Sonnets That Please. [Asterisked items are reprinted in The Yale Gertrude Stein.]
58. MINA LOY (1882-1966), from The Last Lunar Baedeker--Lunar Baedeker; Virgins Plus Curtains Minus Dots; Love Songs to Johannes; Feminist Manifesto; AMY LOWELL (1874-1925), from Selected Poems: Madonna of the Evening Flowers; From a Critical Fable; The Captured Goddess; Venus Transiens; Astigmatism; Lacquer Prints and Chinoiseries; Patterns; The Sisters; from The Norton Anthology of Literature by Women--The Letter; The Weather-Cock Points South; Opal; Decade. From The World Split Open: Witch-Woman.

59. H.D. (1886-1961), from Collected Poems, 1912-1944: Sea Garden; Eurydice; The Islands; Oread; The Pool; Circe; Leda; Fragment 113; Helen; At Ithaca; Halcyon; We Two; Child Poems; The Master; Callypso; Trilogy.
60. _____, from Helen in Egypt--Palinode; Notes from Thought and Vision; Tribute to Freud.
61. MARIANNE MOORE (1887-1964), The Complete Poems.
62. EDITH SITWELL (1887-1964), from Collected Poems--Façade; Gold Coast Customs; Parts I, II, III of Later Poems; Three Poems for the Atomic Age.
63. LAURA (RIDING) JACKSON (1901-), from Poems: A Joking Word--Lida; Home; Incarnations; Because I Sit Here So; The Mask; The Signature; Hospitality to Words; Room; Goat Alone; Goat and Amalthea (Fragments); The Simple Verse; An Ageless Brow; There Is Much at Work; The Definition of Love; The Lady of the Apple (Fragmentary); Many Gentlemen; John and I; Lying Spying; Postponement of Immortality; Fragments; Helen's Burning; Life-Size Is Too Large; The Map of Places; Death as Death; Footfalling; Though in One Time; What to Say When the Spider; The Wind Suffers; World's End; Fragments; That Ancient Line; Let; Nearly Which?; Appeared the Time; from The Poems of Laura Riding--Then Follows; The Wind; The Clock; The We; From Later to Earlier; The Talking World; I Am; Poet: A Lying Word; Disclaimer of the Person.
64. STEVIE SMITH (1902-1971), Selected Poems (1962); from Collected Poems, ed. James MacGibbon (also in The Frog Prince and Other Poems)--The Frog Prince; A House of Mercy; Why do you rage?; The True Tyrant or The Spirit of Duty Rebuked; I had a dream...; Phedre; Everything Is Swimming; Valuable; Venus When Young Choosing Death; Pearl; The Small Lady; How Cruel is the Story of Eve; Mrs. Arbuthnot; v.; Who is this Who Howls and Mutters?; A Dream of Comparison; God and Man; Wretched Woman; Lightly Bound; The White Thought; Dear Muse; How far can you Press a Poet?
65. KATHLEEN RAINE (1908--), The Hollow Hill; ELIZABETH JENNINGS, Collected Poems (1986).
66. ELIZABETH BISHOP (1911-1979), The Complete Poems.
67. MURIEL RUKEYSER (1913-1980), from The Collected Poems: Poem Out of Childhood; Four in a Family; This House, This Country; Theory of Flight (section: pp. 21-46); Cats and a Cock; The Blood Is Justified; Letter to the Front; Adjunta; Nine Poems; Night Feeding; Orpheus; A Birth; Mother's Garden Round; Rite; The Return; Unborn Song; On the Death of Her Mother; Make and Be Eaten; A Ballad Theme; Asleep and Awake; "Long Enough"; The Birth of Venus; The Poem as Mask: Orpheus; Niobe Now; Gift; The War Comes Into My Room; Poem Kathe Kollwitz; Waking This Morning; Despisals; Myth; Search/Not Searching; Martin

Luther King, Malcolm X; Breaking Open.

68. GWENDOLYN BROOKS (1917--), The Bean Eaters; Selected Poems.
69. DENISE LEVERTOV (1923--), O Taste and See; Relearning the Alphabet.
70. ANNE SEXTON (1928-1974), from The Complete Poems: You, Doctor Martin; Said the Poet to the Analyst; The Operation; The Abortion; Live or Die; In Celebration of My Uterus; Transformations; The Jesus Papers.
71. ADRIENNE RICH (1929--), The Fact of a Doorframe; Sources.
72. SYLVIA PLATH (1932-1963), from The Collected Poems--pp. 13-17, 295; Poems number 3; 10; 12-13; 24; 34-35; 45; 49, 53-54; 60; 69; 75; 94; 101-104; 117; 119; 122-124; 129-131; 134; 137-138; 142; 147-148; 151; 153-154; 157-158; 160; 163; 165; 167-170; 172-174; 176-189; 191; 194-209; 211; 213-217; 219-224.
73. AUDRE LORDE (1934--), The Black Unicorn.
74. LUCILLE CLIFTON (1936--), An Ordinary Woman; Two-Headed Woman.
75. SUSAN HOWE, from Defenestration of Prague--Bride's Day; Fragments of Liquidation; I; Book of Stella; Book of Cordelia; II God's Spies; RACHEL BLAU DU PLESSIS, from Wells--Psyche; Pomegranate; Medusa; Eurydice.
76. PAULA GUNN ALLEN (1939--), The Shadow Country.
77. JUDY GRAHN (1940--), The Common Woman. Queen of Wands.
78. LOUISE GLUCK (1943--), THE DESCENDING FIGURE.
79. CAROLYN FORCHE, The Country Between Us.
80. The Third Woman, ed. Dexter Fisher: Chicana Poets: Cervantes; Xelina; Castillo; de Hoyos; Lucero; Moreno; Cota-Cadenas; Lucero-Trujillo; Rivera; Tafolla; Tovar; Gonzales. Asian-American Poets: Mar; Chang; Yup; Kanazawa; Lim; Hagedorn; Mirikitani; Ai; Kudaka; Chiang; Kaneko; Tokung; Berssenbrugge.
81. Black Sister: Poetry by Black American Women, 1746-1980, ed. Erlene Stetson.
82. That's What She Said: Contemporary Poetry and Fiction by Native American Woman, ed. Rayna Green.

Twentieth Century British and American Drama

83. AUGUSTA GREGORY, from Selected Plays, ed. Mary Fitzgerald--The Travelling

Man (1902); The Gaol Gate (1906); The Rising of the Moon (1907); The Workhouse Ward (1908).

84. GERTRUDE STEIN, from *Geography and Plays* (1922): *What Happened--A Play in Five Acts* (1913); *Ladies Voices* (1916); *I Like It to Be a Play* (1916); *Counting Her Dresses* (1917); from *Selected Operas and Plays of Gertrude Stein--Four Saints in Three Acts* (1927); *The Mother of Us All* (1947).
85. SUSAN GLASPELL, from *Trifles and Other Short Plays* (1926)--*Trifles* (1916); *The Outside* (1917); *Woman's Honor* (1917); also *Alison's House* (1930).
86. RACHEL CROTHERS, *Expressing Willie: Three Plays* (1924); includes *39 East* (1919); *Nice People* (1921); *Expressing Willie* (1924).
87. LILLIAN HELLMAN, from *The Collected Plays--The Children's Hour* (1934); *The Little Foxes* (1939); *Toys in the Attic* (1960).
88. LORRAINE HANSBURY, *A Raisin in the Sun* (1957); *Les Blancs*, ed. by R. Nemiroff (1969).
89. NTOZAKE SHANGE, *For Colored Girls Who Have Considered Suicide (When the Rainbow Is Enuf)*.
90. CARYL CHURCHILL, *Vinegar Tom* (1976); *Cloud Nine* (1979); *Top Girls* (1982).

Twentieth Century Fiction--British and Post-Colonial

91. KATHERINE MANSFIELD, *In a German Pension* (1911); *The Garden Party* (1922).
92. MAY SINCLAIR, *The Three Sisters* (1914); *Mary Oliver: A Life* (1919).
93. DOROTHY RICHARDSON, from *Pilgrimage--Pointed Roofs* (1915), *Dawn's Left Hand* (1931), *March Moonlight* (1967).
94. VIRGINIA WOOLF, *Mrs. Dalloway* (1925).
95. _____, *To the Lighthouse* (1927).
96. _____, *Orlando* (1928).
97. _____, *The Waves* (1931).
98. _____, *Between the Acts* (1941).
99. RADCLYFFE HALL, *The Well of Loneliness* (1928).

100. JEAN RHYS, *Good Morning, Midnight* (1930); *Wide Sargasso Sea* (1966).
101. ISAK DINESEN, *Seven Gothic Tales* (1934); from *Last Tales* (1957)--"The Blank Page."
102. CHRISTINA STEAD, *The Man Who Loved Children* (1940).
103. IVY COMPTON BURNETT, *Elders and Betters* (1944).
104. DORIS LESSING, *Martha Quest* (1952); from *A Small Personal Voice--The Small Personal Voice, Preface to The Golden Notebook*.
105. _____, *The Golden Notebook* (1962).
106. MURIEL SPARK, *The Prime of Miss Jean Brodie* (1962).
107. IRIS MURDOCH, *The Unicorn* (1963).
108. MARGARET DRABBLE, *The Waterfall* (1969).
109. MARGARET ATWOOD, *Lady Oracle* (1976); from *Survival* (1972)--"Survival," "Nature the Monster"; from *You Are Happy--the Circe Mud Poems*.
110. NADINE GORDIMER, *Burger's Daughter* (1979).

Twentieth Century Fiction--American

111. EDITH WHARTON, *The House of Mirth* (1905).
112. GERTRUDE STEIN, *Three Lives* (1909); *Ida* (1941); from *Selected Writings*, ed. Carl Van Vechten--from *The Making of Americans (Selected Passages)* (pp. 261-80); *As a Wife Has a Cow, a Love Story*; *Portrait of Mabel Dodge at the Villa Curonia*; *Picasso*; *Composition as Explanation**; from *What Are Masterpieces and Why Are There So Few of Them--title essay**; Sitwell, Edith Sitwell; from *Geography and Plays--The Portrait of Constance Fletcher*; from *Writings and Lectures, 1909-1945--Poetry as Grammar* (vol. also contains items with *).
113. WILLA CATHER, *O Pioneers!* (1913).
114. H.D., *HERmione* (1927, 1981); *Bid Me to Live* (1960).
115. DJUNA BARNES, *Nightwood* (1936); *Ladies Almanack* (1928); *Three from the Earth*, *Little Review* 6 (Nov. 1919): 3-15 (collected in *A Book and in A Night Among the Horses*); *An Irish Triangle*, *Playboy* 7 (May 1921), 3-5.

116. ZORA NEALE HURSTON, *Their Eyes Were Watching God* (1937).
117. KATHERINE ANNE PORTER, *Pale Horse, Pale Rider* (1939).
118. ANAIS NIN, *Ladders to Fire* (1946); *The Diary of Anais Nin, Vol. 1* (1966).
119. HARRIET ARNOW, *The Dollmaker* (1954).
120. FLANNERY O'CONNOR, *A Good Man Is Hard to Find* (1955).
121. PAULE MARSHALL, *Brown Girl, Brownstones* (1959).
122. TILLIE OLSEN, *Tell Me a Riddle* (1961); from *Silences*, pp. 6-46.
123. MAY SARTON, *Mrs. Stevens Hears the Mermaids Singing* (1965).
124. MAYA ANGELOU, *I Know Why the Caged Bird Sings* (1970).
125. EUDORA WELTY, *Thirteen Stories*, ed. Ruth M. Van de Kieft (1970).
126. TONI MORRISON, *Sula* (1974).
127. MAXINE HONG KINGSTON, *The Woman Warrior* (1976).
128. LESLIE MARMON SILKO, *Ceremony* (1977).
129. E. M. BRONER, *A Weave of Women* (1978).
130. ALICE WALKER, *The Color Purple* (1982).
131. From *The Third Woman*, ed. Dexter Fisher: Chicana writers JOSEFINA NIGGLI, ROSALIE OTERO PERALTA, ESTELA PORTILLO TRAMBLEY, GUADALUPE VALDES FALLIS; Asian American writers MAXINE HONG KINGSTON, HISAYE YAMAMOTO, WAKAKO YAMAUCHI, DIANA CHANG, KAREN TEI YAMASHI.

Feminist Literary Theory.

132. VIRGINIA WOOLF, *A Room of One's Own*; *Three Guineas*, from *Collected Essays, Vol. 1*--"Mr. Bennett and Mrs. Brown"; from *Collected Essays, Vol. 2*--"Modern Fiction"; "Professions for Women"; from *Collected Essays, Vol. 4*--"On Being Ill."
133. KATE MILLETT, from *Sexual Politics*, Ch. 2; GAYLE RUBIN, "The Traffic in Women: Notes on the Political Economy of Sex," in *Toward an Anthropology of Women*, ed. Rayna Reiter; CAROL SMITH-ROSENBERG, "The Female World of Love and Ritual: Relations Between Women in Nineteenth-century America,"

- Signs 1 (1975): 1-29; TILLIE OLSEN, from *Silences*, pp. 6-46.
134. LUCE IRIGARAY, from *Speculum of the Other Woman*--"The Blind Spot of an Old Dream of Symmetry"; from *This Sex Which Is Not One*--"This Sex Which Is Not One"; "Psychoanalytic Theory: Another Look"; "The Power of Discourse and the Subordination of the Feminine"; "The Mechanics of Fluids"; "When Our Lips Speak Together."
 135. ADRIENNE RICH, *On Lies, Secrets, and Silence: Selected Prose, 1966-1978*; "Compulsory Heterosexuality and Lesbian Existence," *Signs* 5 (Summer 1980): 631-60; Replies to Rich, *Signs* 7 (Autumn 1981): 158-99.
 136. NANCY CHODOROW, from *The Reproduction of Mothering*--Chs. 1, 6-10, 12.
 137. SANDRA GILBERT and SUSAN GUBAR, from *The Madwoman in the Attic*--Chs. 1-3, 10.
 138. JUDITH FETTERLEY, from *The Resisting Reader*--pp. xi-xxvi, 1-35; RACHEL BROWNSTEIN, from *Becoming a Heroine*--pp. xiii-78; ELIZABETH FLYNN AND PATROCINIO SCHWEIKART, eds., from *Gender and Reading: Essays on Readers, Texts, and Contexts*--Part I, "Research and Theory"; FLYNN, "Gender and Reading"; TANIA MODLESKI, from *Loving with a Vengeance*--Ch. 1.
 139. ELAINE MARKS and ISABELLE DE COURTIVRON, eds., from *New French Feminisms*--pp. 1-186; 245-64; Special Section on French Feminist Theory, *Signs* 7 (Autumn 1981): 5-86; MONIQUE WITTIG, *Les Guerilleres*.
 140. ELIZABETH ABEL, ed., from *Writing and Sexual Difference*--Introduction, SUSAN GUBAR, JUDITH KEGAN GARDINER, CATHARINE STIMPSON, and Responses; ELAINE SHOWALTER, from *A Literature of Their Own*--Ch. 1.
 141. ALICE WALKER, from *In Search of Our Mothers' Gardens: Womanist Prose*--"In Search of Our Mothers' Gardens"; "One Child of One's Own"; AUDRE LORDE, from *Sister Outsider: Essays & Speeches*--"Poetry Is Not a Luxury"; "The Transformation of Silence into Language and Action"; "Uses of the Erotic: The Erotic of Power"; "The Master's Tools Will Never Dismantle the Master's House"; "Age, Race, Class, and Sex: Women Redefining Difference"; "The Uses of Anger: Women Responding to Racism"; MARJORIE PRYSE AND HORTENSE SPILLERS, eds., from *Conjuring: Black Women, Fiction and Literary Tradition*--BARBARA CHRISTIAN, "Trajectories of Self-Definition: Placing Contemporary Afro-American Women's Fiction"; HORTENSE SPILLERS, "Cross-Currents, Discontinuities: Black Women's Fictions"; PAULA GUNN ALLEN, "The Sacred Hoop: A Contemporary Perspective," in her *Studies in American Indian Literature*.
 142. TERESA DE LAURETIS, from *Alice Doesn't*--Introduction, Chs. 1, 2, 5, 6.

143. SHARI BENSTOCK, ed., *Feminist Issues in Literary Scholarship* (originally published as *Tulsa Studies* 3 [Spring/Fall 1984]; MYRA JEHLLEN, "Archimedes and the Paradox of Feminist Criticism," *Signs* 6 (1981): 575-601.
144. ELAINE SHOWALTER, ed., *The New Feminist Criticism: Essays on Women, Literature, and Theory*.
145. RACHEL BLAU DUPLESSIS, from *Writing beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers*--Preface, Chs. 1, 6, 8; MARGARET HOMANS, from *Bearing the Word*--Chs. 1, 7.
146. SHIRLEY NELSON GARNER, CLAIRE KAHANE, MADELON SPRENGNETHER, eds., from *The (M)other Tongue: Essays in Feminist Psychoanalytic Interpretation*-- Introduction, essays by JANE GALLOP, MADELON SPRENGNETHER, COPPELIA KAHN, DIANNE HUNTER, CLAIRE KAHANE, SUSAN RUBIN SULEIMAN; ESTELLA LAUTER AND CAROL SCHREIER RUPPRECHT, eds., from *Feminist Archetypal Theory: Interdisciplinary Re-Visions of Jungian Thought*--Introduction; ANNIS PRATT, "Spinning among Fields: Jung, Frye, Levi-Strauss and Feminist Archetypal Theory."
147. ALICE JARDINE, from *Gynesis: "Preliminaries,"* Section 1 and 2; MARY JACOBUS, from *Reading Woman*--"Is There a Woman in This Text?" (originally in *New Literary History* [Autumn 1982]); NANCY MILLER AND PEGGY KAMUF, "Dialogue," in *Diacritics* 12 (Summer 1982): 42-53; GAYATRI SPIVAK, "Displacement and the Discourse of Women," in *Displacement: Derrida and After*, ed. Mark Krupnick; "French Feminism in an International Frame," *Yale French Studies* 62 (1981): 154-84.
148. SUSAN RUBIN SULEIMAN, ed., from *The Female Body in Western Culture: Contemporary Perspectives*--SULEIMAN, "(Re)Writing the Body: The Politics and Poetics of Female Eroticism"; JULIA KRISTEVA, "Stabat Mater," in Suleiman, ed.; from *Revolution in Poetic Language*--"The Phenomenological Subject of Enunciation"; "The Semiotic Chora Ordering the Drives."