

# RANSOM

SUMMER  
2002

## News

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

### A World-Class Resource for the Humanities



Unknown photographer, undated. Members of the Paris Dada group. Carlton Lake Collection. 1st Row: Tristan Tzara, Celine Arnould, Francis Picabia, Andre Breton; 2nd: Benjamin Perib, Paul Dermee, Philippe Soupaulb, Georges Rinbenout Dessaignes; 3rd: Louis Aragon, Thevnore Fraenkel, Paul Eluard, Clement Pansaers, Emmanuel Fay

Not only has this spring been a time of unprecedented construction for the Ransom Center, it has also been a monumental time for collection building. Thanks to French Curator Carlton Lake, twice decorated by the French government for his collecting achievements, the Center will be adding to its already renowned French Collection a group of materials that will enhance its reputation as one of finest stores of twentieth-century French artistic and literary resource material in the United States. Unpublished manuscripts, original artwork, poetry, and photographs pepper a mass of correspondence in the collection. Represented is a list of names that reads like a veritable Who's Who of twentieth-century French culture: Guillaume Apollinaire, Georges Bataille, Andre Breton, Marc Chagall, Jean Cocteau, Nancy Cunard, Claude Debussy, Marcel Duchamp, Max Ernst, Jean Genet, Andre Gide, Valentine Hugo, Andre Malraux, Henry Miller, Joan Miro, Kay Sage, Gertrude Stein, and Paul Valery. In addition to being a collector, Lake is author of *In Quest of Dali* and a memoir, *Confessions of a Literary Archaeologist*, and is coauthor, with Francoise Gilot, of *Life with Picasso*. Director Thomas F. Staley said, "This collection is a major addition to our great French collections that Carlton Lake has donated and helped us acquire. I can't think of many places outside of France that has such a rich archive."

Consistent with its Contemporary Authors Program, the Center also acquired the collection of an important modern author in the last six months. The archive of American writer Russell Banks has found a home at the Ransom Center. Russell Banks, who has twice been nominated for the Pulitzer Prize for fiction, and has won the O. Henry Award and the John Dos Passos Award, was born in 1940 and raised in Massachusetts and New Hampshire. He has published eight novels, numerous volumes of short stories and poetry, and countless essays, reviews, and various nonfiction. Two of Banks' novels have been adapted into Oscar-nominated films: *The Sweet Hereafter* (1997), starring Ian Holm and Sarah Polley; and *Affliction* (1999), starring Nick Nolte, Sissy Spacek, Willem Dafoe, and James Coburn. The archive consists of the customary cache of materials, including manuscripts,

*continued on page ii*

### Building Construction "On-Time" and "On-Budget"

Except for the occasional class that arrives to visit the now demolished galleries of the Blanton Museum of Art, almost everyone knows we are reconstructing the first two floors of the Ransom Center. And all of us living in this building know that *that* means work crews are engaged on all eight levels from the basement to the roof. Not much is spared as crews stringing cable, laying conduit or modifying ductwork move up and down HVAC chases, elevator shafts, and stairwells, and into offices, stack areas, laboratories and reading rooms. Scheduled for late this year, the completion of this work will see a new theater, new galleries, consolidated research facilities, a sprinkler system for the basement and first two floors, standpipes for sprinkling the upper floors, pressurized stairwells, new elevators, new smoke and fire dampers, a new and comprehensive security system, a grand stairwell, the largest and most beautiful etched glass corners on the entire campus—and etched glass panels with signatures from stars of the Ransom Center collections surrounding the new doorway. The project has been wondrous to watch and has provided a continuous symphony of amazing sounds for the enjoyment of researchers and staff. The conscientious concern for the well-being and convenience of the staff and for the operations of the Center shown by our construction team and the many trades engaged in our project has been remarkable. But more than remarkable, the project remains "on-time" and "on-budget." ~

— James Stroud

Chief Conservation Officer



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For updates and news on-line, log onto: [www.hrc.utexas.edu](http://www.hrc.utexas.edu)



AT LEFT: Jean Cocteau, drawing from letter, Jean Cocteau to Lise Deharme, July 8, 1957. Carlton Lake Collection.  
 ABOVE: Jean Cocteau, drawing from letter, Jean Cocteau to Lise Deharme, April 4, 1938. Carlton Lake Collection.

typescripts, and correspondence, with several pieces that stand out as unique: Banks' unpublished first novel, *Locus*; a play based on notes about Senator John Kerrey and another on Jack Kerouac; essays on music icons Billie Holliday and Robert Johnson; and notes from a collaboration with photographer Arturo Patten are among the most distinctive.

In addition to these three major acquisitions, the Center has acquired several other significant collections in recent months. The archive of the literary journal *Bananas* includes material from the magazine's entire run from 1975 through 1978, and includes work from such contributors as Martin Amis, J. G. Ballard, Angela Carter, Ian McEwan, Stephen Spender, and Paul Theroux. The Center received additional materials for the Thomas Pynchon archive in the form of the manuscript for a musical written by the author and J. Kirkpatrick Sale in 1958. Other archives receiving supplements were those of Robert Lowell, Sonora Babb, John Le Carré, Arnold Wesker, Anne Sexton, and Tennessee Williams. ~

— Travis Willmann  
 Public Affairs

## Kudos . . .



In addition to the vast collection of materials received by the Ransom Center over the last few months, the Center also received supplements to the Lee Blessing archive, including the manuscript to *Thief River*, which earned him a 2001-2002 Drama Desk nomination in the Outstanding Play category. The Drama Desk Awards, which recognize achievement in the New York theatre, took place on May 19, at The Fiorello H. LaGuardia High School for Music & Art and Performing Arts in New York City.

And congratulations to Ron Sukenick who won this year's American Academy of Arts and Letters Award in Fiction for his new novel *Cows*.

Lee Blessing, photo by Susan Johnson, Signature Season, New York City, 1992.



## An Excerpt From Russell Banks

The universe moves, and everything in it moves, and by transferring its parts, it and everything in it down to the smallest cell are transformed and continue. Water, earth, fire and air. To continue, just to go on, with entropy lurking out there, takes an old-fashioned, Biblical kind of heroism. That the seas move, that the waters flow from gulfs across whole oceans along continents and back again, is marvelous. That the continents themselves move, that they separate from one another, regroup and gather themselves into mountain ranges, plateaus, vast savannas and grassy veldts, is a wonder. That far beneath the deepest seas the grinding of the plates that carry those continents generates sufficient heat to melt rock and erupt in fiery volcanoes, making high, conical islands appear in the North Atlantic and South Pacific where, before, dark waters for millennia rolled uninterruptedly, this is truly worthy of admiration. And what is marvelous to us, what fills us with wonder and admiration, we must emulate, or we die. ~



George "AE" Russell, *Seascape*, no date. Oil on canvas.  
 Ransom Center Art Collection.

## DIRECTOR'S NOTE



In my last "Note" I wrote about Alan Furst's novels. I was not prepared for the number of responses I had from readers who were grateful for the recommendation. Furst has a new novel coming out in August called *Blood of Victory* (Random House).

I also mentioned in the last issue that I would write something more about our widely followed post-1950s writers acquisition plan where we systematically acquire all the primary works of 548 authors. Forty authors have been added in the last few years, ten last year. Rich Oram's report to the Advisory Council for fall 2001 had the total number of books we have added to the collection since 1992 at about 21,000. I'd say we have added 500 to that figure. When you look over this long list of works we have acquired, it offers a comprehensive picture of British, Irish and American literature of the last half of the twentieth century. A dozen of the most recent additions to our list:

Lee Blessing  
 Michael Cunningham  
 Colin Dexter (*just about my favorite detective writer*)  
 Jonathan Franzen  
 Jorie Graham  
 John Guare  
 Barry Hannah  
 Nick Hornby  
 A.L. Kennedy  
 Terrence McNally  
 Lorrie Moore  
 Colm Toibin

Enjoy your summer reading.

*Thomas F. Staley*

## Treasures Grand Finale



The banner for *From Gutenberg to Gone With The Wind: Treasures from the Ransom Center* is removed by Frank Denman. Photo by Eric Beggs.

*From Gutenberg to Gone With The Wind: Treasures from the Ransom Center* completed its run at the Lyndon Baines Johnson Library and Museum on April 28. It was the largest attended exhibition in the Ransom Center's history, allowing more than 150,000 visitors the chance to view the collection of some of the most iconic pieces from our collections. Throughout the spring, visitors were offered a bevy of activities corresponding to things Ransom in the form of films, lectures, and other presentations as part of the *Treasures* Public Program.

Four classic films were featured with the series *Treasures from Hollywood: A Streetcar Named Desire, Sunset Boulevard, North by Northwest*, and, of course, *Gone With The Wind*, with introductions by Ransom Center Film Curator Steve Wilson. America's preeminent spinner of yarns was the focus of a talk by Public Affairs Officer Sheree Scarborough, who spoke of Mark Twain holdings at the Center. Dr. Maria Wells talked pupi with "Marionette, che passione!" a lecture on the nineteenth century Sicilian marionettes donated to the Center by friend and benefactor Stanley Marcus. Frida Kahlo received some exposure from Austin psychiatrist Shree Flume, who addressed the psychological aspects of one of the twentieth century's most unique artists. Lawrence Speck got back to the future with his talk on industrial and theatrical designer Norman Bel Geddes entitled "Transporting America into a Bright New Future." Saturdays in April, the Mike Wallace Interviews revisited Cold War sensibilities through a series of interviews conducted with such prominent figures of the 1950s as Frank Lloyd Wright, Kirk Douglas, Eleanor Roosevelt, and William O. Douglas. The *Treasures* Program ended with "Reconstructing Scarlett," a presentation by Carrie Harrell and Jan Hevenor, two former design students at the University of the Incarnate Word, who spoke about their participation in the 1986 project to restore four costumes from *Gone With The Wind*.



LBJ Library and Museum's Public Relations Director Robert Hicks and Sheree Scarborough at the *Treasures* booth at the South by Southwest Film Festival Trade Show. March 2002. Photo by Charles Bogel.

Our thanks to all who made this exhibition happen, especially outgoing Director Harry Middleton, incoming Director Betty Sue Flowers, and the staff of the Lyndon Baines Johnson Library and Museum.

— Travis Willmann  
 Public Affairs



Tom Staley gives a tour to Austin Symphony League members. April 2002. Photo by Pete Smith.



Shawnee Kunz and the talented and gifted class from Forest Creek Elementary, grades 2-5, await their tour of the *Treasures* exhibition in its final days. April 2002. Photo by Travis Willmann.

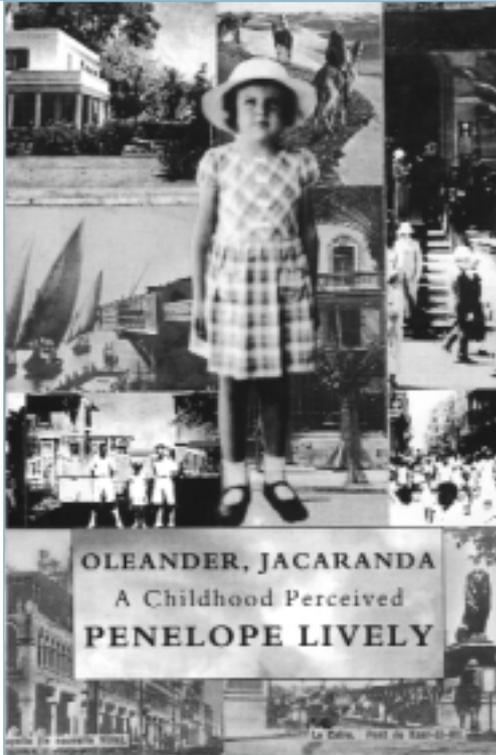


Carrie Harrell delivers a lecture in front of an innovative display of patterns from the costumes of *Gone With The Wind* to a fascinated audience. April 2002. Photo by Eric Beggs.

The exhibition keepsake book, *From Gutenberg to Gone With The Wind: Treasures from the Ransom Center*, won a Mitchell A. Wilder Award for excellence in publication and media design from the Texas Association of Museums this spring. Kudos go to the publisher Lithoprint, Inc., the designer Allen Griffith of Eye4Design, and all the Ransom Center staff who participated in the production, especially photographer Pete Smith and editor Sheree Scarborough. ~



## Penelope Lively



Penelope Lively, *Oleander, Jacaranda: A Childhood Perceived*, Viking, London and New York, 1994.

**P**enelope Lively visited the Center last spring in collaboration with the James A. Michener Center for Writers. She read from her work, talked to British Studies about her childhood in Egypt and England, and viewed her archive with Center archivists. I had the privilege of spending a few minutes with her . . .

— Sheree Scarborough

**SS:** *How did the idea for your novel Moon Tiger come about?*

**PL:** The first words of the novel are, "I'm writing a history of the world." She is the central figure, the protagonist, who is an old woman and is dying. I do remember that those words came into my head. At that point, I really didn't know what this novel was or what it was going to be about. I've never had that happen before, that a novel first defined itself by a sentence arriving.

**SS:** *I didn't know if it was spurred by a personal experience with your own mother or grandmother?*

**PL:** No, not really. But I had always known that I wanted to write about Egypt in some way. I wanted to use my childhood experience in fiction. I knew I didn't want to write a novel, which would be some sort of fictional autobiography. Many years later, I came to write this childhood memoir, *Oleander, Jacaranda*, which is entirely about my childhood in Egypt. But *Moon Tiger* came well before that. About three years before writing *Moon Tiger*, I went back to Egypt for the first time as an adult with my husband and two friends. We did a sort of tourist trip; we went up the Nile and then we had three days in Cairo during which we actually found my old home. We found the house that I'd been born and grew up in which used to be in open country then. It was outside Cairo and was amidst open fields. All this was gone. It was now digested into the slums of Cairo. We did find the battered shell of my house, which was a very emotive experience. I don't think it so much gave me the idea for *Moon Tiger*, but it made me see how I could use my own memory of it. Being reminded of the place—the smell and the sound of it—I remember thinking, "Yes, now I could write about it, now I could write something." ~

## Duncan Lecture Picture Perfect

**B**y all accounts, the inaugural David Douglas Duncan Endowed Lecture in Photojournalism was a great success. Duncan—who is considered by many to be the world's finest photojournalist—and his wife Sheila flew in from their home in France so that he might give this first lecture. Close to five hundred photography enthusiasts crowded the Lyndon Baines Johnson Library Auditorium to watch a slide show and listen to Duncan recount his adventures in the world of photography—"Photographing Faces: Fun, Fury and Under Fire." The audience was riveted by Duncan's stories and photographs of his seventeen-year friendship with Pablo Picasso, his recent controversial book on Henri Cartier-Bresson, the Korean War, and the abduction and eventual rescue of his beloved terrier Yo-Yo.

A champagne reception was held in the Great Hall after the lecture. Guests were treated to Duncan signing copies of his books, blow-ups of Duncan photographs of Picasso, and local chanteuse Stephanie Stephens singing Edith Piaf.

Duncan was busy during his brief stay in Austin. He visited his archive with archivists Mary Alice Harper and Liz Murray at the Ransom Center, met with photojournalism students, was interviewed by UT Journalism professor J.B. Colson, was the subject of an *Austin At Issue* interview with Tom Spencer on local PBS station KLRU (which aired Memorial weekend), took a trip to San Antonio where he donated a pair of Oriental screens to the San Antonio Museum of Art, and was feted by University officials and Ransom Center Advisory members at a special dinner. ~

— Sheree Scarborough

TOP TO BOTTOM: Photography Curator Roy Flukinger, David Douglas Duncan, and Director Tom Staley on the stage of the Lyndon Baines Johnson Library and Museum. April 2002. Duncan signing copies of his book for an adoring crowd. Reception in the Great Hall of the LBJ Library and Museum. All photos by Eric Beggs.

Duncan and Frank Denius at a dinner co-hosted by Dan Burck, Chancellor of The University of Texas System and Larry Faulkner, President of The University of Texas at Austin at Littlefield House. Photo by Pete Smith.



## CARING FOR THE COLLECTIONS

### The World's First Photo Gets First Class Treatment

An exciting collaboration is underway between the Ransom Center and the Getty Conservation Institute to analyze and better preserve the World's First Photograph. In January, Senior Scientists Dr. Dusan Stulik and Dr. Shin Maekawa from the Getty came to Texas to meet with Ransom Center staff to discuss and finalize plans for the joint project on Joseph Nicéphore Niépce's heliograph, *View from the Window at Gras* (the World's First Photograph). The GCI scientists, with Roy Flukinger, Senior Curator of Photography and Film, and Barbara Brown, Photograph Conservator, examined the First Photograph and its sealed case at the *Treasures* exhibition at the LBJ Library and Museum. This was particularly important for Dr. Maekawa, who, with Dr. Stulik, will be designing and helping to construct the new, oxygen-free case for the First Photograph.

The First Photograph will be couriered by Barbara Brown to the Getty Conservation Institute in June, where they will remain for two weeks. The GCI scientists will conduct non-invasive, analytical tests to determine the heliograph's chemical composition and to look for oxidation or other deterioration that could threaten the image. The information gained on the condition of the heliograph will contribute to the Getty's design and construction of the new airtight case for the object. Conservators at the Getty will repair the gilt frame while the new case is being constructed. The heliograph will be reinstalled in its frame, and into the new case, in early 2003—in time for the opening of the Ransom Center's new galleries—where it will be permanently on display.

— Barbara Brown

Photograph Conservator



CLOCKWISE FROM TOP LEFT: Dr. Shin Maekawa, Senior Scientist, GCI (Getty Conservation Institute) examining the back of The First Photograph in its current exhibit case. Dusan Stulik, Barbara Brown, Shin Maekawa, and Roy Flukinger, January 2002. Photos by Pete Smith. Ransom Center Photography Curator Roy Flukinger gets the makeup treatment for an appearance on NBC's Today Show by producer Michelle Reinhardt, March 2002. Photo by Charles Bogel.



Joseph Nicéphore Niépce (1765-1833). *View from the Window at Le Gras*. c. 1826. Heliograph. Ransom Center Photography Collection.

## Maximum Exposure

The World's First Photograph has garnered a lot of attention lately. Andrew Bridges wrote an Associated Press article that was released on March 13 titled "Experts Try to Solve Mystery of Oldest Photo." The article was picked up by many media outlets: CNN.com; over sixty newspapers and their Web sites around the world, including the *New York Times*, the *Los Angeles Times*, and the Sun Media newspapers of Canada, a piece was written by Michael Barnes for the *Austin American-Statesman*, the *Daily Texan*; and even a radio station in Romania covered it! Brief spots mentioning the First Photograph aired on CNN, CBS, and NBC news programs that same day.

The following morning, March 14, Senior Photography Curator Roy Flukinger was featured with the Niepce heliograph at the LBJ Library and Museum, in an interview on NBC's TODAY show. More national coverage followed in an interview aired on National Public Radio on April 7, 2002, in which NPR host Jacki Lyden interviewed Dr. Dusan Stulik, Senior Scientist at the Getty Conservation Institute.

Stay tuned to the Ransom Center Web site to watch for upcoming stories (and photos) as the First Photograph travels to the Getty Conservation Institute in California this summer, is fitted with its new case, and is installed in its permanent location in the new Ransom Center lobby in the spring of 2003. — BB/SS

## Railroads Pull Into Ransom Station



Advisory Council Member Frank Calhoun, Director Tom Staley, and Union Pacific Railroad's Special Representative for Government Affairs Ron M. Olson as the Union Pacific Railroad Foundation presents a gift toward the Center's construction project. Ransom Center, March 2002. Photo © Frank Yezer.



Associate Director Sue Murphy, Director Tom Staley, Legislative Council for Burlington Northern and Santa Fe Railway Company Dennis A. Kearns, and Advisory Council Member Frank Calhoun tour the first floor of the building as the Burlington Northern Santa Fe Railway Company presents a gift toward the Center's construction project. Ransom Center, May 2002. Photo by Pete Smith.

## Public Programs

The Ransom Center experienced unprecedented public attention this spring due in large part to events sponsored by the Center, providing evidence that life in the building perseveres through the dust. Above and beyond the numerous events taking place in conjunction with the *From Gutenberg to Gone With The Wind: Treasures from the Ransom Center* exhibition (see article on page 3), the Center still found time to honor one of America's great writers and host two of Britain's.

*John Steinbeck in His Time: A Centennial Exhibition* is part of a national celebration sponsored by the Mercantile Library of New York called *Bard of the People: The Life and Times of John Steinbeck*. The exhibition opened on February 4 in the Leeds Gallery at the Flawn Academic Center, with the opening reception occurring February 27, on the centenary of the author's birth. In addition to a number of original Steinbeck books and manuscripts, the exhibition features images from the Photography Collection by Dorothea Lange, Russell Lee, and Edward Steichen, as well as contemporary advertisements, and materials related to cinematic and theatrical adaptations of Steinbeck's works. As part of the birthday week celebration, the Center hosted readings featuring UT faculty and Austin community personalities at Barnes & Noble Booksellers on Guadalupe. Center staff manned a booth on the West Mall on February 27 where balloons and cake were distributed in recognition of the centenary. In April, Douglas Wixson, whose work on the biography of Jack Conroy provided the first detailed history of an important group of Mid-western radical writers from the 1920s and 1930s, offered a



Douglas Wixson gives his lecture with a slide of Sanora Babb in the background, April 29, 2002.

Ransom Center Intern and exhibition curator Angelina Altobellis at the Steinbeck booth on the West Mall. February 2002. Photos by Eric Beggs.

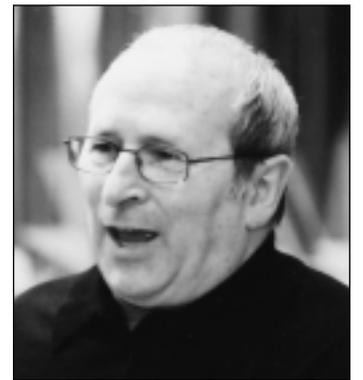


lecture in the Knopf Room on Farm Securities Administration worker and photographer Sanora Babb, some of whose work is included in the exhibition. *John Steinbeck in His Time* runs through July 31, 2002.

In collaboration with the James A. Michener Center for Writers, the Ransom Center was honored to have Booker Prize-winning author Penelope Lively read from her work in the Avaya Auditorium at the ACES Building on February 28, 2002. Lively also participated in a master class with UT creative writing students on February 28 and talked about the cultural confusion she experienced growing up British in Cairo at a packed house at the British Studies seminar on March 1 in the Tom Lea Room.

British playwright Arnold Wesker returned to Texas to participate in The University of Texas School of Law's symposium, "From Text to Performance: Law and Other Performing Arts" where he served as a panelist. Wesker, whose archives were acquired by the Center in 1999, also presented a lecture on "The DNA of a Play," and performed the soliloquy, *Whatever Happened to Betty Lemon*, on March 5 in the auditorium of the Ransom Center.

For the most part, public programs will be recuperating through the summer, though September will see a return to form with A Centennial Celebrash For "A Good Bad Poet" Ogden Nash. The American poet Ogden Nash (1902-1971) is one of the most widely-read masters of light verse. This centennial exhibition will look at Nash's accomplishment in the tradition of the light verse form and will feature original manuscripts, letters, drawings, and photographs from the Ogden Nash Papers housed at the Ransom Center. The exhibition will run September 12-December 20, in the Leeds Gallery of the Flawn Academic Center. ~



Arnold Wesker at The University of Texas School of Law symposium "From Text to Performance: Law & Other Performing Arts." March 2002.

—Travis Willmann  
Public Affairs

For more information on events and schedule amendments, call 512.471.8944 or visit the Web site at [www.hrc.utexas.edu](http://www.hrc.utexas.edu).



Director Tom Staley with a group of children and their teacher at the Steinbeck exhibition opening, February 27, 2002. Photo by Pete Smith.



Steinbeck table at Barnes & Noble, February-March 2002. Photo by Eric Beggs.



Local actress and founder of the State Theater School of Acting Babs George reads from Steinbeck. February 2002. Photo by Eric Beggs.



## HRC Imprint Series: A Collaboration Between the Ransom Center and UT Press

The Ransom Center has crossed a critical threshold in the expansion of its research mission. Our new research wing opens in spring 2003, finally providing us with facilities commensurate with our collections. Scholarly research is the desired outcome of archival libraries, and in the Ransom Center's archive, there are many undiscovered works that deserve critical attention through research and publication.

For this reason, the Ransom Center has collaborated with the University of Texas Press to publish a monograph series relating to the Center's collections. Books in the series include Stuart Gilbert's *Reflections on James Joyce* (now in its second printing), *Now More Than Ever*, a previously unpublished play by Aldous Huxley, Ezra Pound's *The Letters of Ezra Pound to Alice Corbin Henderson*, Nikolay Punin's *The Diaries of Nikolay Punin* (winner of a PEN Center USA translation award as well as an American Association of University Presses design award), and most recently *The Collected Poems and Prose* by Stanley Burnshaw. Another book in the series is forthcoming in 2002: a work on the Jewish-American literary icon and Nobel prize-winning author Isaac Bashevis Singer.

The Ransom Center and UT Press have established the Imprint Series Endowment, which will enable us to share the resources of our archives with a much wider audience, securing and sustaining the impact of these crucial works. These endowed funds will allow for the publication of critical editions of unpublished works by authors such as John Collier, Frederic Prokosch, Richard Farina, Alma Stone, Sanora Babb, Anne Sexton, and many other literary talents. Besides featuring previously unpublished literary manuscripts, for the first time in the history of the Series, we are working to produce exquisite volumes that feature works from the Center's world-renowned Photography Collection and its collection of art. Prospective publications from the Center's Photography Collection include the Helmut and Alison Gernsheim Collection, images of Texas, works by Ansel Adams, Edward Weston, Sir Cecil Beaton, selections from the *New York Journal-American* archive, and many more. We also hope to publish works from the Center's illustrious collection of Mexico's finest art, including paintings by Frida Kahlo, Diego Rivera, and Rufino Tamayo.

The Ransom Center Imprint Series Endowment not only provides long-deserved acclaim to the authors, artists, and photographers mentioned above, but it also affords readers from around the world with the opportunity to benefit from the Center's collections by making previously unpublished works accessible in their personal, academic, or public libraries. ~

— Tom Galyean  
Development Coordinator

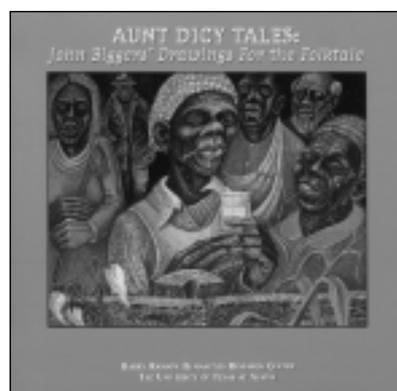
*HRC Imprint Series brochure. Designer Ellen Buckmaster. If you would like a copy of the brochure please call Tom Galyean at 512.323.3668.*

Ransom Center Advisory Council member Tom Borders of the Tapestry Foundation and Ransom Center intern Ben Stone review potential Imprint Series works. Ransom Center, December 2001. Photo by Pete Smith.

### Ferdinand Mount

Ferdinand Mount, writer and editor of the *Times Literary Supplement*, delivered a talk to British Studies co-sponsored by the Ransom Center titled "British Culture Since the Eighteenth Century: An Open Society" last December. He had a chance to talk with *Austin American-Statesman* Arts Editor Michael Barnes who quoted him in the unprecedented series in the *Statesman* that ran on the Ransom Center in February. He said the following about our reconstruction project: "You've done it right in Austin. Accumulate the treasure first, then unveil it to the public." *Austin American-Statesman*, February 17, 2002.

Photo by Pete Smith.

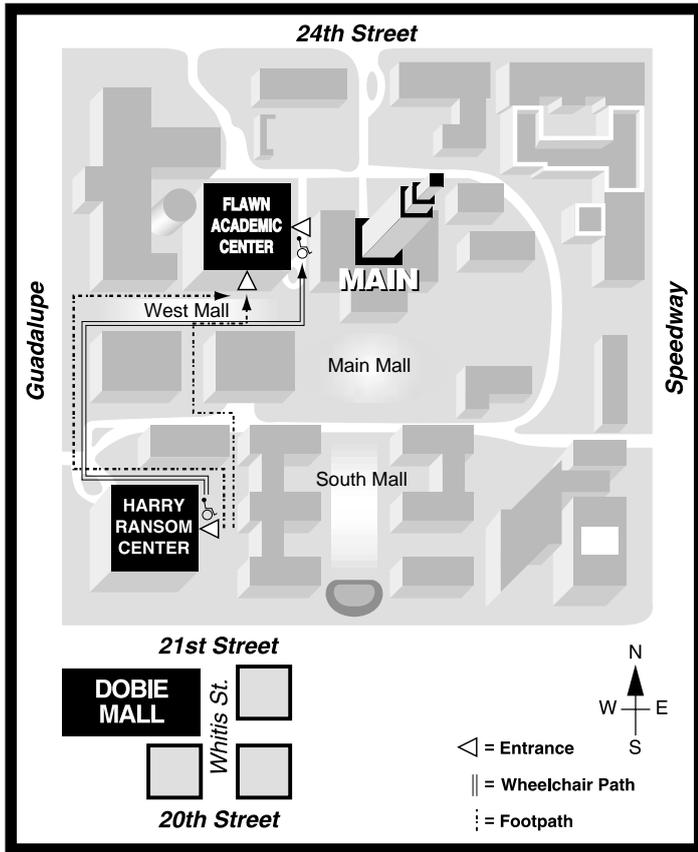


ABOVE: New University of Texas Board of Regents members, Robert Estrada of Dallas and Judith L. Craven, M.D. of Houston, visited with Director Tom Staley and toured the Center in April. Photo by Pete Smith.

LEFT: The Ransom Center donated twenty exhibition keepsake booklets, *Aunt Dicy Tales: John Biggers' Drawings for the Folktale*, to the Austin Independent School District for their Black History student recognition program last February.

# 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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