

CABINET SIXTEEN: THE DARK NIGHT OF THE SOUL

T. S. Eliot, *Four Quartets*. London: Faber and Faber, 1944. Special Collections PS 3509.L43 F6 1944
Robert Frost, *A Witness Tree*. London: Jonathan Cape, 1943. Brasch PS 3511.R94 W57
San Juan de la Cruz [Saint John of the Cross], *The Dark Night of the Soul*. London: John M. Watkins, 1905. Brasch BV 5080.JM8
Ezra Pound, *The Pisan Cantos*. London: Faber and Faber, 1949. Brasch PS 3531.O82 P5

CABINET SEVENTEEN: MODERNISM’S PRECURSORS

The Poetical Works of Robert Browning. Vol. V. London: Smith, 1889. Brasch PR 4200 1889
Gerard Manley Hopkins, *Poems of Gerard Manley Hopkins*. 2nd ed. London: Oxford University Press; Humphrey Milford, 1930. Brasch PR 4803.H44 A17 1930
William Morris, *Of the Friendship of Amis and Amile*. Hammersmith: Kelmscott Press, 1894. Special Collections PQ 1425.A35 E49
Walter Pater, *Marius the Epicurean: His Sensations and Ideas*. London: Macmillan, 1939. Brasch PR 5134.M3 1939
_____, *The Renaissance: Studies in Art and Poetry*. New York: Macmillan, 1899. Brasch NX 449.P924

CABINET EIGHTEEN: UNATTENDED MOMENTS

Jorge Luis Borges, *Labyrinths: Selected Stories and Other Writings*. Harmondsworth: Penguin, 1972. Brasch PQ 7797.B635 A29 1970
Joseph Conrad, *Lord Jim: A Tale*. Harmondsworth: Penguin, 1957. Brasch PR 6005.O4 L6 1957
_____, *Youth and Two Other Stories*. New York: McClure, Phillips, 1903. Special Collections PR 6005.O4 Y68 1903
T. S. Eliot, *The Dry Salvages*. London: Faber and Faber, 1941. Brasch PS 3509.L43 D7
Katherine Mansfield, *The Garden Party and Other Stories*. London: Constable, 1928. Brasch PR 9640.M35 G3 1928
Marcel Proust, *A La Recherche du Temps Perdu*, tome I. [Paris]: Gallimard, 1954. Private Collection
Thomas Wolfe, *Of Time and the River: Young Faustus, Telemachus*. New York: Scribner, 1965. Central YL WoYo H
Virginia Woolf, *To the Lighthouse*. 1st ed. London: Published by Leonard and Virginia Woolf at the Hogarth Press, 1927. Special Collections PR 6045.O72 T6 1927
William Wordsworth, *The Prelude, or, Growth of a Poet’s Mind*. London: J. M. Dent, 1928. Brasch PR 5864 1928
Virginia Woolf (1902), photograph by George Beresford, in James King, *Virginia Woolf*. London: Hamish Hamilton, 1994.
Joseph Conrad (1904), photograph by Charles Beresford, in John Stape, *The Several Lives of Joseph Conrad*. New York: Pantheon Books, 2007.

VITRINES

1. Modernist Authors
2. Scholarship on Modernism
3. Medieval & Modern Influences on Modernist Literature
4. Modernist Music, Art, and Architecture

WALLS

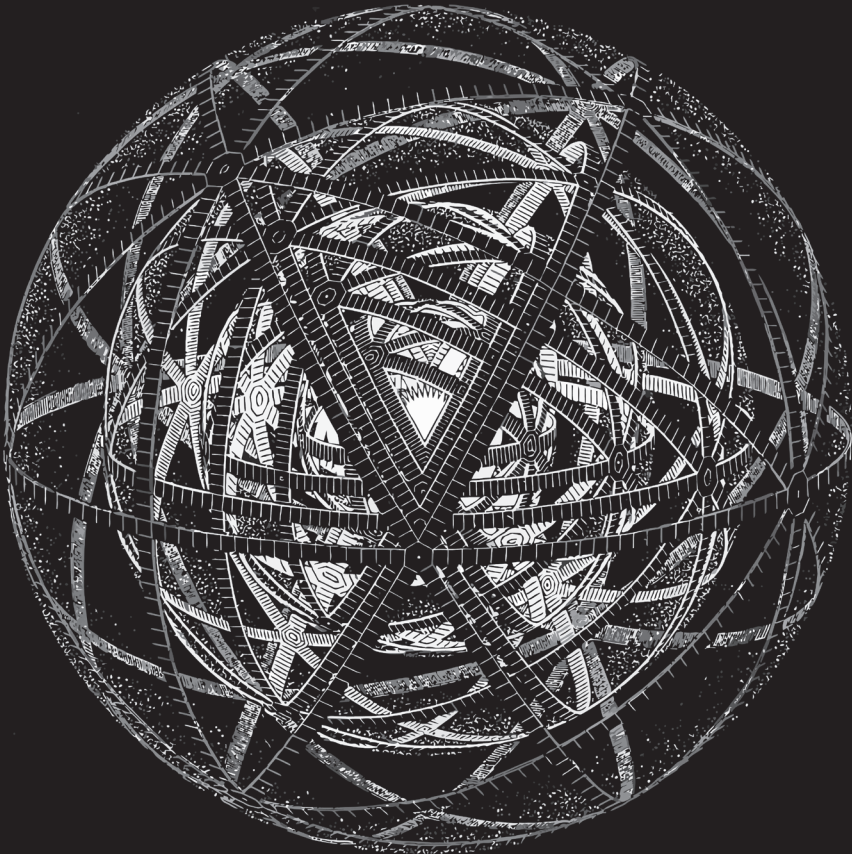
The Hereford World Map: Mappa Mundi. London: Folio Society, 2010. Special Collections GA 304 R4 HH66
Blaise Cendrars, *La Prose du Transsibérien et de la Petite Jehanne de France*. New Haven: Yale University Press, 2009 (facsimile). Private Collection
Ezra Pound (1930s), photograph in R. F. Foster, W. B. Yeats: *A Life. II: The Arch-Poet 1915-1939*. Oxford: Oxford University Press, 2003
M. C. Escher, ‘Dyson Sphere’ [1953].
The Shyp of Fooles (1509)
Chartres Cathedral, West façade
The Evangelical Symbols, Fol. 129 v. *Book of Kells* (ca. 800 AD)
Blast 1, June 20th, 1914. Edited by Wyndham Lewis

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MAKE IT NEW!

Modernism & the Medieval Presence



Y- '53

ML3

Exhibition List

21 March to 23 May 2014



MAKE IT NEW!

Modernism & the Medieval Presence

The phrase ‘Make it New’ is frequently used in defining a key feature of modernism – its novelty – and is often regarded as influential and foundational in the development of modernist aesthetics. Yet when Ezra Pound employed the phrase for the first time in 1928, modernism’s major works had already appeared, and decades would pass before ‘Make It New’ gained significance and became a catchphrase and slogan. ‘Make It New’ was Pound’s rendering of a passage in *Da Xue*, a historical Chinese text. Influenced by Christian belief as well, ‘Make It New’ became a model of change, of renaissance and renewal, in which the new is not simply a return to the old. Drawing on the work of those who have gone before, Making It New is a process of historical recycling, quotation, and re-arrangement.

In this exhibition, you will see examples of modernist writers Making It New. The exhibition has been mounted to coincide with the April conference, “‘Unattended Moments’: The Medieval Presence in the Modernist Aesthetic” at the University of Otago. For this reason, it focuses on modernists who re-inscribe medieval elements, including medieval forms, themes, and narratives. It highlights the holdings of the University of Otago Libraries, in particular the treasures of the Charles Brasch collection. Please enjoy.

ITEMS ON DISPLAY

CABINET ONE: MAKE IT NEW! THE IMAGISTS

Ezra Pound, *Make It New: Essays by Ezra Pound*. London: Faber and Faber, September 1934. Special Collections PS 3531.082 A16 1934
Richard Aldington, ed., *Imagist Anthology, 1930*. London: Chatto & Windus, 1930. Special Collections PR 605.I6 I98
Wyndham Lewis, ed., *Blast 1* [June 20th, 1914]. Santa Rosa, California: Black Sparrow Press, 1981. Special Collections PR 6023.E97 Z5 B52 1981
_____, *Blast 2* [War Number, July 1915]. Santa Barbara, California: Black Sparrow Press, 1981. Special Collections PR 6023.E97 Z5 B52 1981
_____, *Blast 3*. Santa Barbara, California: Black Sparrow Press, 1984. Special Collections PR 6023.E97 Z5 B52 1981
_____, *Timon Athens Shakespeare*. [London: The Cube Press, 1914]. Special Collections PR 2883.LN58
Ezra Pound, *Ripostes of Ezra Pound: Whereto are Appended the Complete Poetical Works of T. E. Hulme, with Prefatory Note*. London: Elkin Mathews, 1915. Brasch PS 3531.O82 R5

CABINET TWO: EZRA POUND

Charles Handley-Read, ed., *The Art of Wyndham Lewis, with an Essay on Detail in the Artist’s Style, a Chronological Outline and Notes on the Plates*. London: Faber and Faber, 1951. Brasch ND 497.L48 H686
Ezra Pound, trans., *Cathay*. London: Elkin Mathews, 1915. Brasch PL 2671.A27
Ezra Pound, *A Lume Spento and Other Early Poems*. London: Faber and Faber, 1965. Brasch PS 3531.O82 A4 1965
_____, *Personæ: Collected Shorter Poems of Ezra Pound*. London: Faber and Faber, 1952. Brasch PS 3531.O82 P4

CABINET THREE: T. S. ELIOT AND DANTE

Richard Aldington, *Ezra Pound and T. S. Eliot: A Lecture*. Reading, Berkshire: The Peacocks Press, 1954. Special Collections PS 3531.O82 Z5 AB47
T. S. Eliot, *Collected Poems, 1909–1935*. London: Faber and Faber, 1936. Brasch PS 3509.L43 A17 1936
_____, *Dante*. Poets on the Poets 2. London: Faber and Faber, 1929. Brasch PQ 4390.ED6.
_____, *The Hollow Men: Epitaph for the 20th Century*. London: Fulcrum Press, 2000. Special Collections PS 3509.L43 H6 2000

CABINET FOUR (DRAWER): PARABLE

Samuel Beckett, *Waiting for Godot: A Tragicomedy in Two Acts*. London: Faber and Faber, 1956. Brasch PQ 2603.E378 E5 A2 1956
Franz Kafka, *The Trial*. London: Gollancz, 1937. Brasch PT 2621.A26 P7 A25
Louis MacNeice, *Varieties of Parable*. Cambridge: Cambridge University Press, 1965. Brasch PN 56.A5 M466
Edwin Muir, *Collected Poems*. London: Faber and Faber, 1960. Brasch PR 6025.U6 A17 1960

CABINET FIVE (DRAWER): ROMANCE

William Faulkner, *Mayday*. Notre Dame, Indiana: University of Notre Dame Press, 1976. Central PS 3511.A86 M36
John Fowles. *The Ebony Tower*. Boston: Little, Brown, 1974. Private Collection
Ernest Hemingway, *The Sun also Rises*. New York: Charles Scribner’s Sons, 1927. Special Collections PS 3515.E37 S9 1927
Louis MacNeice, *The Dark Tower and Other Radio Scripts*. London: Faber and Faber, 1947. Brasch PR 6025.A316 D3

CABINET SIX: THE WASTE LAND

T. S. Eliot, *The Waste Land*. Richmond: Printed and Published by Leonard and Virginia Woolf at the Hogarth Press, 1923. Special Collections PS 3509.L43 W3 1923
_____, *The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound*, ed. Valerie Eliot. London: Faber and Faber, 1971. Brasch PS 3509.L43 W3 1971
T. S. Eliot (1910), photograph in *The Letters of T. S. Eliot*. Vol. I 1898-1922. Edited by Valerie Eliot. London: Faber and Faber, 1988

CABINET SEVEN: JOYCE AND THE BOOK OF KELLS

The Book of Kells. London: Studio, 1914. Central PYP Sul. Hewitson Library, Knox College, Dunedin
James Joyce, *Finnegan’s Wake*. London: Faber and Faber, 1960. Central PR 6019.O9 F59 1960
_____, *Pomes Penyeach*. Paris: Shakespeare Company, 1927. Brasch PR 6019.O9 P5

CABINET EIGHT: IRISH MYTH AND FOLKLORE

Gerard Murphy, ed. and trans., *Early Irish Lyrics: Eighth to Twelfth Century*. Oxford: Clarendon Press, 1956. Central PB 1351.E33
Flann O’Brien, *At Swim-Two-Birds*. London: MacGibbon & Kee, 1960. Brasch PR 6029.N56 A93 1960
W. B. Yeats, *Cathleen ni Hoolihan: A Play in One Act and in Prose*. London: A. H. Bullen, 1902. Brasch PR 5904.C37
_____, *Deirdre*. Stratford-upon-Avon: Shakespeare Head Press, 1914. Special Collections PR 5904.D4 1914
_____, *Stories of Red Hanrahan and The Secret Rose*. London: Macmillan, 1927. Brasch PR 5904.S76 1927

CABINET NINE (DRAWER): MYTH AND LEGEND

David Jones, *The Anathemata: Fragments of an Attempted Writing*. London: Faber and Faber, 1952. Brasch PR 6019.O53 A8
James Joyce, *Ulysses*. Paris: Shakespeare and Company, May 1927. Brasch PR 6019.O9 U422
D. H. Lawrence, *Mornings in Mexico*. London: Martin Secker, 1927. Brasch PR 6023.A93 M67

CABINET TEN (DRAWER): NEOPLATONISM

Select Works of Plotinus. London: Bell, 1914. Brasch B 693.A4 E5 1914
W. B. Yeats, *The Collected Poems of W. B. Yeats*. London: Macmillan, 1950. Brasch PR 5900.A17 1950
_____, *A Vision: An Explanation of Life Founded upon the Writings of Giralduſ and upon Certain Doctrines Attributed to Kusta Ben Luka*. London: Privately Printed for Subscribers only by T. Werner Laurie, 1925. Brasch PR 5904.V53
W. B. Yeats (1910), photograph in Helen Carr, *The Verse Revolutionaries: Ezra Pound, H.D. and The Imagists*. London: Jonathan Cape, 2009

CABINET ELEVEN: MEDIEVAL MOTIFS

Charles Baudelaire, *Flowers of Evil*. New York: Printed for the Members of the Limited Editions Club, 1971. Special Collections PQ 2191.F6 A2 1971
Hans Holbein, *Bilder des Todes*. Leipzig: Insel-Verlag, 1917. Brasch NE 1150.5.HP94 A4 1917
Katherine Anne Porter, *Ship of Fools*. Boston: Little, Brown, 1962. Central PS 3531.O752 S5

CABINET TWELVE: THE MUSE

James K. Baxter, *The Bone Chanter: Unpublished Poems 1945–72*. Oxford: Oxford University Press, 1976. Special Collections PR 9641.B3 B6
Robert Graves, *The White Goddess: A Historical Grammar of Poetic Myth*. 1st ed. New York: Creative Age Press, 1948. Special Collections PN 1077.GS12 1948a
Hugh MacDiarmid, *To Circumjack Cencrastus; or, The Curly Snake*. Edinburgh: William Blackwood, 1930. Brasch PR 6013.R735 C45

CABINET THIRTEEN (DRAWER): HAGIOGRAPHY

Richard Aldington, *Stepping Heavenward: A Record*. Florence: G. Orioli, 1931. Special Collections PR 6001.L4 S73 1931
T. S. Eliot, *Murder in the Cathedral*. London: Faber and Faber, 1935. Brasch PS 3509.L43 M8
H. D. [Hilda Doolittle], *The Flowering of the Rod*. London: Oxford University Press, 1946. Brasch PS 3507.O726 F55

CABINET FOURTEEN: THE CATHOLIC CHURCH

Thomas Aquinas: *Selected Writings*. London: J. M. Dent, 1939. Brasch BX 890.TE66 1939
The Spiritual Exercises of St. Ignatius. Dublin: James Duffy, 1850. Brasch BX 2179.L7 E5 1850
James Joyce, *Ithaca: Selections from The Odyssey, Ulysses*. Auckland: Pear Tree Press, 1997. Special Collections PR 6019.O9 U42 1997
_____, *A Portrait of the Artist as a Young Man*. Leipzig: B. Tauchnitz, 1930. Brasch PR 6019.O9 P6

CABINET FIFTEEN: CHURCH ART AND ARCHITECTURE

Giuseppe Bovini, *Ravenna Mosaics: The Mausoleum of Galla Placidia, the Cathedral Baptistry, the Archiepiscopal Chapel, the Baptistry of the Arians, the Basilica of Sant’ Appollinare Nuova, the Church of San Vitale, the Basilica of Sant’ Appollinare in Classe*. Oxford: Phaidon, 1978. General NA 3780.BS35 1978
Rainer Maria Rilke, *Neue Gedichte*. Leipzig: Insel-Verlag, 1930. Brasch PT 2635.I65 N48 1930
W. B. Yeats, *The Tower*. London: Macmillan, 1928. Brasch PR 5904.T69