

RANSOM

FALL
2001

News

The Newsletter of the Harry Ransom Humanities Research Center
The University of Texas at Austin

Construction in Full Swing



The Ransom Center's much anticipated renovation project to transform the first two floors of the Center into public spaces for the first time in its history began in late August and is now in full swing. In the spring of 2003, the Ransom Center's doors will open with 40,000



square feet of space devoted to our public. We eagerly look forward to a magnificent lobby with

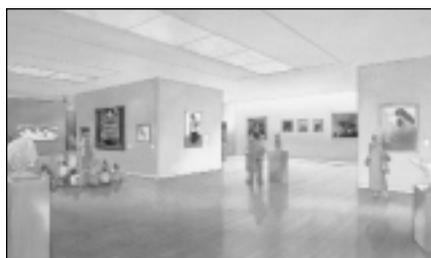


Ransom Center construction photos. Frank Yezer © 2001.

spacious exhibition galleries, a research wing, and an intimate state-of-the-art theater for readings, lectures, performances, and films.

The award-winning San Antonio firm Lake/Flato Architects, known for innovative and creative design, is the architect supervising design. The company supervising construction is Browning Construction.

The Ransom Center will remain open during the construction project. The Reading and Viewing Rooms and the administrative offices are open. Please check our Web site to find up-to-date information on entry changes, other



Watercolor renderings, Elizabeth Day, 2001.

important facts related to the project, and to watch our progress: www.hrc.utexas.edu.

Please continue to visit our exhibitions. *From Gutenberg to Gone With The Wind: Treasures from the Ransom Center*, remains at the LBJ Library and Museum through May 2002. We will continue to feature exhibits in our exhibition space at the Leeds Gallery on the fourth floor of the Flawn Academic Center on The University of Texas campus. Please call the Ransom Center with any questions concerning exhibitions, the construction project, or hours and accessibility at 512.471.8944.

Although there is some dust and inconvenience associated with the construction, the overwhelming feeling at the Center is one of eager anticipation as we move toward our goal of increasing the opportunities to share the treasures of the Ransom Center with our public.

—Sheree Scarborough, Editor



Ransom Center Director Thomas F. Staley and Associate Director Sally Leach.

Photo by Pete Smith.

Perkins-Prothro Foundation Puts Ransom Center Capital Campaign Over the Top

June Gift of \$1.5 million Boosts Construction Total to \$8 million



Charles Prothro and Elizabeth Perkins Prothro, Ransom Center, 1998.

The Perkins-Prothro Foundation, based in Wichita Falls, recently contributed an additional \$1.5 million toward the Ransom Center's reconstruction project in memory of Charles Nelson Prothro, who died in March. With this gift, the Ransom Center exceeded its \$24 million fundraising goal for its capital campaign and moved within \$1.4 million of attaining its overall \$9.4 million goal for the reconstruction project.

When the decision was first made to renovate the Ransom Center, the Perkins-Prothro Foundation provided the cornerstone gift that became a magnet for other donors. In December 1996, the Perkins-Prothro Foundation, led by Charles Prothro, pledged \$1,250,000 for the creation of a new main gallery. In 1997, the Perkins-Prothro Foundation again showed its unwavering support of the Ransom Center by pledging \$500,000 toward completion of a new photography gallery and \$750,000 toward the completion of the new theater. These combined gifts total over \$2.5 million dollars.

Clearly, the Perkins-Prothro Foundation is no stranger when it comes to supporting Ransom Center initiatives. In December 1993, Charles Prothro began working with Ransom Center Director Thomas F. Staley to establish the Prothro Endowment in Photography to honor his wife Elizabeth, an endowment that has grown close

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The Lady of Shalott, 1860-1861. Henry Peach Robinson. Albumen print from three negatives.

Henry Peach Robinson: *Victorian Photographer*

Henry Peach Robinson (1830-1901) was one of the few photographers in nineteenth-century Britain who believed that photography could rival the “greatest” of the arts—oil painting—and he vigorously promoted this idea through his photographs and his writing. Robinson encouraged photographers to plan carefully and to produce images that looked like paintings. Sometimes this would necessitate mixing artificial elements with reality, such as costuming his models and posing them. He also advocated combination printing, a technique by which a photographer composed a complex picture by printing parts of several negatives together. But many critics felt that Robinson’s works were dishonest because of their artificiality, and that they would ruin photography’s chances to be respected as an art.

This exhibition examines Robinson’s entire career. He began as an amateur painter and then later became an artistic and commercial photographer. The exhibition includes over 100 of Robinson’s photographs and graphic works taken from the Gernsheim Collection of photographs at the Ransom Center. In his effort to create an artistic type of photography, Robinson based his subjects and compositions upon the themes of popular British genre paintings and illustrations. Throughout the exhibition are many examples of these popular images, reproduced from nineteenth century periodicals. The exhibition also places Robinson’s works in the larger context of nineteenth century photography by including over 300 images by other photographers, such as Julia Margaret Cameron and Lewis Carroll. ~

—David Coleman

Assistant Curator of Photography & Film

This exhibition is free and open to the public at the Leeds Gallery, Fourth Floor, Flawn Academic Center through December 18. Keepsake booklets are available at the Gallery and at the Ransom Center administrative offices.

An Excerpt From Marianne Moore



From . . . What Are Years

. . . So he who strongly feels,
behaves. The very bird,
grown taller as he sings, steels
his form straight up. Though he is captive,
his mighty singing
says, satisfaction is a lowly
thing, how pure a thing is joy.

. . . This is mortality,

. . . This is eternity.

What Are Years, New York, Macmillan, 1941.

E.O. Goldbeck, detail, New York City, 1974.
Ransom Center Photography Collection.

DIRECTOR'S NOTE



We have all been stunned and horrified by the human devastation of September 11. I believe we are also deeply moved by the way our country has come together. I am heartened by William Faulkner's words in his Nobel speech "we will not only endure, we will prevail."

As I write this column today, we are in a "post-modernist" era at the Ransom Center, that is to say we are in the middle of "deconstruction." In my annual talk to the staff last week, I made reference to Jane Austen. She writes in *Pride and Prejudice* that a library is a place of leisure and tranquility. Fortunately, she passed this life before she could see our plight during these recent weeks. It has been dusty, messy, and loud, but we are excited by the changes we are making.

This is a dynamic time for us. Our major initiatives include increasing our public role through integration of our public programs and affairs, enhancing our national position, building our public programs with the magnificent new building as background, and strengthening vital areas of research in all departments. The Ransom Center has maintained its competitive position among research institutions worldwide of course because of its great collections, but also because of the quality of its great staff.

I find inspiration from this famous photograph of the London library, Holland House, after a bombing during World War II. The values of civilization prevail. Keep reading. ~

Thomas F. Staley



Holland House, London, bombed in July 1940.

PROTHRO • *continued from page 1*

to \$1 million in value. The support and friendship of the Prothro family and of the Perkins-Prothro Foundation have been essential to the success of our efforts to create new public spaces and strengthen our institutional capacity. Private support of this caliber is setting the stage for the Ransom Center to galvanize public awareness and support for its programs. Because of the philanthropic spirit and goodwill that guided Charles Prothro and that continues to permeate the Perkins-Prothro Foundation today, the Ransom Center will be able to provide access to a greatly expanded program of lectures, exhibitions, performances, readings, and films relating to the humanities in its renovated space. The Elizabeth Perkins Prothro Photography Gallery and the Charles Nelson Prothro Theater will stand as a testament to the commitment the Prothros have shown to the Ransom Center and The University of Texas at Austin. ~

—Tom Galyean,
Development Coordinator

The Prothros and the Ransom Center: *An Enduring Legacy*

Recently, I spoke with Elizabeth Edwards, who is the Prothro's granddaughter and an Advisory Council member, about her family's generous gifts to the Ransom Center and the history of their relationship to the Center. An excerpt follows.

—Sheree Scarborough

My grandfather, Charles Prothro, went to The University of Texas in the 1930s. I believe that Harry Ransom was one of his teachers. I don't know how he and Tom Staley got connect-

ed, but I know that they developed a really quick rapport with each other. And the stories that I've heard from both of them are that my grandfather would call Tom—or Tom would call my grandfather—either way just to chat—and my grandfather would say, "Tom, what do you need? What can we do for you?" And that's how that relationship developed over the years. Tom and my grandfather developed this rapport, and with my grandfather's love of The University of Texas, it was just a natural place for him to be connected. He saw a need with the Ransom Center and felt like he could be of some help.

My grandmother, Elizabeth Prothro, whom I am named for, is a factor in it in that she is the one who loves books and has collected bibles for many years. She collected rare bibles, one-of-a-kind bibles, first translations, and things of that nature. She also spent some time learning how to restore and bind. Her collection of bibles is at Bridwell Library at SMU. But they were also looking for a home for her photographs and they will come to the Ransom Center. She has been an amateur photographer for years, mostly a nature photographer, and has had some of her work published, I believe. Today, September 7, is her eighty-second birthday.

I'll tell you a story that recently came to mind. I have a six-year-old daughter, Lara, and she's just learning to read. Both of my grandmothers were instrumental in that part of my life. When I was nine, my grandmother Prothro took me to Sweet Briar College in Virginia, which is where I eventually went to college. She sent me to the bookstore, and said I could buy any book I wanted. That was the most fabulous thing that had ever happened in the whole world. It was wonderful to have the freedom to pick out a book. I found this beautiful copy of *Little Women*. It was beautifully illustrated. I can remember reading that entire book as quickly as I could. She spurred my reading interest on. My daughter and I were talking about that story the other day, so it just came back to my memory. ~

—Elizabeth Edwards



Thomas F. Staley, Elizabeth Edwards, Charles Prothro and Elizabeth Perkins Prothro, Ransom Center, 1998.

A Conversation With . . .

Ghil'ad Zuckermann — Ransom Fellow



Ghil'ad's Texan friends nicknamed him "Giladiator." Ghil'ad Zuckermann at the Ransom Center, March 2001. Photo by Pete Smith

I spoke with Dr. Ghil'ad Zuckermann, Gulbenkian Research Fellow at Churchill College (University of Cambridge), last spring while he was at the Ransom Center for a Dorot Fellowship. —Sheree Scarborough

SS: First, please tell me why you're here at the Ransom Center.

GZ: I'm here in order to conduct research on the survival of Yiddish beneath "Ivrit." Ivrit—or "Israeli"—is what I call "revived Hebrew"—the language currently spoken by Israelis. At the beginning of the twentieth century, Yiddish and Hebrew were in competition to become the national language of the Jewish people. At first, it seems as if Hebrew won, and Yiddish was destined to be spoken only by Orthodox Jews and some eccentric academics. But my research claims that, in fact, much of the winning "Hebrew" is Yiddish. In other words, as long as Ivrit survives, Yiddish survives beneath it. I'm here in order to look at books, pamphlets and journals from the end of the nineteenth century and the beginning of the twentieth century, all of which are in the Gottesman Collection. The Gottesman Collection consists of thousands of items collected by two people: Glanz and Horowitz. One of them was a linguist, so he had many books in the area of language revival and language planning, and the other was a literary critic.

SS: Have you enjoyed your time in Texas?

GZ: When I came here I knew no one, and only now am I beginning to feel at home, and then I will have to leave. I guess that is the story of many people's lives, especially Jewish people; they arrive in a place, it's hard for a while, then it's excellent, but they need to move on. I must say that it may not be only Jewish, but Israeli as well. Israel is a hotbed; things are happening all the time. It is not relaxed. It's the antithesis of Texas, especially when you go to real Texan places—not necessarily here at the University—but to places like Lubbock. People seem to be like "Zorba the Greek." ~

Editor's Note: Thanks to the generosity of the Albert and Ethel Herzstein Foundation of Houston, Mort Meyerson, and others, phase one of the cataloging of the Judaica collection begins this spring.



New Advisory Council member Jim Price and Thomas F. Staley in Acapulco, January 2001.



Twain's "A Murder, A Mystery, and a Marriage," c. 1876. Ransom Center Collections.

Book jacket, *A Murder, A Mystery, and a Marriage*, 2001, W.W. Norton and Company.

Previously Unpublished Mark Twain Story from the Ransom Center is Published

"Murder, a Mystery and a Marriage," a previously unpublished 1876 work by Mark Twain (1835-1910), appeared in print for the first time in the July/August 2001 issue of *The Atlantic Monthly*. In September, W.W. Norton & Company published the story in a hard cover gift edition, complete with illustrations by noted artist Peter de Séve. The Ransom Center provided the original 8,000 word manuscript of "A Murder, a Mystery, and a Marriage" to the Mark Twain Project for use as the basis for publishing the short story in magazine and book format. Future venues include an e-book and an audio book read by Garrison Keillor. In addition, the Ransom Center was a partnering organization with the Buffalo and Erie County Public Library for their recent Mark Twain Writing Competition program.

Twain's manuscript is part of the Ransom Center's Ellery Queen Collection of Mystery and Detective Fiction that includes works by Edgar Allan Poe and Arthur Conan Doyle, among others. The manuscript came to the Ransom Center in 1958 and is eighty-nine half sheets of paper, bound in brown morocco leather, and signed Mark Twain. The story is part of a substantial collection of Twain material housed at the Ransom Center, including typescripts, proofs, correspondence, scrapbooks, photographs, and books from Twain's personal library. ~

—SS

Twain's manuscript "A Murder, a Mystery, and a Marriage" will be on display in the Center's exhibition From Gutenberg to Gone With The Wind: Treasures from the Ransom Center at the Lyndon Baines Johnson Library and Museum on the campus of The University of Texas at Austin through May 2002.

Capstone to David Douglas Duncan Archive Arrives

The Ransom Center's immense archive of photojournalist David Douglas Duncan has been enriched and completed with an additional gift of imagery, books and papers. The recent shipment, which arrived in early September, follows three earlier lots which came from the noted photographer in 1996-1998.

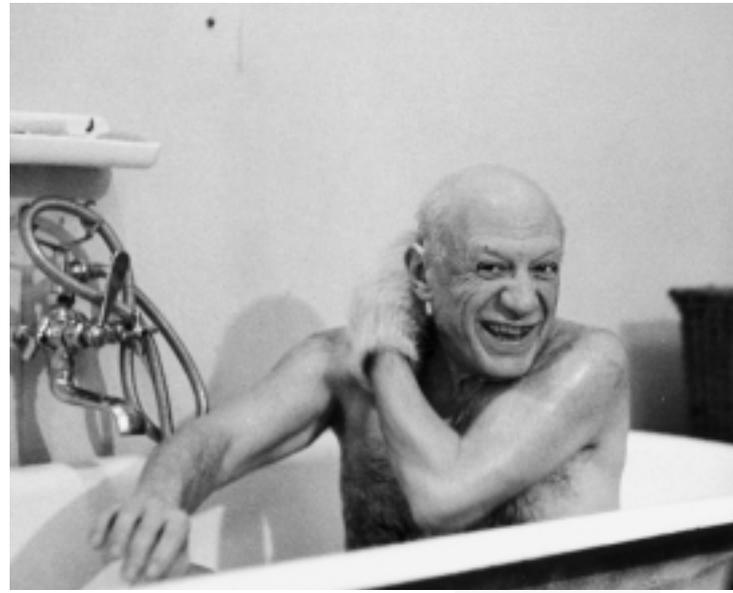
Duncan, who rose to fame as one of *LIFE's* greatest early staff photographers, became one of the twentieth century's pre-eminent photojournalists, covering everything from the Korean and Viet Nam wars to major newsmakers and celebrities of the latter half of the century. Throughout these years he has also distinguished himself through writing and publishing nearly two dozen books featuring the vast range of his photography.

The current gift contains original negatives, prints, and color transparencies from many of his most significant bodies of work, including Duncan's exclusive documentation from the 1950s of the treasures of the Kremlin and the entire record of his eighteen-year-long friendship with the artist Pablo Picasso. Also of major significance are the numerous maquettes and files relating to many books—both published and unpublished—which have engaged his attention and commitment over the past few decades. Other unique and important bodies of work include early imagery of Cayman Island turtlemen, late-1940s coverage of Saudi Arabia and ARAMCO, and a 1950-51 story on the rise of postwar Japanese culture and society. Finally, of noteworthy interest are unique pieces such as the original typewriter which Duncan utilized in writing nearly all his books and a magnum champagne bottle signed by Picasso and Jacqueline Roque on the occasion of the celebration of their wedding and presented to Duncan in 1961.

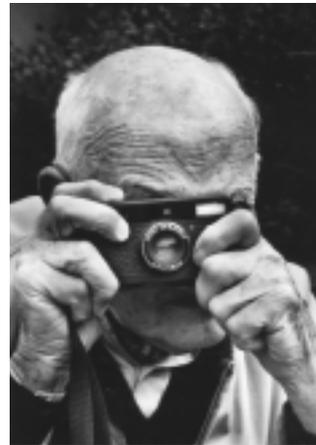
I have noted previously, "David Douglas Duncan's most recent gift gives us a more fully realized vision of the man and his times, and will provide present and future generations of scholars and patrons with the means to understand modern photography's ongoing impact and significance throughout the many dimensions of photojournalism, the fine arts, and the humanities." ~

—Roy Flukinger

Senior Curator of Photography and Film



David Douglas Duncan, "Pablo Picasso in his bathtub at La Californie. Our first meeting. 8 February 1956."



David Douglas Duncan, "Faceless," Henri Cartier-Bresson, The Garden Café, Picasso Museum, May 2000.



David Douglas Duncan, "Legends on the Imzad. Desert siren Tambarek." 1953.

Ransom Center Photography Collection.

ETCETERATA



Norman Bel Geddes' designed doll house, c. 1920s. Ransom Center Collections.

A Bel Geddes Doll House

Actress Barbara Bel Geddes has recently donated three new pieces to the Performing Arts Collection. The pieces—a doll house and two watercolor renderings—are to be integrated into the collection of theatrical and industrial design of her father, Norman Bel Geddes. This collection is the largest and most complete collection of Norman Bel Geddes' work in the world.

In the 1920s, Bel Geddes designed this brownstone doll house for his daughter Joan. Having been in Barbara Bel Geddes' care all these years, this child's toy is now the earliest three-dimensional example of Bel Geddes' work in the collection. With the doll house have come two watercolor designs of backdrops for the 1925 McEvoy piece, *Comic Supplement*. This musical comedy was produced by Florenz Ziegfeld at the National Theatre in Washington, D.C., and became the basis for the *Ziegfeld Follies* of 1925. Bel Geddes designed the sets and lighting for this production. ~

—Esther Mes

Graham Nash Visits "Our House"

Graham Nash, of Crosby, Stills and Nash, visited the Ransom Center in September while on tour with the band. Nash is a photographer and photography collector in addition to being a rock and roll star. During the concert that Friday night, Nash suggested the audience visit the *From Gutenberg to Gone With The Wind: Treasures from the Ransom Center* exhibition. He also dedicated the band's song, *Our House*, to the Ransom Center staff.



Graham Nash and Robert Hicks, Public Relations Manager, LBJ Library and Museum, at the Ransom Center's exhibition *From Gutenberg to Gone With The Wind: Treasures from the Ransom Center*. September 2001.

Sheree Scarborough, Bill Long, and Graham Nash at the *From Gutenberg to Gone With The Wind: Treasures from the Ransom Center* exhibition, September 2001.



Photo by Charles Bogel.

PUBLIC PROGRAMS

The spring and summer afforded opportunities for us to expand further on an already dynamic series of public programs. The *From Gutenberg to Gone With The Wind: Treasures from the Ransom Center* exhibition now boasts attendance of more than 75,000 visitors, with 100,000 projected by the end of 2001. In addition to the general public, the exhibition has prompted an increase in the number of tour inquiries. This is by far the most successful exhibition in the Center's history, and we are grateful to all who are included in these attendance numbers as well as those providing support in other ways.

Summer heated up with the Ransom Center's Bloomsday celebration at the Dog and Duck Pub on June 15. Featured were readings from *Ulysses* by Joyce devotees Rick Watson, Sidney Monas, Elizabeth Richmond-Garza, Margaret Barker, Mia Carter, Brian Doherty, and Larry Carver, followed by an open microphone, which, in tandem with the flowing pints, encouraged several more impromptu readings. Attendance of over sixty makes this the largest Ransom Center Bloomsday in recent history.

Photography took the spotlight in the new Leeds Gallery exhibition, *Henry Peach Robinson: Victorian Photographer* which opened on September 10, and will run through December 18. Exhibition curator David Coleman provided remarks at an opening reception on September 20.

Activities will reach a fever pitch in the coming months with the resurrection of Poetry on the Plaza, a special exhibition, a locally organized promotional event, and two lectures. Poetry on the Plaza returns in November with a different look, as it will take place in the courtyard of the Architecture building, Goldsmith Hall.



Ransom Center's Assistant Curator of Photography and Film David Coleman with his wife, Sally, and his parents George and Jean Coleman at the Henry Peach Robinson: Victorian Photographer reception, September 2001. Photo by Pete Smith.

Comedy gets a makeover in *A Most Rare Vision: Shakespeare's A Midsummer Night's Dream*, a special exhibition in the Knopf Room of the Flawn Academic Center, beginning October 19 and running through November 2. The Ransom Center will once again be taking part in the Austin Museum Partnership's "Austin Museum Day" on October 14. In recognition of this event, the Leeds Gallery will be open from 12 to 5 p.m. with a gallery talk at 1 p.m., and the *Treasures* exhibition will feature gallery talks by the curators at 11 a.m. and 2 p.m.

The Pforzheimer Lecture, which takes place on October 25 in the LBJ Library and Museum Bass Lecture Hall, will be given by Librarian of the Scheide Library at Princeton University Paul Needham speaking on the printing controversy surrounding the Gutenberg Bible, with a reception to follow. His talk is titled "The Making and Selling of the Gutenberg Bible." The Ransom Center will head into the holiday season on the coattails of the inaugural David Douglas Duncan Public Lecture—given by David Douglas Duncan—taking place on November 13 at the LBJ Library and Museum Bass Lecture Hall, followed with a reception in the Great Hall.



I.P. Snow, engraving for *A Midsummer's Night Dream*, no date. Ransom Center Collections.



Blaise Agüera y Arcas (left) and Paul Needham with the Scheide Library's 1455 Gutenberg Bible. Photo by Mahlon Lovett.



Bloomsday Readers, University of Texas at Austin professors, Brian Doherty, Mia Carter, Elizabeth Richmond-Garza, and Larry Carver, at the Dog & Duck Pub, June 2001. Photos by Pete Smith.

—Travis Willmann, Public Affairs Assistant

For more information on upcoming events, call 512.471.8944, or visit our Web site at www.hrc.utexas.edu.

TALK: Ransom Center featured in September Issue

The Paper Chase," an article written by Richard Cohen in September's *Talk* magazine, in which he detailed the rising costs of writers' archives, features quotes from Tom Staley. Cohen writes, "the current boom in literary collections began not in the lunchrooms of the New York City publishing elite but in the English department at the University of Texas at Austin." He then discusses Harry Ransom and the establishment of the Ransom Center: "Today the Texas library, according to a recent *New York Times* ranking, is one of the top five in the world." Cohen mentions the enormous gains made in acquisitions under Staley's direction, and he refers to the recent BBC broadcast of an interview with Staley and biographer Michael Holroyd in which the two men discussed the current situation with modern archives: "Holroyd was asked what could be done to stop British papers leaving for America. He said that maybe the best move would be to offer Tom Staley a job in England. Staley laughed. He'd already been made several offers to leave Texas—and turned them all down. Money, he said, wasn't the issue." Whatever the issue, we're all pleased that Tom Staley is to staying at the Ransom Center. ~

—SS



Richard Cohen, "The Paper Chase," *Talk* magazine, p. 191. September 2001.

Announcing Ransom Center Research Fellowships for 2002-2003

Last year the Ransom Center awarded more fellowships than ever before in its history. Thirty-seven fellows will take part in our annual program by the end of the year. The 2002-2003 program will highlight Modernism. This subject will tie in directly with the exhibition, *Modernism*, to open in the fall of 2003, inaugurating the Center's new exhibition galleries. The deadline for applications is February 1, 2002. For more information visit our Web site at www.hrc.utexas.edu, email reference@hrc.utexas.edu, or call 512.471.8944. ~



Eve Arnold, *Marilyn Monroe Reading Ulysses*, Long Island, New York, 1954.



Maurice Ravel and the pelotaris at the Ravel Festival in Ciboure, France, 1930. Ransom Center Collections.

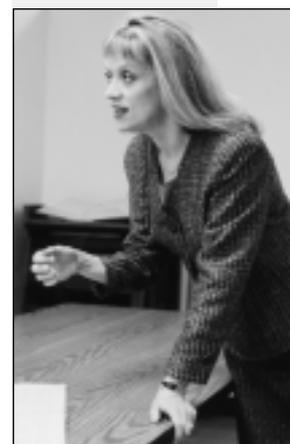
Mozart Fest and the Ransom Center Collaborate

On Saturday, November 3, at 7:30 p.m., A. Mozart Fest, the noted Austin chamber music organization, will perform Maurice Ravel's (1875-1937) *Trio* (for piano, violin, and cello, 1914), the original manuscript of which resides at the Ransom Center. This performance, part of A. Mozart Fest's Tenth Anniversary Season, will be presented in a concert titled "Classical to Contemporary: *Trios con Brio*," to be held at the First Presbyterian Church of Austin, 8001 Mesa Drive. This is the first collaboration between A. Mozart Fest and the Ransom Center, and we hope it will mark the beginning of a long relationship.

The Ravel *Trio* manuscript came to the Ransom Center in 1983, one of eighty-nine autograph music manuscripts by five French composers of the late nineteenth and early twentieth century. The source for the collection was a family business that had assembled and held these manuscripts through four generations—the noted French music publisher, Durand. In addition to Ravel, the archive includes works by Claude Debussy, Paul Dukas, Gabriel Fauré, and Albert Roussel. It is part of the Carlton Lake Collection, which is devoted to modern French literature, art, and music, and includes rare first-edition and *de luxe* edition books, as well as photographs, artworks in various media, and other original documents.

—SS

For more information about the concert on November 3 please call the A. Mozart Fest office at 512.371.7217.



TOP: A. Mozart Fest director Mary Robbins and the Ransom Center's Dell Hollingsworth examine the Ravel *Trio* at the Ransom Center, September 2001. Frank Yezer © 2001.

ABOVE: Mary Robbins, Ransom Center, September 2001. Frank Yezer © 2001.

Todd Gift to Ransom Center

Dr. William B. Todd and his recently deceased wife, Dr. Ann Bowden, have given the Ransom Center three important collections of books from their library, including a prize binding collection, a Sir Walter Scott collection, and a James Boswell collection. The collections are a precious addition to the Ransom Center, as well as a symbol of the culmination of interests and influence of two esteemed scholars, each with ties to the Center.

Dr. Todd is the Mildred Caldwell and Baine Perkins Kerr Centennial Chair Emeritus in English History and Culture at The University of Texas at Austin, while Dr. Bowden served the Austin Public Libraries for over twenty years and, prior to that, was the first librarian of the Ransom Center when it opened in 1957. Both Todd and Bowden worked as researchers at the Ransom Center and were instrumental in helping the Center acquire the Gutenberg Bible in 1978. The couple's scholarship in British literature and their interest in rare books led to their amassing an impressive collection of material, from which all scholars will now benefit. ~

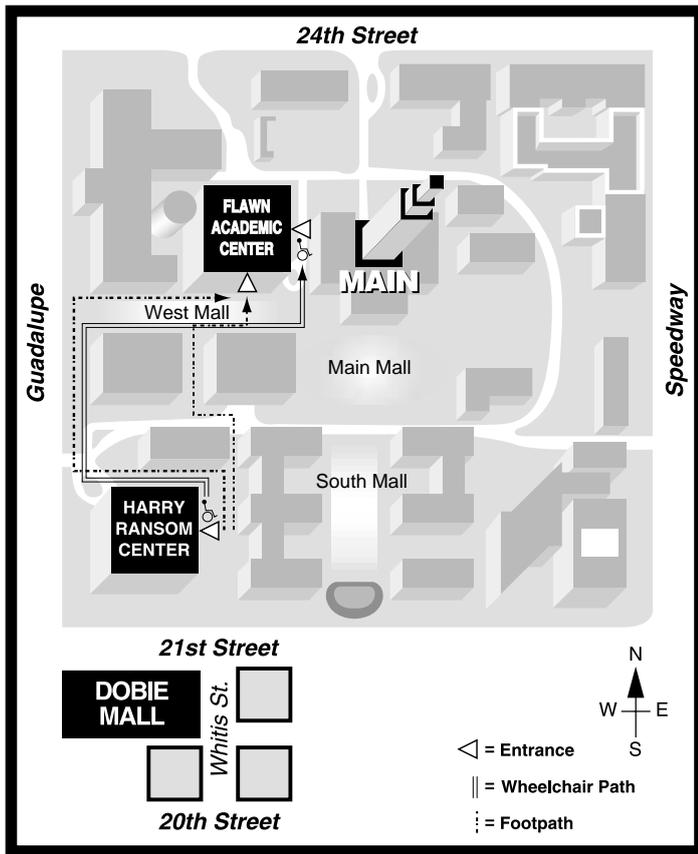


Dr. Ann Bowden and Dr. William B. Todd, 1998.

—Cary Cordova

RANSOM

Center



Considered one of the world's finest cultural archives, the Ransom Center houses 30 million literary manuscripts, 1 million rare books, 5 million photographs, and over 100,000 works of art and design. Highlights include the Gutenberg Bible (c. 1450), the world's first photograph (c. 1826), important paintings by Frida Kahlo and Diego Rivera, and major manuscript collections of James Joyce, Ernest Hemingway, T.S. Eliot, D.H. Lawrence, Isaac Bashevis Singer, and Tennessee Williams to name but a few. The Center is used extensively for research by scholars from around the world and presents numerous exhibitions and events each year showcasing collections. Exhibitions and events are free and open to the public.

The Ransom Center is located on the corner of 21st and Guadalupe Streets, on the campus of The University of Texas at Austin. The Flawn Academic Center is just west of UT's Tower. Unless otherwise noted, admission to Ransom Center exhibitions and events is free. All galleries are wheelchair accessible. The Center is closed on all University holidays.

For more information call 512.471.8944

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