

## **Marina Warner**

Born London, 9 November 1946.

Italian mother; English father.

### **Education**

Primary Schooling, Soeurs de la Charité, Gezira, Cairo, Egypt

Les Dames de Marie, Uccle, Brussels 1953-9

St Mary's Convent, Ascot, Berkshire, UK, 1959 –63

Lady Margaret Hall, Oxford, 1964-67: BA Modern Languages (French and Italian - Distinction in French Oral), 1968; MA, 1969.

### **Distinctions and Awards**

Runner Up: W.H. Smith Children's Poetry Prize, 1964

Young Writer of the Year (Daily Telegraph Award), 1971

Daily Express Award, 1972

Fellow of the Royal Society of Literature, 1985

Fawcett Prize, 1986

Booker Prize Short List, 1988

PEN Silver Pen Award, 1988

Commonwealth Writer's Prize (Eurasia), 1989

Honorary Fellow, Queen Mary and Westfield College, University of London, 1994

Harvey Darton Prize, 1996

Mythopoeic Scholarship Award 1996

Katharine Briggs Memorial Prize, 1999

Chevalier de l'Ordre des Arts et des Lettres, France, 2000

Honorary Fellow, Lady Margaret Hall, Oxford, 2000

Rose Mary Crawshay Prize, British Academy, 2000

Vice-President, Institute of Greece, Rome, and Classical Studies, University of Bristol

2004

Aby Warburg Prize, 2004

President of the Virgil Society, 2004

Commendatore dell'Ordine della Stella di Solidarietà, Italy, 2005

Fellow of the British Academy, 2005

### **Honorary Degrees**

Hon. D. Litt., University of Exeter, 1995

Hon. Dr., Sheffield Hallam University, 1995

Hon D.Litt., University of York, 1997

Hon. Dr., University of North London, 1997

Hon D. Litt., University of St Andrew's, 1998

Hon. Dr., Tavistock Institute (University of East London), 1999

Hon. Dr., Royal College of Art, 2004

Hon. D.Litt., University of Kent, 2005

Hon. Dr., University of Leicester (to be conferred January 2006)

### **Posts Held**

Getty Scholar at the Getty Center for the History of Art and the Humanities, 1987-8.

Tinbergen Professor, Erasmus University Rotterdam, 1991.

Visiting Fellow of the British Film Institute, 1993

Visiting Lecturer in Creative Writing, Dept of English, University of Reading, 1993

Visiting Professor of Women's Studies, University of Ulster, 1994-5

Visiting Lecturer (to the late Edward Said's Center for the Humanities), Columbia University, 1996

Visiting Writer, Banff Centre for the Arts, Summer 1996

Whitney J. Oates Short-Term Fellow, Council of the Humanities, Princeton, Fall 1996

Visiting Mellon Professor in the History of Art, Univ. of Pittsburgh, Fall 1997

Visiting Fellow Commoner, Trinity College, Cambridge, 1998

Visiting Fellow, Humanities Research Centre, Warwick, 1999

Visiting Professor, Dept of Visual Studies, Birkbeck College, University of London, 1999–2004

Visiting Professor, Stanford University, 2000

Visiting Fellow, All Souls College. Oxford, 2001

Visiting Professor, Dept of English, St Andrew's University, Scotland 2000-

Visiting Professor, Université de Paris XIII, Spring, 2003

Visiting Fellow, The Italian Academy, Columbia University, New York, 2003

Professor, Dept. of Literature, Film and Theatre Studies, University of Essex (2004- )

### **Invited Lectures**

Reith Lecturer, BBC, 1994

Tanner Lecturer, Yale University, 1999

Clarendon Lecturer, Oxford, 2001

Robb Lecturer, University of Auckland, 2004

Single lectures include:

John Coffin Lecture, University of London, 1997

The Perrot-Warrick Lecture at Trinity, 1998

Carpenter Lecturer, Institute of the Visual Arts, Harvard University, 2003

The London Library Lecture, 2004

The Allan Marre Maccabaeans Centenary Lecture, University College, London, 12 December 2005

I have given many other lectures and seminars and participated in conferences in the UK, Ireland, Italy, Spain, Germany, France, the Netherlands, Norway, Sweden, Australia and the United States, in universities and institutes including, for example, the Getty Museum, the National Gallery London, Universities of Edinburgh, Glasgow, and St Andrew's.

Lectured for the British Council, in Japan, the University of the West Indies (Jamaica,

Barbados, St Lucia), Germany, France, Belgium, Italy, and the Ukraine.  
Readings, panel discussions, and debates at the Institute of Contemporary Arts, London,  
The Purcell Room, London, Cheltenham Literature Festival, Edinburgh Books Festival, et  
al.

### **Opera Libretti**

*The Queen of Sheba's Legs* Music by Julian Grant. English National Opera: Baylis  
Programme, London, 1992

*In the House of Crossed Desires.* Music by John Woolrich. Cheltenham Music Festival/  
Music Theatre Wales. 1996. Published by Faber Music, London, 1996

### **Film Scripts and Radio Stories**

*Joan of Arc* (Directed by Gina Newson), Channel 4, London, 1984

*Cinderella* (Directed by Melissa Llewelyn-Davies), BBC 2, London, 1986

*Imaginary Women* (Directed by Gina Newson), Channel 4, London, 1986

'*Tell Me More*' (drama), Channel 4, London, 1991

'Out of the Burning House', for series *What Becomes of the Broken-Hearted?*, BBC Radio  
4, April 2003

'Birgitta's Cell', for series *I Want to Be Alone*, BBC Radio 4, 2005

### **Judge, Selector and Editorial Boards (Literature):**

Booker Prize, 1985

Arts Council Writers' Awards, 1996?)

*Marvels & Tales Journal of Fairy-Tale Studies*, 1998-

George Orwell Prize, 2003

Premio Napoli, 2004-

Judge, British Academy Prize for the Best Book of the Year, 2004

*Literary Imagination The Review of the Association of Literary Scholars and Critics*,  
2004-

### **Art Exhibitions**

**Curator:**

*The Inner Eye*, exhibition for Hayward Touring Exhibitions (Manchester City Art Galleries, Brighton Museum, Swansea Museum, Dulwich Picture Gallery), 1996-1997  
*Metamorphing: Transformation in science, art and mythology*. Co-curator: Sarah Bakewell. A Wellcome Trust Exhibition for the Science Museum London, 16 Sept 2002 - 16 Feb 2003. Conference, *Metamorphing*, 12 Feb. 2003 at the Victoria & Albert Museum, London.

See [www.wellcome.ac.uk/en/metamorphing](http://www.wellcome.ac.uk/en/metamorphing)

*Eyes, Lies and Illusions*, (curatorial advisor), Hayward Gallery, London , October 6 2004 - Jan 5 2005

*Only Make-Believe: Ways of Playing*, Compton Verney, Warwickshire, March 25 - May 2005

*Memory Maps*, a collaboration between the Dept. of Literature, Film, and Theatres Studies, Essex University and the Victoria & Albert Museum, London, on a website of words and images to inspire students and support the teaching of creative writing. See Appendix A.

**Judge and Selector (Art) :**

Exhibition Selector, BT New Contemporaries, 1992

Judge, Turner Prize, 1998

Judge, Jerwood Drawing Prize, 2002

**Other Activities**

Management Committee, National Council for One-Parent Families 1986-1996

Literature Panel, Arts Council of Great Britain , 1993-7

Executive Committee, Charter 88, 1992-7

London Library, twice served

Patron, Hypatia Trust, 1998-

Trustee, Artangel Trust, 1998-2004

Workshop on Citizenship, Identity and Democracy for Commission for a Multi-ethnic Britain, 1998

Trustee, Open Democracy, 2001-3  
Committee PEN, London, 2001-2004  
Patron, Society for Story Telling, 2003-  
Trustee, George Orwell Society, 2003-  
Patron, Reprieve, 2002-  
Patron, Medical Foundation for the Victims of Torture, 2002-  
Vice-President, National Council for One-Parent Families, 2000-

### **On MW's work**

Daniela Corona, "C'Era due volte..." *La narrativa realistica di Marina Warner* (Palermo, 2002)

Daniela Babos, *Postmodern Issues in Marina Warner's Indigo and The Lost Father*, Cluj-Napoca (Romania), 2002

Laurence Coupe, *Marina Warner* (in series *Writers and Their Work*, ed. Isobel Armstrong, London: British Council), 2006.

## **Publications**

### **Cultural History and Criticism**

*The Dragon Empress The life and times of Tz'u-hsi, Empress Dowager of China, 1835-1980*, London: Weidenfeld & Nicholson, 1972; New York: Crown Books, 1973  
(translated into several languages)

*Alone of All Her Sex The myth and the cult of the Virgin Mary*, London: Weidenfeld & Nicholson, 1976, New York: Knopf, 1976 (translated in several languages, and reprinted in various editions)

*Joan of Arc: The image of female heroism*. London: Weidenfeld & Nicholson, 1981  
(translated into Portuguese and Japanese, reprinted in different editions)

*Monuments & Maidens The allegory of the female form*. London: Weidenfeld & Nicholson, 1985 (translated into Italian and German, partly into Japanese)

*Into the Dangerous World. Some reflections on childhood and its costs*. London: Chatto &

Windus, 1988.

*L'Atalante*. London: British Film Institute, 1994

*Managing Monsters: Six Myths of Our Time. The 1994 Reith Lectures* (London: Vintage Books, 1994) (US title: *Six Myths of Our Time*, New York: Vintage Books, 1995 (translated into German))

*From the Beast to the Blonde: On Fairy Tales and their Tellers*. London: Chatto & Windus, 1994, New York: Farrar, Strauss & Giroux, 1995.

*No Go the Bogeyman: On Scaring, Lulling and Making Mock*. London: Chatto & Windus, 1998, New York: Farrar, Strauss & Giroux, 1999

*Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Clarendon Lectures), Oxford and New York: Oxford University Press, 2002

*Signs & Wonders: Essays in Literature and Culture*, 2003 (see Appendix B for list of contents)

### **Forthcoming:**

*Phantasmagoria: Spirit Visions, Metaphors, and Media*, Oxford: Oxford University Press, 2006.

*The Symbol Gives Rise to Thought* (Collected essays on art), ed. Robert Violette, London: iolette Editions, 2007

*Tales for Opera; Tales for Ballet* (ed.) 2 vols., London and New York: Penguin Classics, 2007.

### **Essays on Literature and Culture:**

**Uncollected (not reprinted in *Signs & Wonders:Essays in Literature and Culture, 2003*)**

Rose Dugdale *Sunday Times Magazine* 17 August 1974

Introduction to Christine de Pizan, *The Book of the City of Ladies*, trans. E.J. Richards, New York, 1982..

Introduction, Mildred Cable with Francesca French, *The Gobi Desert* (London, 1984)

Introduction to Leonora Carrington, *The House of Fear: Notes from Down Below*. London,

1988; and to Leonora Carrington, *The Seventh Horse*. London, 1988.

'The Wronged Daughter', *Grand Street* VII, 3 (Spring 1988), 143-63.

'Fighting Talk', in *The State of the Language*, ed. Leonard Michaels and Christopher Ricks, London, 1989, 100-109.

'The First Epistle of Paul the Apostle to Timothy', in *Incarnation: Contemporary Writers on the New Testament*. Edited Alfred Corn, New York, 1989, 76-82.

'Valmont - or the Marquise Unmasked', in *The Don Giovanni Book; Myths of Seduction and Betrayal* Ed. Jonathan Miller. London, 1990.

The Absent Mother, or, Women against Women in the Old Wives' Tale', Inaugural Lecture, Erasmus University, Rotterdam, 1991.

'Laughter and Hope in the Old Wives' Tale', *La Cenerentola*, Programme, Royal Opera House (London, 1991),

'Rich Pickings', in *The Agony and the Ego The Art and Strategy of Fiction Writing Explored*, ed. Clare Boylan, London, 1993

*Cinema and the Realms of Enchantment*. Lectures, Seminars and Essays by Marina Warner and others. Ed Duncan Petrie. London, 1994.

'Between the colonist and the creole: family bonds, family boundaries', in *Unbecoming Daughters of Empire*. Ed. Anna Rutherford. Sydney and Mundelstrup, Denmark, 1993.

Introduction, *The Second Virago Book of Fairy Tales*, ed. Angela Carter London, 1993 (A tribute to AC based on the obituary I wrote in the Independent, Feb. 1993)

'Towards a Democratic Culture', Charter 88 Paper, 1993.

'Indigo - Mapping the Waters', in *Etudes Britanniques Contemporaines* No. 5, Dec. 1994.

'Joan of Arc: A Gender Myth', in *Joan of Arc: Reality and Myth*, Ed Jan van Herwaarden. Rotterdam, 1994.

'The Wronged Daughter in Fairytale: "Unnatural Love" in the cult of Saint Dymphna and Charles Perrault's 'Peau d'ane'', in *Saints and Sagas A Symposium*, eds. Hans Bekker-Nielsen and Birte Carle Odense, 1994

'The Slipped Retina', in *The Power and the Throne : The Monarchy Debate* , ed. Anthony Barnett. London, 1994

'Angela Carter: Bottle Blonde, Double Drag', in *Flesh and the Mirror Essays on the Art of Angela Carter* ed. Lorna Sage London, 1995

'Cannibals and Kings' (On 'King Kong, Eighth Wonder of the World'), in *Ape, Man, Apeman: Changing Views since 1600*. Eds. Raymond Corbey and Bert Theunissen.

Leiden, 1995.

Introduction, *Joan of Arc*, ed. Monica Furlong. London, 1996

'The Enchantments of Circe', *Raritan* XVII:1 Summer 1997

"'Nonsense Is Rebellion': The Childsplay of Lewis Carroll", in *Lewis Carroll* London: The British Council, 1998.

"'Fee Fie Fo Fum' : The child in the jaws of the story", in *Cannibalism and the Colonial World* eds. Francis Barker, Peter Hulme, Margaret Iversen. Cambridge, 1998.

'Why Do Ogres Eat Babies? Monstrous Paternity in Myth and Fairytales', in *Paternity and Fatherhood: Myths and Realities*, ed. Lieve Spaas, London, 1998.

"'Hush-a-bye Baby': Death and Violence in the Lullaby", *Raritan*, XVIII:1, Summer 1998

'The Old Wives' Tale', in *The Classic Fairy Tales*, ed. Maria Tatar, New York, 1999.

'Ogres and storytellers: Strategies of resistance in the Italian fairy tale', *The Italianist* No. 17, 1997.

'Peroxide Mug-Shot', LRB, 1 January 1998 (on Myra Hindley)

'Les femmes et le secret' in *Le Secret: motif et moteur de la littérature*. ed. Chantal Zabus. Louvain, 1999.

'Doubting Thomas', in *There Are Kermodians*, ed. Anthony Holden and Ursula Owen (London, 1999).

'A Posy for the Misses Pinwell' , in *The Character of the English Countryside* (London, 2000)

"'The foul witch' and her 'freckled whelp': Circean mutations in the new world", in *The Tempest and its Travels*, ed. Peter Hulme . London, 2001.

'The Structure of the Imagination', in *Structure: The Darwin Lectures, 1998*, ed. Wendy Pullan (Cambridge, 2000)

Introduction, to Iona and Peter Opie, *The Lore and Language of Schoolchildren*, *New York Review of Books*, New York and London 2001

'Leda and the Swan: The Unbearable Matter of Bliss', in *Poetry and Philosophy in the Middle Ages A Festschrift for Peter Dronke* ed. John Marenbon (Leiden, 2000)

'Le Mythe et la féerie: réécriture et récupération', Actes du colloque 'Ou en est-on avec la théorie littéraire?' (Paris VII, 1999) , eds. Julia Kristeva et Evelyne Grossman , *Textuel* No. 37. Avril, 2000, pp.85-97

*Spirit Visions 1: Figuring the Invisible 2: Materializing the Impalpable Tanner Year Book 22* (1999-2000) Utah, 2001; # 1 reprinted in slightly different form as 'Spirit

Visions: Faces in the Clouds , or, Figuring the Invisible', *Raritan* XXI Spring 2002

Introduction to Lorna Sage, *Moments of Truth* (London, 2001)

'Riscritture: traduzioni de storie et metamorfosi del mito', in *Le Riscritture del postmoderno Percorsi Angloamericani*, eds. Ornella De Zordo e Fiorenzo Fantaccini (Bari, 2002).

'Painted Devils and Aery Nothings: Metamorphoses and Magic Art', *Proceedings of International Shakespeare Association Conference: Shakespeare and the Mediterranean*, Valencia, May 2001.

'Embodiments of Wisdom?', review of Wendy Steiner, *The Trouble with Beauty*, *TLS* , March 8 2002

'Castaway on the Ocean of Story: Metamorphic lives, resurrected texts' – Plenary talk to German Shakespeare Institute, 28 April 2002, published by Deutsche Shakespeare-Gesellschaft , *Shakespeare Jahrbuch Band* 139/2003

'Magical Mystery Tourism', review of Simon During, *Modern Enchantments The Cultural Power of Secular Magic*, *Financial Times*, 11-12 May 2002

Tribute to W.G. Sebald, Austerlitz, winner of Independent Foreign Fiction Prize, 11 April 2002, award ceremony speech.

**PICS HERE !!**

'The Making of Imperial Gothic' *Times Literary Supplement*, April 12, 2002

'Who's Sorry Now? : Personal stories, public apologies'. Amnesty Lecture, Oxford 2002, (Oxford University Press, 2004); posted at [www.opendemocracy.net](http://www.opendemocracy.net) December 2002.

Preface to Sally Anne Jane Purcell, *Collected Poems* , edited Peter Jay. London: Anvil Books, 2002

'Metamorphosis, or Some Thoughts of a Former Bird', speech at Lady Margaret Hall, Oxford, Dinner in Middle Temple Hall, 19 May 2002, published Brown Book, 2003.

'The Pillars of Hercules: *Plus Ultra* , or the limits to "virtù e canoscenza"', Talk to Dante Society, Oxford, 21 May 2002 ; published *Raritan*, Spring 2003; 'Le Colonne di Ercole, plus ultra, o il limite a "virtute e canoscenza" Ovvero oltrepassare il limite', in *Soglie, margini, confine Scritture in limine*, ed. Beatrice Tottosy, *Letterature d'Europa e d'America* 1- 2004 (Florence, 2004); in different version given as lecture in Palermo: 'Le Colonne d'Ercole e il Simbolo del Dollaro', in *Maschere dell'Impero: Percorsi coloniali della letteratura inglese*, eds. Elio Di Piazza, Daniela Corona, Marcella Romeo (Pisa, 2005)

‘Ovid in America’, *Raritan* XXI Summer 2002.

‘Science at the Séances’, review of Roger Luckhurst, *The Invention of Telepathy*, *London Review of Books* Vol 24, no. 19 3 October 2002.

Preface to *How We Recovered the Ashes* by P.F. Warner (Centenary Publication, MCC, 2003)

Introduction to *The World of Myth*, British Museum Press, 2003

Introduction, *The Book of the Thousand Nights and One Night* (London: Folio Society, 2003)

‘Ectoplasm’, in *Eggplant Dreaming*, ed. Ivor Indyk, *Heat 5 New Series*, 2003

Introduction, Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*. Vintage Classics, 2004

Introduction, H.G. Wells, *The Time Machine*. Penguin Classics, 2005

‘Knowing your Daemons: Metamorphosis from The Arabian Nights to Philip Pullman’, in *Children’s Literature Global and Local: Social and Aesthetic Perspectives*, eds. Emer O’Sullivan, Kimberley Reynolds, Rolf Romoren. Oslo, 2005.

‘Angels & Engines: Apocalypse and its Aftermath from George W Bush to Philip Pullman’, *TLS* Aug. 19 and 26 2005.

‘The Culture of Apocalypse’, *Raritan* Fall 2005 VOI XXV, No. 2.

### **Forthcoming**

Introduction, Robert Kirk, *The Secret Commonwealth of Elves, Fauns and Fairies*. New York: New York Review Books, 2006

Introduction, Charles and Mary Lamb, *Lamb’s Tales*, London: Penguin Classic, 2006.

‘Spirits before my face’, in *Caribbean Despatches: Stories of Change and Movement*, ed. Jane Bryce, London: Macmillan Palgrave, 2006

‘Old Hags’, in *City of Disappearances*, ed. Iain Sinclair, 2006.

‘Ghosts and Daemons: The Revival of Myth and Magic’, Presidential Address, Virgil Society,

*Proceedings*, 2006.

I have also written over the years numerous reviews (principally of books and exhibitions)

and shorter articles in various publications, including *The Times Literary Supplement*, *The Times Higher Education Supplement*, *The London Review of Books*, *The New York Times Book Review*, *NY Times Magazine*, *The Independent*, *The Independent on Sunday*, and *The Guardian*.

### **Novels**

*In a Dark Wood*. London: Weidenfeld and Nicholson, New York: Knopf, 1977.

*The Skating Party*. London: Weidenfeld and Nicholson, New York: Atheneum, 1982.

*The Lost Father*. London: Chatto & Windus, New York: Random House, 1987 (translated into French, Italian, Dutch, German, Danish)

*Indigo*. London: Chatto & Windus, 1992 (translated into French)

*The Leto Bundle*. London: Chatto & Windus, New York: Farrar, Straus & Giroux, 2001 (translated into Polish)

### **Short Story Collections**

*Mermaids in the Basement*, 1993

*Wonder Tales: Six Tales of Enchantment* (ed.) London: Chatto & Windus, New York: Farrar, Straus & Giroux, 1994, reprinted New York: Oxford University Press, 2004

*Murderers I Have Known*, 2002

### **Short Stories (Uncollected)**

‘Correggio, “Mercury Instructing Cupid Before Venus (The School of Love)” BBC Radio 3, 1998.

‘Virgil the Magician’, *New York Times Magazine*, 1999.

‘The Rayburn and the Rose’, in *My Favorite Plant*, ed. Jamaica Kincaid, New York, 1998.

‘Pretty Maids All In a Row’, in *Oxford Originals An Anthology of Writing from Lady Margaret Hall 1879-2001* Ed. Stacy Marking (Oxford, 2001)

‘The Birthday Party’, in *Summer Magic*, eds. Sarah Brown and Gil McNeil (London, 2003)

'Cancellanda', *Raritan* XXIII, Number 2, Fall 2003; Wasafiri, 2004. (Reprinted in Italian as small volume, trans. Marcella Romeo Lovison (Palermo: Quattrosoli, 2004)

'Worm Wrangler', *Heat* (Sydney, 2003)

'Rapture', *Otherworlds: Nancy Spero and Kiki Smith*, ed. Jon Bird (London: Reaktion Books, 2003)

'Ladybird, Ladybird', *Harpers & Queen*, December 2005

'After the Fox', in *Don't Know a Good Thing: the Asham Award Collection*, ed. Kate Pullinger (Bloomsbury) 2006

'At Night Through a Gap', tale for Barbara Campbell 1001 Nights Cast <http://1001.net.au/>

### **Stories for Children**

*The Crack in the Teacup Britain in the Twentieth Century* (London, 1979)

*The Impossible Day; The Impossible Night; The Impossible Bath; The Impossible Rocket* (London, 1982-3)

*The Wobbly Tooth* (London, 1984)

.

### **Art Criticism** includes:

'In the Garden of Delights: Helen Chadwick's "Of Mutability"' in *Helen Chadwick* (exhibition catalogue), London, 1986, reprinted in Helen Chadwick, *Enfleshings*, London, 1989.

'Eve, the Serpent and Death (Hans Baldung Grien)', *FMR*, 31 (March-April 1988).

Introduction to Frans Masereel, *The City*. London, 1988.

'Personification and the Idealization of the Feminine', in *Medievalism in American Culture*, ed. Bernard Rosenthal and Paul E. Szarmach. Binghamton, New York, 1989, 85-111.

*Maggi Hambling Catalogue*, Serpentine Gallery, London, 1989

Introduction, Paula Rego, *Nursery Rhymes*, 1989, 1994.

'Signs of the Fifth Element', Catalogue *The Tree of Life*, South Bank Centre Touring Exhibition, 1989.

'Leonora Carrington's Spirit Bestiary; or, The Art of Playing Make-Believe' , Catalogue, *Leonora Carrington* London, 1991.

Lucian Freud, New York Times Magazine, 1992

*Peter Randall Page*, Catalogue Henry Moore Centre, Leeds, 1992.

*Richard Wentworth* Catalogue, Serpentine Gallery, London, 1993; version translated as 'Le parti pris des choses' in catalogue to *Richard Wentworth* exhibition,, Musée des Beaux-Arts de Calais (22 July-9 October 1994)

'Bush Natural', *Parkett* No 27

'Penis Plenty Phallic Lack', *Parkett* No 33

'In the Charnel House of Love: Marlene Dumas', *Parkett* No 38

'The Searcher in the Woods', in *David Nash* (Omaha, 1994)

'Secret Ceremonies of Innocence: Zarina Bhimji', in *Zarina Bhimji* (Cambridge, 1995)

'The Rebel at the Heart of the Joker: Bobby Baker', in *Take a Peek* (Royal Festival Hall, London, June 1995), in *Performance Art: Into the 90's* , A & D, October 1995; reprinted in 'Bobby Baker: The rebel at the heart of the Joker' in *A split second of Paradise*, eds. Nicky Childs and Jeni Walwin (London, 1996)

'Waxworks and Wonderlands', in Lynne Cooke and Peter Wollen, *Visual Display Culture Beyond Appearances*, New York, 1995; another version in *Printer's Devil*, Fall, 1995, translated as 'Museo delle Cere e Paese delle Meraviglie; l'arte dell'imbalsamazione come simulazione della vita e sconfitta della morte,' *Prometeo*, Anno 16, No. 62.

'Soul Stealing, Shadow-Catching ' 2 parts, *Tate* , Summer-Autumn, 1995; another version: 'Lost Souls, Stolen Shadows', *Raritan*, Fall, 1995..

'Shearings', in *Ann Hamilton: Tropos* (New York, 1995)

'Le vil et le vigoureux, la toison et le poil: des cheveux et leur langage' in *masculinfeminin, le sexe de l'art*, eds. Marie-Laure Bernadac et Jean-Claude Barnabé (Paris 1995); reprinted 'Fur and fleece and the language of hair' in *Haare - Obsession und Kunst*, Museum Bellerive, Zurich (7 March-21 May 2000)

Essay in *Helen Chadwick Stilled Lives* (Edinburgh, 1996)

Essay in *David Nash: Forms into Time* (London, 1996)

*The Inner Eye: Art Beyond the Visible*. Catalogue of exhibition, Manchester, Brighton, Swansea, Dulwich Picture Gallery London, 1996-97

‘Megan Jenkinson: Making Her Way Through the Palace of Memory’, in *Under the Aegis* : ‘*The Virtues*’ by Megan Jenkinson. Auckland, 1997

‘Making Secret Visions Visible’, *PN Review* 1997

‘At the bottom of the garden’ Victorian Fairy Painting (Royal Academy of Arts), *Victorian Fairy painting* , Jane Martineau, ed. Merrell Hollberton/Royal Academy of Arts, in *TLS*, December 5, 1997

‘Angelic Visions’, *RA Quarterly*, Winter 1998.

‘A renaissance of repugnance,’ review of *Master of death: the lifeless art of Pierre Remiet*, Michael Camille; *Medieval death: Ritual and representation*, Paul Binski; *King Death: the Black death and its aftermath in late-medieval England*, Colin Platt, *THES*, July 5, 1998

‘Playacting, Chimaera and the late grotesque’ in *Veronica’s revenge*, ed. Elizabeth Janus (Zurich, 1998)

Preface to *20 Maresfield Gardens: A Guide to The Freud Museum* (London, 1998)

‘The Shadow of Young Girls in Flower’, introduction to Virginia Rodier, *Clementina Lady Hawarden* (New York, 1999)

‘Desire Paths’, in *Granite Song : Sculpture Peter Randall-Page* (Devon Books, 1999)

‘Family enfer’: review of Louise Bourgeois, recent works, Serpentine Gallery, and Louise Bourgeois ‘*Deconstruction of the Father, reconstruction of the father,*’ *Writings and Interviews*, eds. Marie-Laure Bernadac, Hans-Ulrich Obrist, *TLS*, 1999

‘I will give you a monument’ (debate on Trafalgar Square’s empty plinth, from talk given to Royal Society of Arts) *New Statesman*, 21 February, 2000, p. 43-44

‘Adventures in the way we see,’ review of *Colour and Meaning: Art, Science and Symbolism*, John Gage, in *THES*, December 17, 1999

‘Nine Turns around the Spindle: The Turbine Towers of Louise Bourgeois’, *Louise Bourgeois* (London, 2000)

‘Ready or Not Here I Come!’, in *Janine Antoni* (Zurich, 2000)

‘Gateways of the Primordial’, introduction to *Sculpture at Goodwood 2001-2*.

‘“Ourself behind Ourself, Concealed”: Ethereal Whispers from the Dark Side’, in *Tony Oursler: The Influence Machine*, London: Artangel, New York: Public Art Fund, 2002.

‘Pavane for Her Wildwoman Symmetries: Francesco Clemente’s *The Book of the Sea*, catalogue essay, London and New York: Gagosian Gallery, 2002

Catalogue note to The Jerwood Drawing Prize 2002.

Metamorphing: written with Sarah Bakewell, published by *New Scientist*, 2003.

‘Ethereal Body: The Quest for Ectoplasm’, in *Spiritus*, catalogue of exhibition at Magasin3, Stockholm, 2003; reprinted *Cabinet* (New York), Fall/Winter 2003-4.

“‘An artist’s dreamland”: *Jane Eyre* through Paula Rego’s eyes’, in *Paula Rego: Jane Eyre* (Enitharmon Press, London, 2003)

‘Anish Kapoor: The Perforate Self, or Nought Is Not Nought’, *Parkett*, Spring, 2004.

‘Oracles & Treacle’, in catalogue of *Joan Jonas: Works*, Queens Museum of Art, Queens New York, December 2003.

‘Medusae: Dorothy Cross/Tom Cross’, in *Experiment: conversations in art and science*. Eds. Bergit Arends and Davina Thackara (London: The Wellcome Trust, 2004).

‘Here comes the Bogeyman’: Juan Munoz and the Late Grotesque’, in *Robert Lehman Lectures on Contemporary Art*, No. 2: *Dia Art Foundation, New York*, eds. Lynne Cooke and Karen Kelly, with Bettina Funcke (New York, 2004).

‘Metamorfosis fantásticas: frutos prohibidos y otros mundos en “El Jardín de las delicias” de Hieronymus Bosch’, in *Historias Inmortales* (Barcelona: Galaxia Gutenberg, 2002)

‘Psychic Time, or, The Metamorphoses of Narcissus’, in *Chris Bucklow: This I that is Not I* (catalogue, London: British Museum and Wordsworth Trust, 2004)

Introduction to and *A Short Dictionary of the Invisible*, in catalogue of *The Inner Eye : Art Beyond the Visible*. Catalogue of exhibition, Manchester, Brighton, Swansea, Dulwich Picture Gallery (London, 1996-97)

‘In the Mind’s Eye: Thought-Pictures and Ethereal Presences in the Photograph of Julia Margaret Cameron 1815-79), *Archive* (Bradford Museum of Photography, Film &

Television), February 2004: 30-34.

‘Self-Portrait in a Rear-View Mirror’ in *Only Make Believe Ways of Playing*, catalogue of exhibition at Compton Verney, 2004-5.

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Tobias Doering, 'Chains of Memory- English-Caribbean Cross-Currents in Marina Warner's *Indigo* and David Dabydeen's "Turner"', in *Across the Lines Intertextuality and Transcultural Communications in the New Literatures in English*. Ed. Wolfgang Klooss. Cross/Cultures 32 ASNEL Papers 3. 1998.

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Steven Connor, *The English Novel in History 1950-1995*. London, 1996, pp. 186-198.

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Jane Aikins Haslett, *Marina Warner: Feminist Mythographer* (Ph.D.Thesis Edmonton, Alberta, 2001)

Daniela Corona, "*C'era due volte...*" *La narrativa realistica di Marina Warner* (Palermo, 2002)

Laurence Coupe, *Marina Warner (Writers and Their Work)*, series published by British Council, editor Isobel Armstrong), forthcoming autumn 2006.  
Appendix A

## **Memory Maps**

An idea for a collaboration between the Victoria and Albert Museum and the Department of Literature, Film and Theatre Studies at the University of Essex

The project aims:

To combine creative writing, history, and art criticism towards the making of a memory map of the region, inspired by works of art.

To build a visual store of images of the country - starting with Essex and the east - from paintings and other works of art from the collections of the V & A, by artists who came from, and lived and/or worked in the region, such as Gainsborough, Constable and Blake. (The V & A holds the complete archive of Recording Britain, commissioned by Kenneth Clark. A similar impulse underlies this project, for the cybercentury! )

To collaborate with the Creative Writing Department of the University of East Anglia in the project.

To extend further so that the memory maps gradually spread to include the whole of the British Isles.

To commission poets and writers in other genres to respond to an image with a work that would be posted on the site, with visual, textual, and audio links (Andrew Motion, Michele Roberts, Robert MacFarlane, Billy Bragg have agreed to date (26 September 2005) ).

To create an interactive website which would give access to the memory maps as they grow

To set up a course as part of an MA in Creative Writing at Essex University; students will use the materials on the website as inspiration

To set up access for the public to respond and contribute their own writings

## **Writing Memory Maps**

The skies, trees, ponds, rivers, and light of Essex, Norfolk, and Suffolk, still resemble closely the vision of some of the country's greatest artists, in spite of ecological, social and historical changes – and damage. It is one of the oldest inhabited parts of the British Isles, a landscape marked and shaped by human presence, history and activity, from the pastoral hinterland to the estuarian bustle, including light and heavy industry. Several of the artists

who have lived and worked in the area have not confined their interest to the clouds and streams alone: horse-trading, shipping, historical connections to trade and empire, bridge-building and car works figure in their vision. The archive of Recording Britain, with works by Michael Rothenstein, John Nash, Kenneth Rowntree, as well as pastoral woodcuts by Eric Ravilious, enrich the picture greatly.

A new genre of literature has been emerging very strongly: moving between fiction, history, traveller's tales, and memoir, it explores the spirit of place. Writers bring in personal associations and experiences, as well as stories attached to locality. Sometime called 'psycho-geography', it is related to sixteenth and seventeenth century meditations – to Thomas Browne and Robert Burton's *Anatomy of Melancholy* – and has recently been most vividly embodied by W.G. Sebald (his book *The Rings of Saturn* takes place along the east coast) and by Iain Sinclair, who has just followed in John Clare's footsteps, also partly in the region (*The Edge of the Orison*, 2005).

*Memory Maps* will have have affinities with this form, but would not be constrained by it, especially as it would involve poets and songwriters, as well as prose writers.

## **Appendix B**

### Contents of *Signs and Wonders*

#### **Prologue: Seeking the Slant**

1998

#### **1. Early Encounters, East and West**

##### The Bitch Route 13

1972

##### The Crushed Butterflies of War

1972

##### My Day

1973

##### Jessica Mitford

1996

##### Bob Treuhافت

2003

##### The Female Form Defined

1983

##### Mrs Thatcher

1979

##### Making it Big in the New World

1986

Angela Carter  
1998

## **2. Words and symbols**

St Paul: Let Women Keep Silent  
1989.

Christine de Pizan: *The City of Ladies*  
1982.

Watch your Tongues

Review of A Bloch, *Medieval Misogyny and the Invention of Western Romantic Love*; T Krontiris *Oppositional voices: Women as Writers and Translators of Literature in the English Renaissance*; B. Cazelles, *The Lady as Saint: A Collection of French Hagiographical Romances of the 13th Century*; M. King. *Women of the Renaissance*.  
1992

Obscenity  
1981.

Fighting Talk      1989.

Language, Power, Fear  
2001

St Cunera's Scarf  
1991

The Sign of the Dollar  
2003

## **3. Bodies and Minds**

Harmoniously Arranged Livers

Review of Caroline Walker Bynum, *The Resurrection of the Body in Western Christianity 200-1336*. 1995

Magic Zones

Review of Richard Sennett, *Flesh and Stone: The Body and the City in Western Civilisation*.  
1994

The Virtue of Incest

Review of Marc Shell, *Elizabeth's Glass*  
1993

The Marquise Unmasked: *Les Liaisons Dangereuses*  
1990.

'Wild at Heart': Manon Lescaut  
L'Abbé Prévost and Puccini's opera  
1997

### In the Mirror of Madness : Elaine Showalter

Review of *The Female Malady: Women, Madness and English Culture, 1830-1980*.  
1987

### Fasting Girls

Review of Joan Jacobs Brumberg, *Fasting Girls: The emergence of Anorexia nervosa as a modern disease*  
1989

### Bloated

1997

### Body Politic

Review of Madonna, *Sex*.  
1992

### Sites of Desire

Review of Peter Brooks, *Body Work*.  
1993

### Love's Bodies: Gillian Rose

Review of *Love's Work*  
1995

### Is there another place from which the dickhead's self can speak?

Review of Alan Hyde, *Bodies of Law*.  
1998

## 4. Faiths and Marvels

### The First Commandment

1997

### Touching Tears: The Weeping Madonna of Civitavecchia

1996

### Omens of Millennium

Review of *Omens of Millennium: the Gnosis of Angels, Dreams and Resurrection*, by Harold Bloom.  
1998

### Suffering Souls

3100

.Review of Jean Claude Schmidt, *Ghosts in the Middle Ages: The Living and the Dead in Medieval Society*, translated by Teresa L. Fagan  
199?

### The Greatest Saint after Sainte Marie

Afterword to Charles Péguy, *The Mystery of the Charity of Joan of Arc*

### The Triumph of the Moon

Review of Ronald Hutton, *The Triumph of the Moon*, *The Times* ??

### Dom Sylvester Houédard

Obituary, *Independent*, ??

### Showers of Toads

Review of Jan Bondeson, *The Feejee Mermaid: and other essays on natural and unnatural history*,

1999

### Amber

Review of Ciaran Carson *Fishing for Amber: A Long Story*.  
1999

### Poison

Review of Gail Bell, *Poison: A History and a Family Memoir*.  
2002

## 5. Shakespeare and Caliban

### Rough Magic and Sweet Lullaby

2000

### Shakespeare and the goddess

Review of Ted Hughes, *Shakespeare and the Goddess of Complete Being*  
1995.

### Maps of Elsewhere

1992

### Shakespeare's Caliban

Review of Alden T. Vaughan and Virginia Mason Vaughan, *Shakespeare's Caliban: A Cultural History*.  
1992

### The Silence of Sycorax

1996

### His Own Dark Styx: Caryl Phillips

Review of *The Nature of Blood*.  
1997

## 6. Creole

### Between the Colonist and the Creole

1993

### Noonday Devils

Review of Elaine Breslaw, *Tituba: Reluctant Witch of Salem*.  
1996

### Siren/Hyphen; or, 'The Maid Beguiled'

1998

### Cannibals and Kings: *King Kong*

1995.

### Bananas

1995

### Zombie: The Devil Inside

2002

## **7.Fairies, Myths and Magic**

Aesop

Review of *The Complete Fables* translated by Olivia and Robert Temple.  
1998

Roberto Calasso

Review of *The Marriage of Cadmus and Harmony*.  
1993  
*Ka: Stories of the Mind and Gods of India*  
1999

Louis XIV

Review of Peter Burke, *The Fabrication of Louis XIV*  
1992

La Fontaine

Review of *Oeuvres Completes Vol 1 Fables, Contes et Nouvelles*, by Jean de la Fontaine  
1991

Under the Executioner's Sword

On *The Arabian Nights*  
1994

Laughter and Hope in the Old Wives' Tale

On Rossini's opera *La Cenerentola* and Prokofiev's ballet *Cinderella*  
1991

Mother Russia

Review of Joanna Hubbs, *Mother Russia: The Feminine Myth in Russian Culture*.  
1989

## **8.Reworking the Tale**

Combat Myths

2001

Donkey Business, Donkey Work: Magic and Metamorphosis in Contemporary Opera

1996

'Nonsense is Rebellion': The Child's-play of Lewis Carroll

1998

Struwelpeter

Review of *Shockheaded Peter: A Junk Opera*  
2001

Cunning and High Spirits

Foreword to Angela Carter, ed., *The Second Virago Book of Fairy Tales*  
1993

The Inexpressible Closeness of the Deer

On the Quay Brothers' film of Robert Walser's *The Institute Benjamenta*  
1995

Hoopoe  
Ted Hughes: *Tales from Ovid*  
1999

On Myth and Faery: Rewritings and Recoveries  
1999

OR  
Riscrittura: Re-writings  
2001

**Coda :** Who's Sorry Now? Personal stories, public apologies  
Amnesty lecture, Oxford.  
2002