

## Marina Warner

Born London, 1946. Italian mother; English father, bookseller.

Educated: Kindergarten, 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: MA Modern Languages (French and Italian), 1968.

### **Awards and Prizes**

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

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

Fawcett Prize, 1986

Booker Prize Short List, 1988

PEN Silver Pen Award, 1988

Commonwealth Writer's Prize (Eurasia), 1989

Harvey Darton Prize, 1996

Mythopoeic Scholarship Award 1996

Katharine Briggs Memorial Prize, 1999

Rose Mary Crawshay Prize, British Academy, 2000

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

Hon. Doc., Sheffield Hallam University, 1995

Hon D.Litt., University of York, 1997

Hon. Doc., University of North London, 1997

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

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

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

Honorary Fellow Lady Margaret Hall Oxford 2000

Honorary Professor St Andrew's University, Scotland

## Publications

### Fiction

*In a Dark Wood*. 1977.

*The Skating Party*. 1982.

*The Lost Father*. 1987. (Regional Winner (Eurasia) in the Commonwealth Writers' Prize, PEN/Macmillan Silver Pen Award, Booker Prize shortlist; translated into Norwegian, Dutch, German, Italian and French.).

*Indigo* (1992) (Translated into Dutch, German, French.)

*Wonder Tales: Six Tales of Enchantment* (ed.) London, 1994

*The Leto Bundle* (London, 2001); New York, 2002 (forthcoming in Polish, Rumanian, French)

### Short Stories:

*Mermaids in the Basement* Short Stories. 1993 (Translated into French, some into German.)

'The Legs of Queen Sheba,' in *Best Short Stories 1988*, ed Giles Gordon and David Hughes (London, 1989)

'Ariadne after Naxos' in *The Secret Self, A century of short stories by women*, ed Hermione Lee, London 1995

'Daughters of the Game', in John Dewe Mathews, Images on Film, Eagle Gallery (London, 1995)

'The Belled Girl gives a tape to an Impresario' in *Silence Please! Stories after the works of Juan Muñoz*, ed. Louise Neri, Dublin and Zurich 1996; reprinted *Marvels & Tales*, 1998.

'The Armour of San Gereone: From a Book of Modern Miracles', in *Lino Manocci*, (London and Florence, 1996); reprinted *Maculate Conceptions* ( Exeter, 1997)

'Canary', *New Writing* 6, ed. A.S. Byatt (London, 1997)

'Natural limits', *New Writing* 7, eds. Carmen Callil and Craig Raine (London 1998)

'Murderers I Have Known', *Erewhon*, 1997

'Lullaby for an Insomniac Princess', BBC Radio 4, 1999; printed in *Mosaic*, ed.

Monisha Mukundan ( New Delhi, 1999)

'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)/

New collection forthcoming 2002: *Murderers I Have Known*

### **History and Criticism**

*The Dragon Empress The life and times of Tz'u-hsi, Empress Dowager of China, 1835-1980* ( London, 1972)

- *Alone of All Her Sex The myth and the cult of the Virgin Mary* (London, 1976)
- *Joan of Arc The image of female heroism* (London, 1981)
- *Monuments & Maidens The allegory of the female form*, (London, 1985; reprinted University of California Press, 2001)
- *Into the Dangerous World. Some reflections on childhood and its costs.* Counterblast 5 (London, 1988)
- *L'Atalante*, British Film Institute Film Classic ( London, 1994)
- *Managing Monsters: Six Myths of Our Time. The 1994 Reith Lectures* (London, 1994) (US title: *Six Myths of Our Time*, New York, 1995)
- *From the Beast to the Blonde: On Fairy Tales and their Tellers* (London, 1994)
- *The Inner Eye : Art Beyond the Visible.* Catalogue of exhibition, Manchester, Brighton, Swansea, Dulwich Picture Gallery (London, 1996-97)

*No Go the Bogeyman: On Scaring, Lulling and Making Mock* ( London, 1998)

*Fantastic Metamorphoses, Other Worlds: Ways of Telling the Self* (Clarendon Lectures), Oxford, 2002

Also working on *Spirit Visions Figuring the Soul* , forthcoming 2003

## 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 tthe 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, Thames and Hudson, 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)

Botticelli: Drawings to Dante *TLS*

‘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.

To be collected in forthcoming *Gateways of the Primordial* (London, 2002)

**Essays on Literature and Culture** include:

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

· Introduction, Geoffrey Hill, *The Mystery of the Charity of Charles Peguy* (London, 198 )

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

Introductions 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 (This is 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
- 'Donkey Business, Donkey Work: Magic and Metamorphosis in Contemporary Opera', Swansea, 1996.
- 'Siren/Hyphen; or, The Maid Beguiled' *New Left Review* 223 May/June 1997, 101-113. Reprinted in *Caribbean Portraits: Essays on Gender Ideologies and Identities*, ed Christine Barrow. Kingston, 1998.
- '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.

‘Hoopoe’, in *The Epic Poise: A Tribute to Ted Hughes*, ed. Nick Gammage, London, 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 reprint, 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 feerie: recriture et recuperation, Actes du colloque Ou en est-on avec la theorie litteraire? (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

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

*Fantastic Metamorphoses, Other Worlds The Clarendon Lectures*, Oxford 2001.

Forthcoming, Oxford University Press, 2002.

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

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 on Sunday*, *LA Times Book Review*.

### **Opera libretti**

*The Queen of Sheba's Legs* Children's Opera libretto. 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 Faber, London, 1996

### **Film scripts**

*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.

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

Tinbergen Professor, Erasmus University Rotterdam, 1991.

Exhibition Selector, BT New Contemporaries, 1992

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

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

Curator: *The Inner Eye*, exhibition Manchester City Art Galleries, Brighton Museum, Swansea Museum, Dulwich Picture Gallery, 1996-1997.

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

Visiting Fellow Commoner, Trinity College, Cambridge, 1998

Judge, Turner Prize, 1998.

Visiting Fellow, Humanities Research Centre, Warwick, 1999

Tanner Lecturer, Yale University, 1999

Visiting Professor, Stanford University, 2000

Visiting Fellow, All Souls College. Oxford, 2001

### **Currently**

Visiting Professor, Queen Mary and Westfield College, University of London, 1994 -

Visiting Professor, University of York, 1996-

Visiting Research Fellow, Humanities Centre, Warwick, 1998.

Visiting Professor, Birkbeck College, University of London, 1999

Tanner Lecturer, Yale University, 1999.

Visiting Professor, University of St Andrew's, 2001

Clarendon Lecturer, Oxford, 2001

Currently writing *Spirit Visions: Figuring the Soul*

Forthcoming: Slade Professor, Cambridge, 2004

Fellow of the Royal Society of Literature, 1985; member, Management Committee, National Council for One-Parent Families; Member of the Literature Panel, Arts Council of Great Britain (1993-7); Member of the Executive Committee, Charter 88 (1992-7); member board of London Library; trustee of the Artangel Trust (1998- ); member workshop on Citizenship, Identity and Democracy for Commission for a Multi-ethnic Britain (1998- ); member of board of Institute of Historical Research, University of London (1999-2000); trustee, Artangel, London; trustee, [www.OpenDemocracy.com](http://www.OpenDemocracy.com); member, committee PEN, London, 2001-.

### **Posts Held**

Fellow of the Royal Society of Literature, 1985; member, Management Committee, National Council for One-Parent Families, 1989-99; Member of the Literature Panel, Arts Council of Great Britain (1993-7); Member of the Executive Committee, Charter 88 (1992-7); member committee London Library, 1995-9; trustee of the Artangel Trust

(1998- ); member workshop on Citizenship, Identity and Democracy for Commission for a Multiethnic Britain (1998-9).

Marina Warner lives in London

### Articles and Interviews

Nicholas Tredell, *Conversations with Critics* (Manchester, 1994)

Lisa Hopkins, 'An interview with Marina Warner' *Sheffield Thursday* No 4/5, Autumn 1994, 81-95.

Mary Condé, 'Finding a Voice for Martha: Marina Warner's "Mary Takes the Better Part"' in *Journal of the Short Story in English*, no 22 Summer 1994, Presses de l'Université d'Angers

Chantal Zabus, 'Spinning a Yarn with Marina Warner', in *Kunapipi: Post Colonial Women's Writing* Vol XVI No. 1, 1994, 519-529.

Richard Todd, 'Marina Warner', *Post-war literatures in English*, September 1995.

Richard Kearney, ed. *States of Mind, Dialogues with contemporary thinkers on the European mind* (Dublin, 1995)

Hopkins, Lisa, 'Revisiting The Tempest: Marina Warner's *Indigo*', *Sheffield Thursday*, Summer 1995

Richard Todd, *Consuming Fictions The Booker Prize and Fiction in Britain Today* (London, 1996)

Laurence Coupe, *Myth* (London, 1997)

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.

Kari Boyd McBride, 'Marina Warner', *British Novelists since 1960*, ed. Merritt Moseley (Columbia, South Carolina, 1999)

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

Laurence Coupe,'The Comedy of Terrors: Reading Myth with Marina Warner', *PN Review* 128: 52-55.

See entries in *The Cambridge Guide to Women's Writing in English*, ed. Lorna Sage (Cambridge, 1999).

See entry in Entry in David Macey, *The Penguin Dictionary of Critical Theory* (London, 2000)

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

## **Agents**

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