

RANSOM

SUMMER

2001

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

News

Robert Lowell: Still Much to Discover

It isn't often a poet appears on the cover of *Time* magazine. Robert Lowell (1917-1977), did just that in the summer of 1967, as the foremost American poet of the middle decades of the twentieth century. Two recent major acquisitions by the Ransom Center offer fascinating new insights into the poet's private thoughts and working habits.

Lowell began writing and publishing his poetry as a young man. By thirty, he had won the Pulitzer Prize for the collection *Lord Weary's Castle* (1947), which was influenced by the prose of Hawthorne and Melville. A decade later, his work had become more autobiographical. Lowell received the 1960 National Book Award for his collection *Life Studies* (1959), which dealt directly with everything from his father's death to his own sense of isolation and anxiety. By the 1960s, Lowell had evolved yet again, focusing on the theme of American history. Perhaps his most famous poem, "For the Union Dead," was published as part of an eponymous collection in 1964.

Lowell had been jailed as a conscientious objector during World War II, so his stance in firm opposition to the Vietnam War was hardly surprising. His political views dovetailed with those of a college-educated, younger generation that discovered his poetry in the late 1960s.

During the last years of his life, Lowell wrote many biographical poems about his family, as well as historical figures such as Ché Guevara and Martin Luther King. His final collections merged private concerns with the greater tide of world history.

Of all Lowell's work, that of the 1970s has received the least amount of critical attention. For this reason, the Ransom Center is especially pleased to add to its Lowell collection dozens

of pages of hand-corrected typescripts from this period, including material first published in *History* (1973) and *The Dolphin* (1973). This acquisition strengthens the Center's current Lowell holdings, which are among the largest and most comprehensive in the world.

A true highlight of the Center's Lowell acquisitions is a remarkable new gift from Joanna Clark, widow of Blair Clark, a friend and correspondent of Lowell's for nearly fifty years. The Clark/Lowell letters span the years 1938-1976. Clark also corresponded with Lowell's first two wives, Jean Stafford and Elizabeth Hardwick, giving potential Lowell scholars tremendous insight into his life at home. Included in the Clark gift are a typescript for Lowell's National Book Award acceptance speech from 1960, holographs to two poems from 1953, as well as numerous reviews, photographs, and biographical notes on Lowell taken by Clark herself.

The Ransom Center's acquisition of this fascinating new material will be welcome news to those studying the life and work of Robert Lowell, one of the greatest American poets of the twentieth century. ~

— Stephen Smith



Robert Lowell and Elizabeth Hardwick, undated.



Photo by Charles N. Bogel.

Exhibition Opens at the LBJ Library and Museum

On May 3, the Ransom Center's blockbuster exhibition opened to the public at the Lyndon Baines Johnson Library and Museum. Showcased in the exhibit are 175 cultural and literary icons from the Center's collections—everything from Gutenberg to

Gone With The Wind. Thanks to corporate sponsorship from Guaranty Financial Services and Southwest Airlines we were able to install a banner along the east side of the LBJ Library that announces the

exhibition. In addition, a beautiful, hardback book filled with sixty images was produced and can be purchased in the LBJ Library and Museum gift shop or at the Ransom Center. Free posters will soon be available for those visiting the exhibition.

continued on page ii



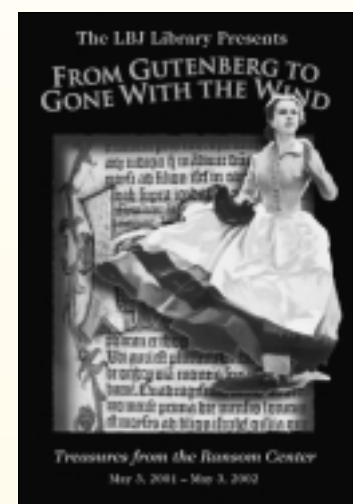
Frank Denman. Photo by Pete Smith.



Keepsake book by Eye 4 Design.



www.treasures.utexas.edu



Keepsake poster. Drew Patterson Studios.



In late April, several private receptions were held in the Great Hall of the LBJ Library and Museum celebrating the opening of this exhibition. Receptions were held for our two corporation sponsors: Guaranty Financial Services and Southwest Airlines, as well as for our Advisory Council and Ransom Circle. Private tours were held for several groups including spouses of The University of Texas Board of Regents and the English Speaking Union. The Ransom Center's film curator, Steve Wilson, gave a talk to the Friends of the LBJ Library on the "Search for Scarlett in *Gone With The Wind*."

Other events are planned to highlight the exhibition. Please stay tuned to our Web site at: www.treasures.utexas.edu for an updated listing or call us at 512.471.8944. ~

— Sheree Scarborough



Photos by Pete Smith



COUNTERCLOCKWISE FROM TOP LEFT: Ransom Center's Rich Oram leads a tour; Southwest Airlines' guests and former UT System Chancellor William Cunningham; Betty and Jim Wilson, Val and Sam Dunnam; Creekmore and Adelle Fath; Harry Middleton and Tom Staley; and Ransom Center's John Thomas leads a tour.



An Excerpt From Robert Lowell

The Just-Forties

Somewhere on the West Side with its too many cleared lots ill-occupied with rusting cars, I meet this innumerable acquaintance masked in faces, though forward and familiar, equipped for encounter like cops or Caesar's legions; all seem to enjoy at least six men at once, amateurs building up clienteles of love, always one on the doorbell, another fleeing—the Just-Forties, girls (Why is no man just forty?) born too late for enriching memories: President Harding, Prohibition, the boom market—too experienced to be surprised, and too young to know satiety, the difficulty of giving up everything.

History, p. 184, Farrar, Straus and Giroux. © Robert Lowell, 1973. "The Just-Forties" is one of Lowell's hand-corrected typescripts recently purchased by the Ransom Center.

DIRECTOR'S NOTE

A research institution such as ours with its thousands of scholars working here every year is constantly engaged in the world of ideas and discoveries, in the ongoing critical dialogue of the latest developments in the humanities disciplines. At the Ransom Center we take seriously our responsibility to disseminate these discoveries and make them known beyond our walls to other scholars and students. One way we achieve this aim is through a partnership with the University of Texas Press. We publish an Imprint Series that has produced some fine scholarship in handsomely made books, such as the 2000 PEN USA West award-winner, *The Diaries of Nikolay Punin (1904-1953)*, by Jennifer Greene Krupala. I edit a Literary Modernism Series that includes Willard Potts' highly regarded *Joyce and the Two Irelands* (2000) and James Watson's recently published *William Faulkner: Self-Presentation and Performance* (2000), which has already gone into paperback, as has Maxim Shrayer's *The World of Nabokov's Stories* (1999). Two upcoming books in this series are the first critical book-length study of Tom Stoppard's work, *Stoppard's Theatre: Finding Order Amid Chaos* by John Fleming (December 2001) and *The Hidden Isaac Bashevis Singer* edited by faculty member Seth Wolitz (January 2002).

The Center also teams up with UT Press to produce our *Joyce Studies Annual*. The *Annual* is a resource for current research on the work of James Joyce, which I founded with the Press and have edited since 1990. In its eleventh year, the *Annual* features in addition to critical studies, unpublished material from the Center's extensive Joyce collection. Contributions in the 2000 issue include John McCourt writing on "The Importance of Being Giacomo," Moshe Gold's article on Joyce and Plato, and Finn Fordham's piece titled "Mapping Echoland." The subject of Joyce is a timely one since Bloomsday (June 16) happens every summer. Bloomsday, of course, is one day in the life of Leopold Bloom, as told in *Ulysses*, and is celebrated around the world.

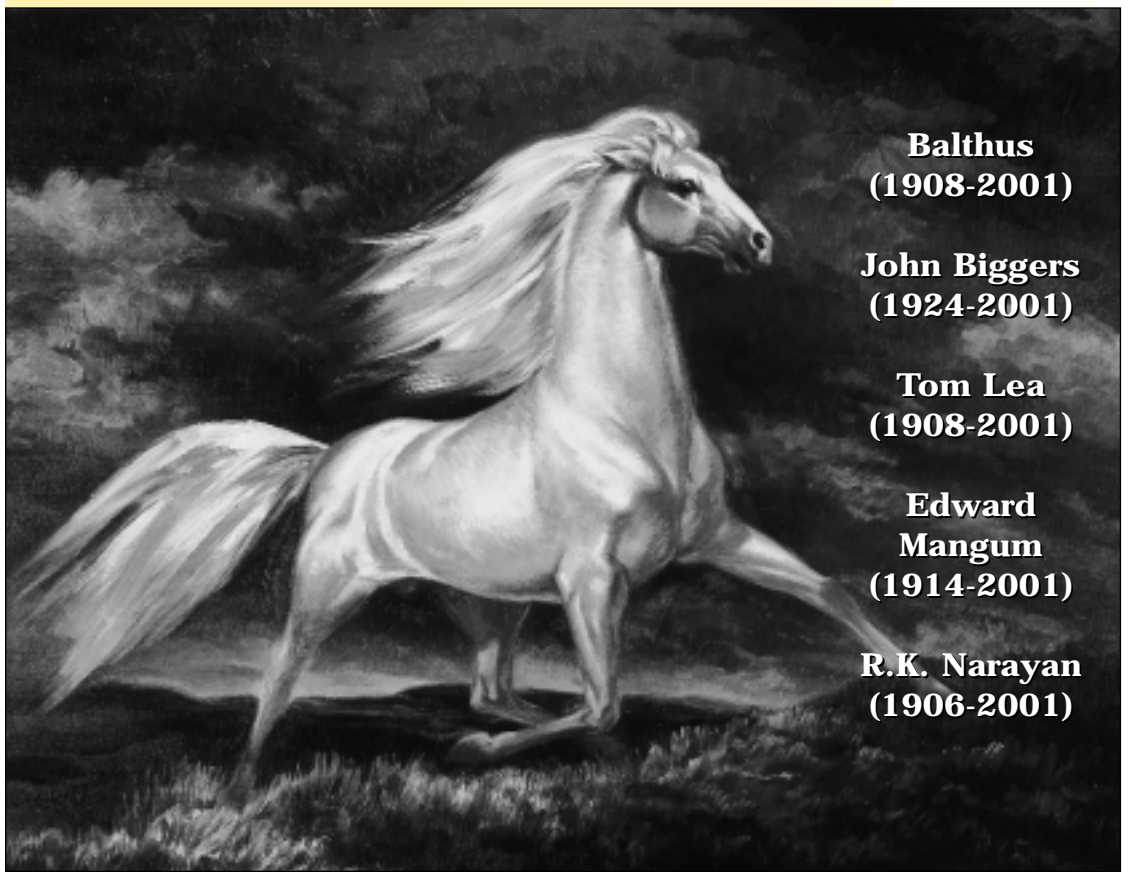
Publication of books might seem old fashioned, but the book remains the lifeblood of scholarship in the humanities.

Thomas F. Staley



Photo by Pete Smith.

IN MEMORIUM



Balthus
(1908-2001)

John Biggers
(1924-2001)

Tom Lea
(1908-2001)

Edward Mangum
(1914-2001)

R.K. Narayan
(1906-2001)

Tom Lea, *White Pacing Mustang*, 1949. Oil on canvas. Ransom Center Art Collection.

The Ransom Center was saddened by the recent loss of five outstanding artists and authors whose work lives on as part of our collections.

John Biggers, a pioneering African-American muralist from Houston who was known for his portrayal of the African and African-American experience, died in January. Biggers' collection at the Center is highlighted by his drawings for *Aunt Dicy Tales*, fourteen stories by Texas folklorist J. Mason Brewer (1956). Dr. Biggers spoke at the Ransom Center in 1999 to officially open an exhibition focusing on this important early series, which had never before been seen in its entirety by the public.

Tom Lea, a Texas-born artist and writer, died in January at the age of ninety-three. Long time friend of the Ransom Center and The University of Texas, Tom, with his wife Sarah, lived in El Paso and was strongly committed to that community as well. The Tom Lea Collection consists of over 200 works of art including paintings, drawings and lithographs, as well as a large archive of manuscripts relating to his books, including *The Brave Bulls* (1949) and *The Wonderful Country* (1952), both of which were produced as films. The Tom Lea Rooms at the Harry Ransom Center remain a tribute to this Texas legend, with permanent exhibitions of his art and manuscripts, as well as photographs reflecting his heritage.

Balthus, an internationally known European painter, who died in February at the age of ninety-two is best known for his portraits, French landscapes, and his lithographs for Emily Bronte's *Wuthering Heights*, which we have at the Center. His work is represented in the Ransom Center's collection of original prints produced by the Limited Editions Club.

Edward Mangum was a founder of Arena Stage in Washington, D.C., one of the nation's leading regional theaters. His collection at the Center focuses on the formation of the Arena Stage and government sponsored international performance tours in the 1950s.

The collection of **R.K. Narayan**, literary chronicler of small-town life in South India and one of the first Indians to achieve international acclaim, contains typescripts with corrections made by the author of several of his novels, galleys, proofs, notes, and business and personal correspondence. ~

— Sheree Scarborough

A Conversation With . . .

Victoria Rosner — Ransom Fellow



Tom Staley and Victoria Rosner at the Ransom Center, December 2000. Photo by Pete Smith.

I spoke with Victoria Rosner, Assistant Professor of English, from Texas A&M University last winter while she was at the Ransom Center for a Mellon Fellowship.

You are writing a book on modernism and the reinvention of domestic life?

Yes, it's tentatively titled *Interior Designs: Modernism and the Reconstruction of Domestic Life*. It grew out of an observation I made in doing my dissertation research that British modern writers seemed interested in using architecture both metaphorically and materially as a way of expressing ideas about identity or about subjectivity. Architecture seemed to have very personal resonance for a lot of modern British writers. My project is really about, in the broadest sense, the articulation of space in modernism, but I focus on the spaces of private life.

What authors are you looking at?

Virginia Woolf, Lytton Strachey, E. M. Forster, Wyndham Lewis, Radclyffe Hall, Evelyn Waugh, Natalie Barney, and Hilda Doolittle. Those are the main ones, although I'm considering expanding it as I find more material.

No wonder you're here, since we house the archives of most of those writers.

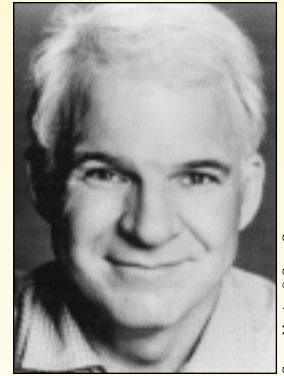
Absolutely. I looked at the authors' personal correspondence and manuscripts. Personal correspondence is particularly important for my project because of a lot of the literary figures who I deal with were working collaboratively, or had personal relationships with some of the avant-garde artists and writers who were concretely involved in thinking about new ways to approach domestic space. Basically, they wanted to get as far away as they could from the Victorian interior which is somewhat reductively maligned as being cluttered, formal, extremely differentiated along gender and class-based lines—dark, heavy, patriarchal. The modernists wanted to get away from that.

One of the points that I make on Bloomsbury is that part of our conception of what Bloomsbury is, is bound up with their homes. When we imagine the Bloomsbury writers, I think, we imagine them sitting around together in their homes talking. This is interesting, because normally when we think of what the spaces of modernism are, where modernism happens, we think of public spaces. We think of cafés; we think of the city street; we might even think of the factory. What I found was that many modern British writers and artists were experimenting with transforming the spaces of private life, both in their work and in their own lives. ~

— Sheree Scarborough



Alvin Langdon Coburn, Wyndham Lewis, 1916. Photogravure. Ransom Center Photography Collection.



Steve Martin. © Greg Gorman.

Steve Martin at the Ransom Center

Steve Martin, one of America's best humorists, was born in Waco on August 14, 1945. His family moved to California when he was five and as he grew up he gravitated toward theater and comedy. As a young man, Martin worked as a comedy writer for *The Smothers Brothers Comedy Hour* (1967-1968) and later for *The Sonny and Cher Comedy Hour* (1972-1973) all the while performing in nightclubs as a stand-up comedian. His big break came in 1976 with his first appearance on *Saturday Night Live* (he's hosted that show more times than anyone else). Since that time, Martin's greatest successes have been in film. Such classics as *The Jerk*, *Dead Men Don't Wear Plaid*, and *The Man With Two Brains* have showcased Martin's talents both as a comedian and as a writer.

The Ransom Center's Steve Martin Collection includes early drafts of three of Martin's best works, the screenplays for *Roxanne*, *LA Story*, and the cult favorite, *The Three Amigos!* Martin continues to work in film and television, serves as a trustee of the Los Angeles Museum of Art, and has recently published his first work of fiction, *Shopgirl*. ~

— Steve Wilson



Book jacket, *Shopgirl*, Steve Martin, 40 Share Productions, 2000. Jacket design © Anton Ginzburg. Front jacket photo © Jorge Martinez.



A Window into a Remarkable World

Photo by Pete Smith.



Stephen Smith

It's been almost three years since I started working at the Ransom Center. I can honestly say that what I've seen from inside the world of manuscripts, rare books, archives and special collections has been fascinating.

I had first-hand experience in running the Fleur Cowles Flair Symposium in the fall of 2000, which brought together hundreds of library professionals for a two-day conference focusing on the future of the library in the twenty-first century.

The success of the symposium further confirmed the Center's national and international reputation as a leader in the field.

My greatest enjoyment always came with the acquisition of archives. At least once a week, as I would enter Tom Staley's office to handle correspondence, there would be a glint in his eye after getting off the phone with New York or London. I knew what this meant: a choice manuscript was up for sale, or a bundle of letters thought for decades to be lost had been uncovered in the attic of an author's cousin-in-law, or an important writer had hinted that he or she was leaning just a little bit further toward placing an archive at the Ransom Center.

It is with mixed emotions that I leave the Ransom Center, but well aware that my position at the Center offered me a window onto a remarkable world. ~

— Stephen Smith

CARING FOR THE COLLECTIONS

Moving the Treasures

An intent procession of Ransom Center staff and UT Police recently transported the Gutenberg Bible and the World's First Photograph — Joseph Nicéphore Niépce's heliograph *View from the Window at le Gras* — from the Ransom Center to the LBJ Library and Museum early one morning in April. The move was for the exhibition, *From Gutenberg to Gone With The Wind: Treasures from the Ransom Center* and the local media was there to record it (as well as Ransom Center and LBJ photographers). The World's First Photograph traveled in its own custom-made transport case, carefully packed to protect it from any physical shocks or damage, and to protect it from rapid fluctuations in temperature and relative humidity during transit. The Gutenberg Bible was likewise packed and transported in its own custom-made box. Upon arrival at the LBJ loading dock, the entourage passed through a phalanx of photographers and journalists. The two items were installed and secured in the display cases that had been prepared for them where they now are being viewed by hundreds of visitors touring the exhibition daily. ~

— Barbara Brown
Head of Photograph Conservation



Ransom Center's Chief Preparator John Wright places the Gutenberg Bible in its case.



The press awaits the Gutenberg Bible and the World's First Photograph at the LBJ Library and Museum loading dock.



Ransom Center's Senior Photography Curator Roy Flukinger and Barbara Brown unload the World's First Photograph from its transport case.

Photos by Charles N. Bogel.

ETCETERATA

Indescribably Odd Tidbits From The Collections

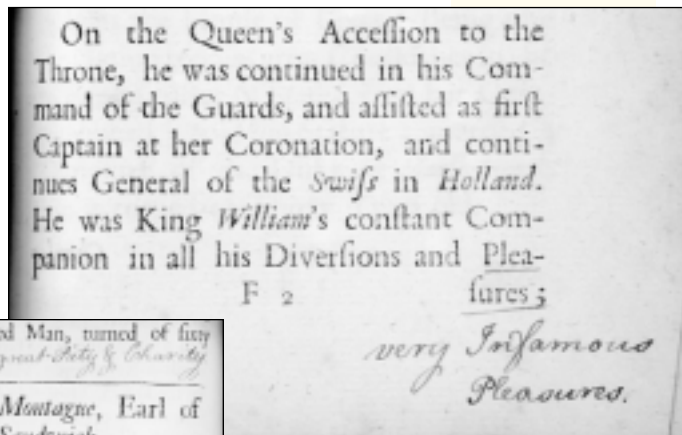
Swift Marginal Marginalia

A nice bit of gossip is perpetuated bibliographically through Jonathan Swift's jaundiced marginalia. *Memoirs of the Secret Services of John Macky, Esq.*, published in 1733, is a compendium of commentary on "English & Scots Nobility; Officers... and other Persons of Distinction, from the Revolution." Swift begged to differ—in writing—with almost all these assessments. He helpfully expands the Earl of Sandwich's "very ordinary parts" to "a Puppy, Very Ugly and a Fop," while the Earl of Albemarle's contribution to King William's "Diversions and Pleasures" are amplified as being "very infamous pleasures."

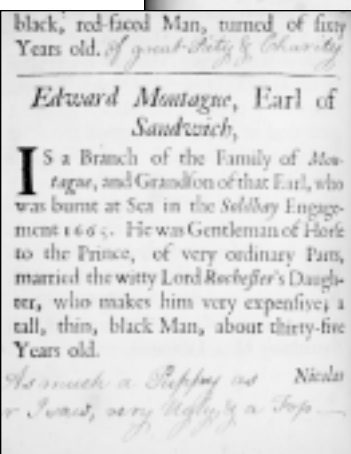
A manuscript note states the memoranda were transcribed from Swift's original copy "in the library of Philip Carteret Webb by John Putland Surgeon, his near relation." Additional bookplates suggest the volume belonged to at least two further owners, finally coming to rest in the Compton Mackenzie collection at the Ransom Center. ~

— Lisa Jones

Department of Manuscripts and Archives



John Macky, *Memoirs of the Secret Services of John Macky, Esq.*, 1733. Ransom Center Collections.





Shia Barnett,
February 2001.



Jody Conradt,
April 2001.



Janice Radway at
the Ransom Center,
February 2001.



Dan Jacobson at
the Ransom Center,
April 2001.

Photos by Pete
Smith and Steve
Wilson.

PUBLIC PROGRAMS SPRING HIGHLIGHTS

By all accounts, our spring "Poetry on the Plaza" season was an enormous success, particularly our celebration of National Poetry Month with three readings during the month. Notable moments of the season included local poet Shia Barnett's rhythmic reading of her signature poem "Sista"; basketball coach Jody Conradt's reading of basketball poetry; and English professor Brian Doherty's reading of Beat poetry accompanied by his own bongo drum player.



Brian Doherty and bongo player Heather Craig,
April 2001.

Our lectures also brought in the crowds with literary scholar Janice Radway's address on reading as an act of identity (our Sixth Annual Pforzheimer lecture) and noted author Dan Jacobson speaking on the issue of Holocaust denial, as exemplified in the David Irving court case.

This summer, we look forward to celebrating James Joyce's *Bloomsday* in true Irish form — at our local pub, The Dog and Duck, on Friday, June 15, 2001 at 4:00 p.m. The celebration commemorates the day in the life of Leopold Bloom — June 16, 1904 — that fills the pages of Joyce's *Ulysses*. A select group of readers will begin our revelry of readings from Joyce's various works, to be followed by an open mic, inviting all Joyce fans to share their favorite passage. ~

RANSOM CENTER'S STEPHANIE WATKINS HONORED

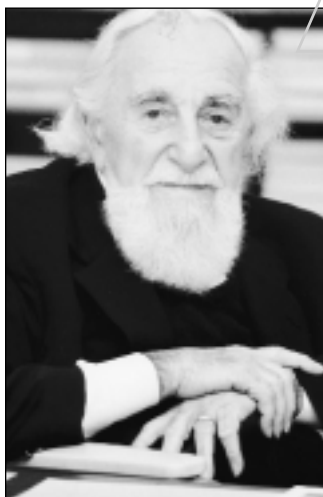
In December 2000, Stephanie Watkins, Head of Paper Conservation, was named a Fellow of the American Institute for Conservation of Historic and Artistic Works (AIC). This is the highest professional membership level that can be bestowed upon members and is based upon the recommendations of current Fellows. The honor signifies that the recipient has made valuable contributions to conservation through education, training, publication, research, and technical skill. Stephanie brings conservation experience in art, manuscript and archive collections to her work. She has extensive expertise with drawing, painting, and printmaking media, adhesives and "sticky" tapes, paper manufacture, and paper-based photographs among other areas. Stephanie has worked at the Center for almost three years and we are proud to have her as a colleague. ~



Stephanie Watkins.
Photo by Pete Smith.

— SS

Al Hirschfeld Visits



Al Hirschfeld at the Ransom
Center, December 2000.
Photo by Pete Smith.

Last December the ninety-seven-year-old American caricature artist, Al Hirschfeld, and his wife Louise took the train from New York to Austin to visit the Ransom Center. Hirschfeld is known for his drawings portraying theater and film personalities. His work has appeared in almost every major publication of the twentieth century. In addition to New York newspapers, his work has appeared either in or on the cover of *TIME*, *Colliers*, *Saturday Evening Post*, *Entertainment Weekly*, *Holiday*, and *Rolling Stone* to name a few. There have been six published collections of his work, and he has written and illustrated three others.

During his December visit, Hirschfeld toured the Center, and spoke of his connection to several of our archives including the David O. Selznick Collection and the Miguel Covarrubias caricatures in the Nickolas Muray Collection of Mexican Art. At the age of eighteen Hirschfeld became art director for Selznick Studios, and in the 1920s he befriended the Mexican artist Miguel Covarrubias and shared a studio with him in New York. The Ransom Center has seventeen works by Al Hirschfeld many of which he had not seen in over thirty years. Hirschfeld was delighted to see the drawings and reminisced about several of the celebrities and literary figures he drew including Hemingway, Barbara Streisand in the production *I Can Get It for You Wholesale*, and Alec Guinness in *Dylan*.

Hirschfeld's drawing *Ernest Hemingway Reads Ulysses at the Stork Club*, is on display in the *Semblance: A Portrait Sampler* exhibition this summer at the Ransom Center's Leeds Gallery. This fall two exhibitions will open featuring his work, *Hirschfeld's Hollywood* at the Academy of Motion Picture Arts and Sciences and *Hirschfeld's New York* at the Museum of the City of New York. ~

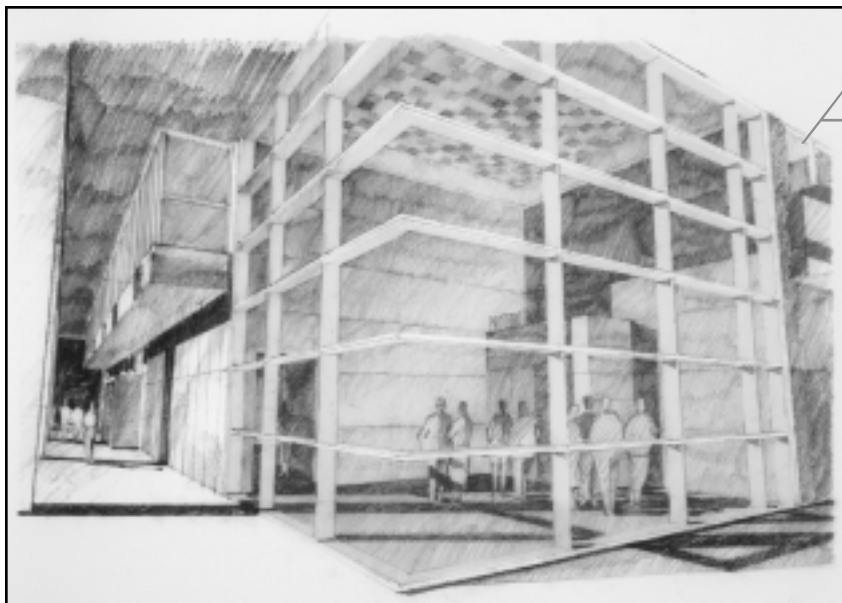
— Leslie Wearb Hirsch, Art Collection



Al Hirschfeld, *Ernest Hemingway Reads Ulysses At The Stork Club*, date unknown, gouache on board.
© Al Hirschfeld. Courtesy of the artist.

**RANSOM
CIRCLE AT
THE GROLIER
CLUB**

Photo by Pete Smith.



Architectural rendering of Prothro Event Hall and Theater, Lake/Flato Architects.

**From Springtime Success to Summer Challenges:
Meeting Our Goals for the New Ransom Center**

The Ransom Center's development efforts have focused on raising the funds needed to complete construction of the widely anticipated new Ransom Center.

We began the year with a gift for construction of \$80,000 from the Tocker Foundation. In March we received a \$20,000 gift from the Rosa May Griffin Foundation, also for construction. Because the Griffin Foundation is a first time donor to both the Ransom Center and The University of Texas at Austin we are especially pleased to have their investment in our project.

This spring the Center received \$75,000 in additional gifts specifically earmarked for construction. Gifts from Advisory Council members and others have resulted in an additional \$50,000 that also will be applied toward the cost of the construction project. In early May we learned the Ransom Center will be the recipient of a \$250,000 challenge grant from a highly respected local foundation. When this gift is confirmed a major announcement is planned.

On May 10, 2001 the Board of Regents approved the final plans and budget for the dramatic renovation of the Center. The cost for the project is now fixed at \$13.7 million, of which \$9.4 million must be raised by the Ransom Center. Having already garnered over \$6 million toward our goal, we now need just under \$3 million to complete the project.

Later in May, President Faulkner approved the Ransom Center's request to approach the Kresge Foundation of Troy, Michigan. The Kresge Foundation gives challenge grants for capital projects; however, their primary interest is in building institutional capacity. Kresge seeks to broaden an organization's base of private support and volunteer involvement by challenging others to meet a campaign goal within a specific time frame. We are eager to build on our success this spring by meeting the challenges before us as we prepare to enter the final stretch of fundraising for the new Ransom Center.

— Tom Galyean, Development Coordinator



Bill Aylor of Lake/Flato at the Advisory Council meeting in April.

Photo by Pete Smith.

**A New Tool to Reach
New Audiences**

vital part of the Center's mission is to inform and educate both young and old, and, aided by technology, both far and near. Through the development of a state-of-the-art kiosk information system, the Ransom Center strives to create a bridge of understanding between the creators of an exhibition and its viewers, or to illuminate the space, as T.S. Elliot wrote, "between the conception and the creation."

The Ransom Center received a \$50,000 gift from the Houston Endowment to establish an interactive, bilingual kiosk information system to enhance the electronic education program for its exhibitions, and to be used for orientation in the newly constructed first and second floors. The primary purpose of the kiosk information system is twofold: outreach to K-12 public schools by providing special interactive games and activities designed to promote curiosity and adventure in the study of the arts and humanities; and act as a cornerstone of the Center's targeted outreach to members of the Latino community. The award from the Houston Endowment includes funds for four KT-110 Stealth Kiosks, programming, software, and an English-to-Spanish translator.

There will be long-term benefits from this investment in the minds of Texas public school students visiting the Ransom Center and the University. As Dr. Faulkner says, "Today's Longhorns will be running Texas tomorrow. Today's first graders are tomorrow's Longhorns."

— TG

This spring the Ransom Circle traveled to New York for three days of private receptions and behind-the-scenes tours. Events included a visit to the photography collection of the Metropolitan Museum of Art, the rare books collection of the Cooper-Hewitt National Design Museum and the Pierpont Morgan Library. A highlight was a party hosted by the Ransom Center at the Grolier Club. Events hosted by Sid Shiff of the Limited Editions Club, Advisory Council Member Darla Moore, and friends Judy and Charles Tate helped make this trip such a one of a kind experience for everyone. We hope to see everyone next spring when the Ransom Circle travels to London.

— Claire Richards



We are deeply grateful to the following recent donors for their support of Ransom Center programs and initiatives:

Guaranty Financial Services



For their generous support of *From Gutenberg to Gone With The Wind: Treasures from the Ransom Center* exhibition.

Southwest Airlines



The Albert and Ethel Herzstein Foundation

For their generous support of cataloging the Judaica Collection.

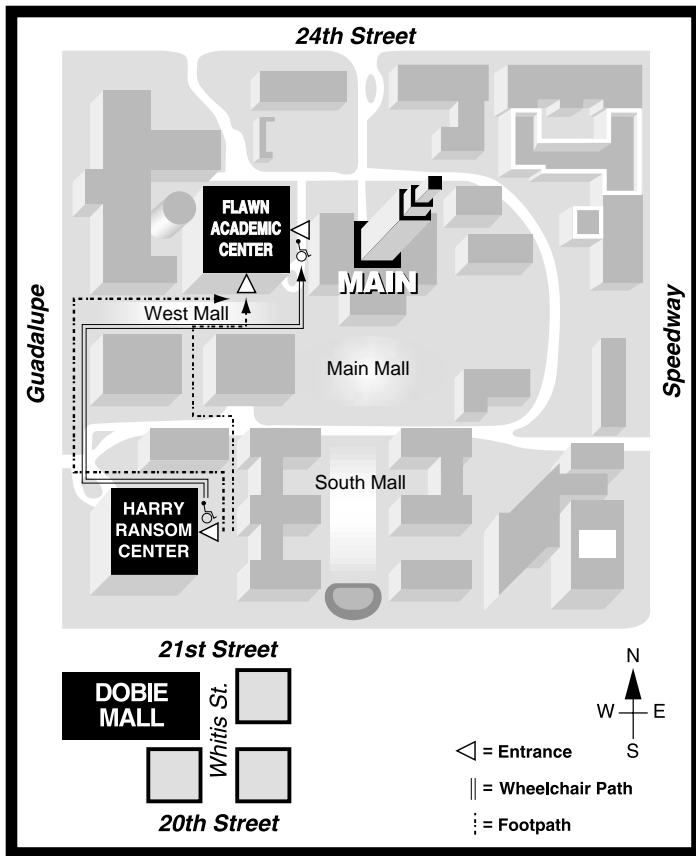


Images from the Grolier Club (counterclockwise from top left): Glenn Horowitz and Ron Sukenick; Lana Livingston, Caitlin Rhodes, Darla Moore, Bill Livingston, and Jim Wilson; Gordon Peacock and Tom Staley; and Penny Burke and Sid Shiff.

Photos by Lenssnap Photography by Declan McGlynn.

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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