

# RANSOM

FALL  
2002

## News

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

### A GREAT BRITISH LITERARY TALENT CROSSES THE POND

*Ransom Center Acquires the Archive of Julian Barnes*



Julian Barnes, Ransom Center Collections.

The Ransom Center has acquired the archive of internationally renowned novelist Julian Barnes. According to Ransom Center Director Thomas F. Staley, "One of Britain's major writers, Barnes is a versatile man of letters. From *Flaubert's Parrot* to *Love, Etc.*, Barnes' fiction is rich and entertaining. His prose is as playful as it is supple and rich. Americans are especially taken with his column in *The New Yorker*, 'Letter from London.'" The acquisition of the Barnes archive is further proof of the Center's commitment to collecting the best contemporary authors in the world.

Julian Barnes was born in Leicester, England on January 19, 1946, educated at the City of London School from 1957 to 1964, and attended Magdalen College, Oxford, from which he graduated with honors in 1968. He then took a position as a lexicographer for the *Oxford English Dictionary* where he worked in what he refers to as the "sports and dirty words department." In 1977, Barnes began working as a reviewer and literary editor for the *New Statesman* and the *New Review*, later serving as television critic for the *New Statesman* and the *Observer*.

Barnes' first novel, *Metroland*, was published in 1980, and received the Somerset Maugham Award. He then published two crime novels under the pseudonym Dan Kavanagh, followed by his second novel, *Before She Met Me*, under his own name.

*continued on page ii*

### National Endowment for the Humanities Outfits the B.J. Simmons & Company Costume Archive

The Ransom Center has been awarded a major grant from the National Endowment for the Humanities to preserve and establish access to the archive of the London-based costume firm B.J. Simmons & Company. B.J. Simmons & Co. dressed hundreds of Britain's greatest shows, ranging from the Victorian spectacle to the "kitchen sink" dramas of the 1960s. The archive provides a unique and comprehensive portrait of the artistic research of this internationally renowned costumier, offering an unmatched record of London theater and film costuming and design from 1878-1964. The major impact of the project will be in the areas of the performing and visual arts, most significantly for theater, film, opera, dance, and costume and fashion design, though other areas of the humanities, such as literature and history, also will benefit.

The Center's Department of Archives and Visual Materials will organize, arrange, and describe the approximately 210 linear foot collection while also attending to basic preservation and re-housing needs. The Center's Conservation Department will carry out the skilled preservation work required for this collection, including crucial

*continued on page iii*

COMING SOON!

*Spring 2003*



Watercolor rendering, Elizabeth Day, 2001. Glass atrium with grand staircase in newly reconstructed Ransom Center.

In 1984, Jonathan Cape published *Flaubert's Parrot*, which was subsequently shortlisted for the coveted Booker Prize, and became Barnes' cornerstone accomplishment. In the novel, Barnes quotes a line from Flaubert's classic *Madame Bovary*: "Language is like a cracked kettle on which we beat out tunes for bears to dance to, while all the time we long to move the stars to pity." These words demonstrate the struggle Flaubert experienced in pursuit of *le mot juste* and serve as a central truth in Barnes' novel. *Flaubert's Parrot* figures at once as a meditation on the uses and misuses of language and follows one man's obsessive quest for the ghost of Flaubert.

Barnes has since received another Booker nomination (*England, England* 1998), a Geoffrey Faber Memorial Prize (*Flaubert's Parrot* 1985), the E. M. Forster Award (American Academy and Institute of Arts and Letters, 1986), and the Gutenberg Prize (1987). He also has the distinction of being the first Englishman to have won both the Prix Médicis (*Flaubert's Parrot* 1986) and the Prix Femina (*Talking It Over* 1992), and was made an Officier de l'Ordre des Arts et des Lettres in 1995. Two of Barnes novels have been adapted for the screen: *Metroland*, starring Emily Watson and Christian Bale, and *Love, Etc.* Writes Barnes of the archive, "Everything I do from the moment I am faced by what I recognize as the possibility—or pre-possibility—of a novel is contained within the Archive."

—Travis Willmann, Public Affairs

Julian Barnes, *Flaubert's Parrot* (1984).



## An Excerpt From Julian Barnes

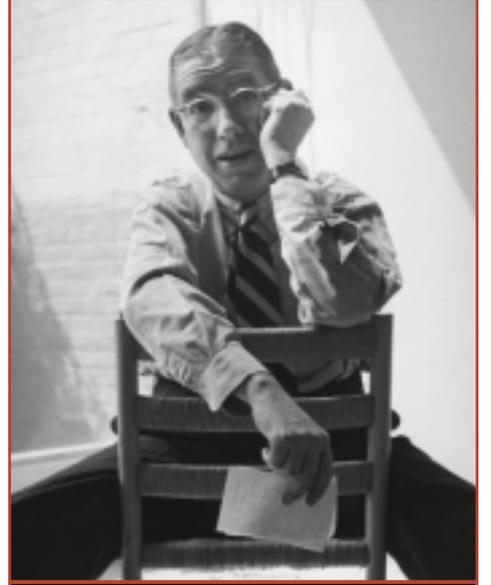
She didn't ever search for that sliding panel which opens the secret chamber of the heart, the chamber where memory and corpses are kept. Sometimes you find the panel, but it doesn't open; sometimes it opens, and your gaze meets nothing but a mouse skeleton. But at least you've looked. That's the real distinction between people: not between those who have secrets and those who don't, but those who want to know everything and those who don't. This search is a sign of love, I maintain. ~

*Flaubert's Parrot*, Jonathan Cape, 1984, p. 127.

Kathy Vargas, "A" Series #13 (for E.C.), 1994. Gelatin silver print with hand coloring.

## Ogden Nash: A Good Bad Poet A Centennial Exhibition

September 12–December 20  
Leeds Gallery  
Flawn Academic Center  
Austin Museum Day  
Sunday—September 22  
12:00–5:00 P.M.



Ogden Nash, c. 1953, Kay Bell photographer.

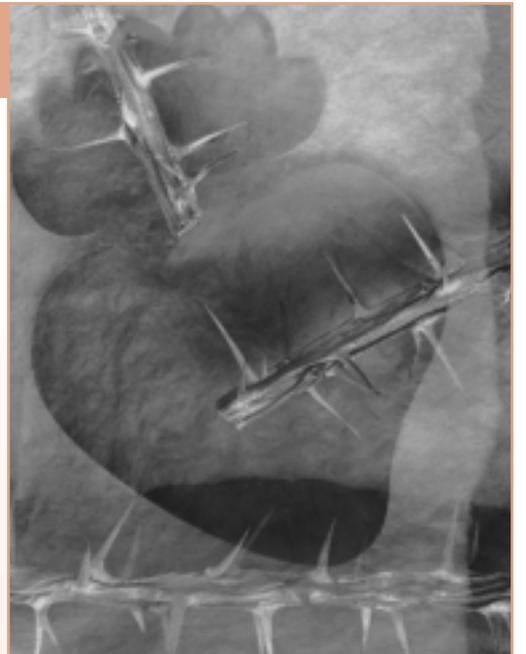
Ogden Nash, the most widely known, imitated, and admired practitioner of light verse during his lifetime, would have celebrated his 100th birthday this August. The Ransom Center will mark the occasion with an exhibit to honor the "Master of Light Verse." *Ogden Nash: A Good Bad Poet* will be on display in the Leeds Gallery at the Flawn Academic Center from September 12 through December 20, with an opening reception September 12.

The exhibition will show that Nash—although preceded by many poets who wrote both serious and comic verse—was the first to reject the exhausted forms of serious poetry for a comic form that is uniquely his own. Known for his improbable rhymes and asymmetrical lines, Nash succeeded in making poetry appeal to an audience of highbrows and lowbrows, young and old alike. Drawing upon items from the Ogden Nash Collection at the Ransom Center, the exhibition emphasizes the vitality and timelessness of Nash's poetry, and the international acclaim it has received. The exhibition will feature poems, letters, and drawings by Nash, tracing his development from a "nobody," as Nash liked to characterize himself, to everybody's favorite poet. In the pantheon of humorous poets, Nash is indeed the master of them all. ~

### BIRTHDAY ON THE BEACH

At another year  
I would not boggle,  
Except that when I jog  
I joggle.

— Tara Wenger, Research Librarian



## DIRECTOR'S NOTE



It would be disingenuous in the extreme to say that this past academic year has been like any other at the Center. Anyone who has tried to enter the building, work in the building, even visit the building, far less tried to leave the building, is all too aware of the construction project that began more than a year ago and will continue through February. But now there is clear visual evidence of the spectacular new facilities that will be part of the Ransom Center.

Throughout all of this turmoil there has been one constant and that is the positive spirit and unfailing good humor of the staff as they work through the distractions (drill hammer), inconveniences (water shutoffs, air conditioning cutouts), ever changing labyrinthine exits and serpentine entrances, and elevators that seem sometimes to be going laterally.

Sally Leach and Jim Stroud, with the help of Frank Yezer, have headed this project with enterprise, diplomacy, and intelligence. They have, in short, made it work. We are all in their debt.

Yesterday, September 14, on a quiet Saturday morning, I toured the building with David Lake, the chief architect for the project. Even in its unfinished state one is hardly prepared for this fantastic transformation of space from darkness and dullness to brilliant angles of light, and in Swinburne's words, "space for delight."

The entire staff is eager for the completion of this wonderful project, and no less eager to unveil it to our students, faculty, scholars, and the general public. We welcome all of you—those who have supported this project as it began to take shape several years ago, and those of you who will enjoy it from now on. We at last have space worthy of our world-renowned collections, and with our new galleries and theater we hope to share them with the citizens of Austin, of Texas and indeed the world. ~

*Thomas F. Stealey*

## Ransom Center Unveiled: KLRU and the University Co-Operative Society to Produce Documentary

The Ransom Center will be the subject of a documentary film series to be produced in the spring. Six to ten features will highlight the mission and collections of the Ransom Center and will run a total of an hour or more. The series is being made possible by the generosity of the University Co-Operative Society and a significant investment by KLRU, the Public Broadcasting System affiliate in Austin. The documentaries will be broadcast on the weekly public affairs program *Austin at Issue* on KLRU and KLRU 2.

The series will be produced and directed by the award-winning local documentarian Tom Spencer, who recently observed, "The documentary features we will produce with the Ransom Center represent an innovative new partnership between the Ransom Center and KLRU. We are looking forward to developing features that are exciting to look at and that will stimulate the public's curiosity about the Center's treasures. Just as the Ransom Center is embarking on an exciting new chapter in its history, we view these documentary shorts as the first step towards KLRU's future as a major producer of high-quality films with local content."

The Ransom Center is extremely grateful to George Mitchell, the University Co-Operative Society, and KLRU for providing funding for this series, which will introduce the Ransom Center Collection to television viewers across central Texas. The series will debut in early 2003 to coincide with the opening of the Center's new public spaces and its inaugural exhibition, *In A New Light*. ~

— Tom Galyean, Development Coordinator



Tom Spencer, 2002. Photo by Barton Wilder Custom Images.



George Mitchell, courtesy of the University Co-Operative Society.

### NATIONAL ENDOWMENT • *continued from page 1*

work to unfold, humidify, flatten, and house approximately 10,000 oversized costume designs. The Book Cataloging Department will catalog the published works in the library of Simmons research materials.

One exciting component of the project will be the digitization and mounting on the Web of some 300 images representing the various facets of the Simmons Collection. The Web site will provide unprecedented access to the Simmons Collection to scholars who visit the Ransom Center and to those living thousands of miles away from Austin, fitting well with University of Texas at Austin president Larry Faulkner's vision of a digital "Knowledge Gateway" to make the treasures of the University accessible to citizens of Texas and the world.

The Ransom Center is deeply indebted to the National Endowment for the Humanities for funding this project. ~

— Tom Galyean, Development Coordinator



"The Prince," production photograph, *The Beggar on Horseback*, 1925.

## Richard Brown

Richard Brown, from the University of Leeds, was at the Ransom Center last spring for his ongoing research on James Joyce. I had the opportunity to speak with him.

— Sheree Scarborough

**S**heree, you and I were talking about Eve Arnold's great photograph of Marilyn Monroe reading *Ulysses* in that playground or park on Long Island. I wrote Eve some years ago when I was thinking about that photograph—trying to interpret the photograph—to ask her about Marilyn's reading of *Ulysses*. She's posed, as you know, on a playground roundabout conspicuously reading the book, reading the final chapter of the book, perhaps reading the Penelope episode where Molly Bloom talks about her experiences of the day, reminisces about her life. I wrote to Eve wondering really how posed this photograph was, whether Marilyn herself was a serious reader of *Ulysses*, whether she had time to read *Ulysses*, what kind of reading of *Ulysses* she made. Eve responded very interestingly that it wasn't by any means just a prop that was put there for the photograph. It was a copy of a book that Marilyn had borrowed from a friend and was in the process of reading. But she didn't read it sequentially, beginning at the beginning and going through to the end. She read it in episodes. She dipped into places from time to time where fancy took her to different moments in the book. It occurred to me, thinking about that, that is the way we should all read *Ulysses*. That is certainly something I tell my students when we begin to read *Ulysses* in class. I don't want them to think of it as a chore—that you've got to begin on page one and read through to page six hundred and thirty-six. You can pick it up and put it down, of course, as Joyce himself picked it up and put it down as he was writing the book over a period of fifteen to sixteen years. This, in a way, could provide us with a useful model to try and adopt when we come to the book to make it our own through the reading process. I suggest to them that perhaps if Marilyn, with her busy schedule, could manage to read *Ulysses*, then there's no excuse for them not to read and enjoy it, too. ~

To read more about Marilyn and *Ulysses* see Brown's essay, "Marilyn Monroe Reading *Ulysses*: Goddess or Post-Cultural Cyborg?" in *Joyce and Popular Culture*, ed. R.B. Kershner, 1996.



Richard Brown at the Ransom Center, January 2002. Photo by Pete Smith.

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

Painting of St. Paul's Cathedral on William Cowper, *Poems*, v. 2, 1811. As with most fore-edge paintings, the artist and title of the painting are unknown.

## The Gammage Collection of Painted Books Donated



The Ransom Center is pleased to announce the donation of the T. Earnest Gammage, Jr. collection of fore-edge paintings. Always highly prized by collectors, fore-edge paintings were an enduring interest of the late Mr. Gammage, and the collection was painstakingly assembled over the course of half a century. The donation of these books is only a part of the longstanding generosity of Mr. Gammage and his wife Elizabeth toward the University.

The collection consists of sixty-seven volumes, each decorated with a painting on the edge of the text. This form of book decoration, popularized by the bindery Edwards of Halifax in the late eighteenth century, involves fanning out the text block of a book and applying a painting directly to the page edges. When the book is released to its normal position, the painting disappears, and is usually covered with gilding. Some books in the Gammage collection even include a double painting, one of which appears when the pages are turned upwards, and a different one when turned down. ~

— John Overholt, Library Assistant

## Ransom Circle Trip

Nancy Inman, Isabella Cunningham, Mary Margaret Farabee, and Ray Farabee in London, May 2002.



# CARING FOR THE COLLECTIONS

## The Getty and the Ransom Center Collaborate on Preserving the World's First Photograph



Barbara Brown, leaving the Ransom Center for California, June 2002. Photo by Pete Smith.

On the morning of June 13, 2002, the carefully packed and crated World's First Photograph—Joseph Nicéphore Niépce's heliograph, *View from the Window at le Gras*—was loaded into the climate-controlled trailer of AnR Transport art shipping company's eighteen-wheeler for the long road trip to the Getty Conservation Institute (GCI) in Los Angeles. I rode along in the cab of the truck as the courier accompanying the heliograph during its travel and the two weeks of examination and analysis.

I worked with GCI Senior Scientist Dr. Dusan Stulik and other Getty scientists and staff to examine the heliograph and its components. Samples inside its protective case were analyzed to determine the composition of the atmosphere. The results of this analysis revealed that the atmosphere was the same as the ambient environment—confirming suspicions that the seal on the current case was not functioning as well as intended. This will not be a problem with the new, oxygen-free, protective case being constructed by GCI for the heliograph, Drs. Stulik and Maekawa have assured us. Other non-invasive, analytical tests were conducted. These conclusively confirmed that the metal is pewter (an alloy of tin plus some lead, with in this instance, traces of iron, copper and nickel). Conservators at the Getty will repair the gilt wood frame while the new protective case is being constructed.

Roy Flukinger, Ransom Center Senior Curator of Photography and Film, joined the team at the Getty during the last week of June, and delivered a very well-received lecture titled, "Gernsheim at Texas: The Collection at the Academy" on the



Roy Flukinger, Michel Frizot, Photo-historian and Director of the Centre d'Études Niépceenes, Francois Cheval, Curator of the Musée Nicépce, and Barbara Brown. June 2002. Getty Conservation Institute.

afternoon of June 25, which was followed by a reception in the Palm Court on the Getty grounds. Earlier that day, several experts in photography, photographic conservation, and the history of photography—including the Curator of the Musée Nicéphore Niépce, François Cheval; French photo-historian Michel Frizot; Head of Research at the Centre National de la Recherche Scientifique, Paris, Jean-Louis Marignier; Director of the Image Permanence Institute (IPI), James Reilly, and the Director of the CRCDG (Centre de Recherches sur la Conservation des Documents Graphiques), Bertrand Lavédrine—met with us to view and examine the heliograph while out of its protective case.

The two weeks were an extremely busy and productive time, yet our hosts made sure we enjoyed ourselves too, taking us on a tour of wineries in the Santa Ynez Valley. ~

— Barbara Brown, Photograph Conservator

## Gutenberg Goes Digital

During one busy week in June, each of the nearly 1,300 pages of the Center's copy of the Gutenberg Bible was scanned and converted into a digital image—sixty gigabytes worth in all. Derivatives of these images will soon be mounted on the Center's Web site, and will be used in interactive displays now in the planning stages (check <http://www.hrc.utexas.edu/exhibitions/permanent/gutenberg/> later this year).

This spring, IImage Retrieval Inc. of Carrollton, Texas, generously agreed to loan the Center one of its Digibook scanners, produced by the French firm i2S, and to train staff in its use. On Monday, June 24, the Digibook arrived with a crew of technicians, including one from France. By the end of the next day Ransom Center staff members Olivia Primanis, Pete Smith, Eric Beggs, Steve Wilson, and Daniel Zmud were well versed in the use of the machine. The Digibook took less than five seconds to scan each page of the Bible, and special software produced by i2S allowed for later correction of page curvature and extremely faithful reproduction of the original colors in the book's beautiful illuminated letters.



Philippe Bayle and the Ransom Center's Steve Wilson and Olivia Primanis prepare to scan the Gutenberg Bible. June 2002. Photo by Eric Beggs.

The digitization of the Bible, which took about seventeen hours, proved to be irresistibly attractive to staff members, reporters, media, and local librarians and conservators. Perhaps it was the combination of the very oldest print technology and the latest in electronic imaging. Or perhaps it was the mesmerizing sweep of the camera arm across the pages every few minutes, followed almost immediately by the magical appearance, inch by inch, of a new image on the monitor. When the last image was sent to storage late on Thursday and the champagne was opened (well outside Bible range!), there was general agreement that it had been quite an experience.

Since the Gutenberg is normally on permanent display and must be accompanied by a guard whenever it is removed from its secure case, it has been difficult for scholars to access it. Now, for the first time, we have high-definition images of all of the pages in the Bible available for historians of the book as well interested members of the general public. ~

— Richard Oram, Head Librarian



Derek Jenkins, President of IImage Retrieval, Inc., Philippe Bayle, Engineer i2S, David Sturgeon of IImage Retrieval, and Rich Oram. June 2002. Photo by Eric Beggs.

## Public Programs

Public programs received a well-deserved vacation this summer, but the Ransom Center will be abuzz with activity again this fall. Beginning September 12, the Center shows its lighter side with the opening of *Ogden Nash: A Good Bad Poet*, recognizing America's reigning champion of light verse. This exhibition celebrates the centenary of Nash's birth and features unpublished poetry, correspondence, photography, original artwork, and much more from the Center's Ogden Nash collection. The exhibition opening takes place in the Leeds Gallery in the Flawn Academic Center on September 12, with a talk provided by Nash biographer Douglas Parker, and tours by exhibition curator George Crandell. Crandell, who is Professor and Head of the English Department at Auburn University, was assisted in curating the exhibition by Center librarian Tara Wenger. The exhibition runs through December 20.

The Bard returns for a visit bearing much ado about something. Alan Friedman, Professor of English at The University of Texas at Austin, has curated an exhibition of highlight materials from the Center's collections related to the Shakespearean comedy titled *A Kind of Merry War: Shakespeare's Much Ado About Nothing*. The exhibition will be on view in the Knopf Room on the fourth floor of the Flawn Academic Center from September 20 through October 20.

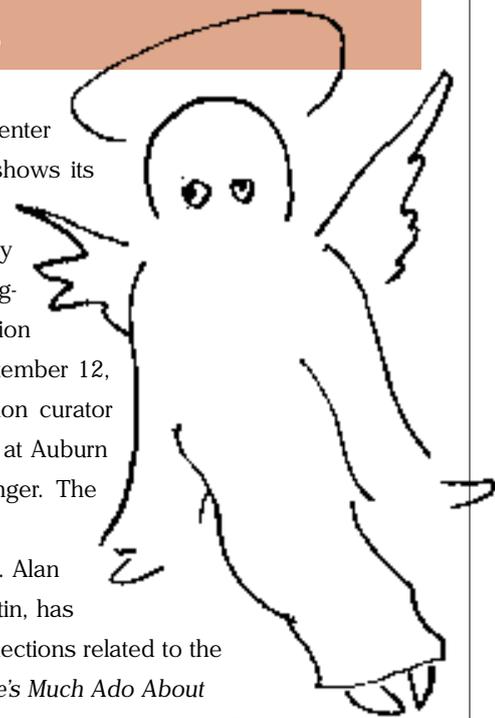
Each year, the Austin Museum Partnership sponsors Austin Museum Day, a one-day celebration to "Exercise Your Five Senses" at more than twenty Austin-area museums, which will be free to the public on this day. The Ransom Center is pleased to be able to participate once again this year. The Leeds Gallery will be open on Sunday, September 22, from noon to 5:00 p.m. for the public to view *Ogden Nash: A Good Bad Poet*, *A Kind of Merry War: Shakespeare's Much Ado About Nothing*, and the Erle Stanley Gardner Room.

Actors From the London Stage, a traveling group of professionally trained actors, make a fourth curtain call to The University of Texas at Austin, and the Ransom Center, in collaboration with the Department of English, once more welcomes the troupe to ply their talents. Stage actress Jax Williams will be performing an original piece entitled "Women, Woven in My Tapestry of Wonder" in the Knopf Room in the Leeds Gallery, Flawn Academic Center, at noon on October 2.

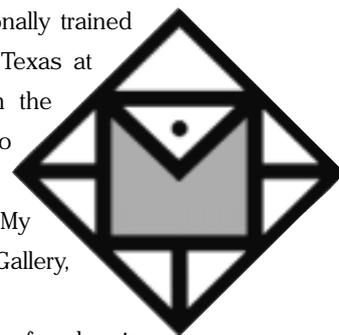
Anticipation is building for the spring—don't let the serene façade mislead you. With plans underway for a gala celebration, we are gearing up for the grand re-opening of the new and improved Ransom Center. More to come . . .

—Travis Willmann  
Public Affairs

*Unless otherwise mentioned, all exhibitions and events hosted by the Ransom Center are free and open to the public. For more information on events and schedule amendments, call 512.471.8944 or visit our Web site at <http://www.hrc.utexas.edu>.*



**CLOCKWISE:**  
Drawing by Ogden Nash, Ransom Center Collections. Austin Museum Day logo. Jax Williams, 2002. John Gielgud and Peggy Ashcroft as Benedict and Beatrice in *Much Ado About Nothing* at Stratford-upon-Avon, c. 1950. Photo by Angus McBean.



### John and Ken's Excellent Adventure

For many years the Ransom Center has had an active program of loans that help to share the Center's collections with a wider audience. To support this effort, John Wright, Chief Preparator, and I attended a two-day conference in London in May on the topic of loans for exhibition. The conference, titled "Part and Parcel of the Job: Planning, Packing, and Transporting Loans for Exhibition," was organized jointly by the British Museum and the Institute for Paper Conservation and included speakers from all over Europe, the US, and Australia. Papers presented at the conference covered current best practices in the field as well as describing the odd "nightmare" loan, when equipment breakdowns, scheduling problems, and communication mix-ups caused the museum professionals involved to think on their feet to protect the safety of the items on loan. As a part of the trip, John and Ken paid professional visits to the exhibitions, conservation and curatorial departments at the British Library, Tate Britain, and the National Portrait Gallery. The visits provided valuable insight into exhibition techniques as well as packing methods for rare and fragile collection materials. Funding for this travel was provided by several sources including a grant from the John Anson Kittredge Foundation, a Professional Development Grant from the American Institute for Conservation, and Ransom Center travel funds. ~



John Wright and the British Library's Chris Fletcher, at the British Library, relaxing on Thames near Richmond, photo by Ken Grant, May 2002.

— Ken Grant, Exhibitions Conservator and Head of Exhibition Services

## Kris Kiesling: Making the World Safe for Archives

Kris Kiesling has many responsibilities as Coordinator of Technical & Digital Services, so it is a tribute to her dedication to the field that she is involved—indeed, she is a leader—in so many international projects to advance Manuscripts and Archives. Since 1995, Kris has chaired the Society of American Archivists Encoded Archival Description Working Group, a body responsible for the continued development and maintenance of this international encoding standard for archival finding aids. It is in this capacity that she will give a paper in Osaka, Japan, in September at the meeting of the Pacific Neighborhood Consortium.

Kris is also co-project manager of the Texas Archival Resources Online effort to create a database of collection descriptions for archives and manuscripts using EAD, funded by the Texas Infrastructure Fund Board. This is a continuation of a project initiated in 1999; the current project adds twelve repositories to the original ten participants. The focus of the project is to make descriptions of the wide variety of collections held by repositories across the state available to anyone anytime anywhere. As part of the current project we will also begin to add digital images of the collection materials to the finding aids.

The Canadian-US Taskforce on Archival Description is an NEH-funded project to reconcile three archival descriptive codes—one used in Canada, one used in the US, and an international standard. The end product of the group's deliberations will be a set of rules for description that can be applied to finding aids and catalog records, tentatively titled "Describing Archives: A Content Standard." Kris is co-chair of the steering committee for the project. ~

— SS



Kris Kiesling, Ransom Center, 2002.  
Photo by Travis Willmann.

## Ransom Center and University Plan II Honors Program Launch Pilot Undergraduate Intern Project



John Justin Glasson, Stephanie Hays, and Sarah Norris at the Ransom Center, September 2002. Photo by Travis Willmann.

taking seriously The University of Texas at Austin Plan II Honors Program's motto "Education Without Boundaries," a new venture between the Ransom Center and Plan II will provide a unique opportunity for a group of University students. Beginning this fall, three Plan II seniors at The University of Texas at Austin joined the Ransom Center staff as undergraduate interns. Internships like this are unusual at large research libraries. Although they are being offered for the first time this academic year as a pilot program, it is hoped that their success will bring about permanent funding and that undergraduate internships will become as permanent a fixture at the Ransom Center as our graduate internships are.

The Plan II Honors Program is a highly selective four-year course of study in the College of Liberal Arts featuring a strenuous curriculum of humanities, arts, and science courses. Most Plan II students go on to graduate or professional programs. Plan II/Ransom interns will have the opportunity to participate in a broad range of functions throughout the Center, from answering research queries to planning exhibitions and preserving collections. It is hoped that this experience will benefit interns in their own research projects, in possible graduate studies, and even as a career option in such fields as librarianship, museum studies, archival or curatorial work, and information technologies. ~

— TW

## Ransom Center Welcomes New Executive Curator for Academic Programs: Kurt Heinzelman

University of Texas at Austin English Professor Kurt Heinzelman, long-time friend of the Ransom Center, was recently appointed to a newly created position within the Center. Professor Heinzelman will coordinate and manage academic programs and initiatives. The position of Executive Curator for Academic Programs is the culmination of a long-held goal of Center Director Tom Staley to make better connections with the University community. And Kurt Heinzelman is the right man for the job. In addition to teaching in the University's English Department, he is a faculty member in the James A. Michener Center for Writers and former Director of Graduate Studies in English. His scholarly fields of interest are British Romanticism and modern poetry, in which he has published extensively. His most recent book is *The Halfway Tree*, a collection of his own poems.

Kurt will be involved with Ransom Center activities and programs such as Fellowships, Interns, Lectures, Conferences, Poetry on the Plaza, and exhibitions, as well as serving as liaison with University departments and libraries, the Humanities Institute, Plan II Honors Program, and the Michener Center for Writers.

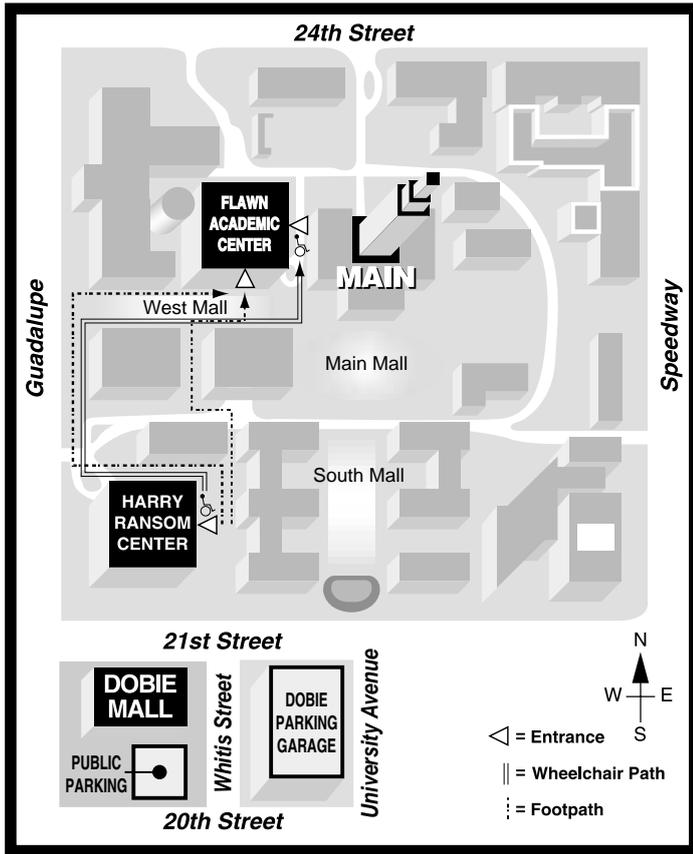
— SS



Kurt Heinzelman, September 2002. Photo by Travis Willmann.

# 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

[www.hrc.utexas.edu](http://www.hrc.utexas.edu)  
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