

RANSOM

SPRING
2003

News

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

THE RANSOM CENTER: WITH THE LID OFF



ABOVE: Northeast corner of the Ransom Center enclosed in etched glass. 2003. Photo by Eric Tomberlin.

RIGHT: Construction workers finishing out the new Reading Room of the Ransom Center. 2003. Photo by Eric Beggs.

The seemingly interminable reconstruction of the Ransom Center has reached completion, so we look forward with anticipation to the events that surround the reopening of the building and introduction of the new space to the public.

The Ransom Center can now boast an additional 40,000 square feet of public space including the new and expanded Reading and Viewing Room on the second floor and the Ransom Galleries on the first floor which were previously occupied by the University's art collections.

Prior to entering the building, visitors get a taste of what to expect from the reconstructed northeast and southeast corners, which are enclosed in etched glass featuring imagery from the Center's collections. The northeast corner of the building, previously an open-air fountain area, has been converted into a Theater Lobby and the southeast corner will serve as a grand staircase accessing new research spaces on the second floor.

For the first time, the Ransom Center has a large area on the ground floor for exhibition of its collections. The galleries will have dedicated space for literary, art, and photography exhibitions as well as permanent displays of the Gutenberg Bible and the World's First Photograph.

Adjacent to the Galleries is the new Ransom Center Theater, with seating for 130 people and outfitted with state of the art audio and digital electronics capable of on-stage and remote operation, a highly flexible stage lighting system and a movie quality screen.

The entire second floor has been established as a research wing, consolidating all areas of Ransom Center Public Services into one convenient space for scholars to access all of the collections. The research areas accommodate over 40 scholars, roughly double the amount of space formerly available, and the facility supports three separate seminar rooms having a combined capacity of nearly 100. There are individual rooms for studying audio and visual collections, for working with microforms, and for using specialized lighting techniques for difficult to decipher works.

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New Curator of Public Programs Oliver Franklin. 2003. Photo by Eric Beggs.

Oliver Franklin is New Curator of Public Programs

In an effort to prepare for an expanded public presence, the Ransom Center has recently appointed a new Curator of Public Programs. Oliver Franklin has accepted the new position, which will serve to provide the Ransom Galleries with a liaison for the expanded public.

After receiving his M.A. in Geography from The University of Texas at Austin, Franklin was Education Director at the Hidalgo County Historical Museum in Edinburg, Texas, in the Rio Grande Valley, where his innovative programming earned him the 1995 Texas State Historical Association Leadership in Education Award. Later, he was Director of the Republic of Texas Museum in Austin (1996-1998), where he developed programs, curated exhibitions, and managed the museum's collection of Texas historical artifacts. His latest undertaking was as Executive Director of the Texas Historical Foundation, a not-for-profit historic preservation foundation which has been in operation in Austin for over 50 years. He published Texas Heritage magazine, an award-winning Texas History quarterly, and consulted with numerous historic preservation agencies statewide.

With the opening of the Ransom Galleries and Prothro Theater at the Center, there will be the

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In A New Light



COLLECTIONS ON PARADE

Graham Greene and Evelyn Waugh

"My two fingers on a typewriter have never connected with my brain. My hand on a pen does. A fountain pen, of course. Ball-point pens are only good for filling out forms on a plane."

—Graham Greene, *International Herald Tribune*, 7 October 1977

"In the dying world I come from, quotation is a national vice."

—Evelyn Waugh, *The Loved One* (1948)



LEFT: Dustjacket of "A Burnt-out Case" by Graham Greene (1961). ABOVE: Graham Greene. Date and photographer unknown.

It is especially fitting that the Ransom Center adds to its preeminent Waugh and Greene collections as we approach the centennials of the two authors, an event to be celebrated in an exhibition set to open September 2004 in the Ransom Galleries.

Waugh and Greene were friends and contemporaries, and although they seemed to have widely differing personalities, some aspects of their lives followed similar pathways. Both men were converts to the Catholic Church, but with different views on religion. In much of Greene's major fiction, his characters are preoccupied with theological matters, especially the individual's relationship to the Church and to God.

Both struggled with religious ideology through their work (especially Waugh in *Brideshead Revisited* and Greene in *The End of the Affair* and *The Heart of the Matter*), and this is perhaps, aside from their friendship, the greatest link between them.

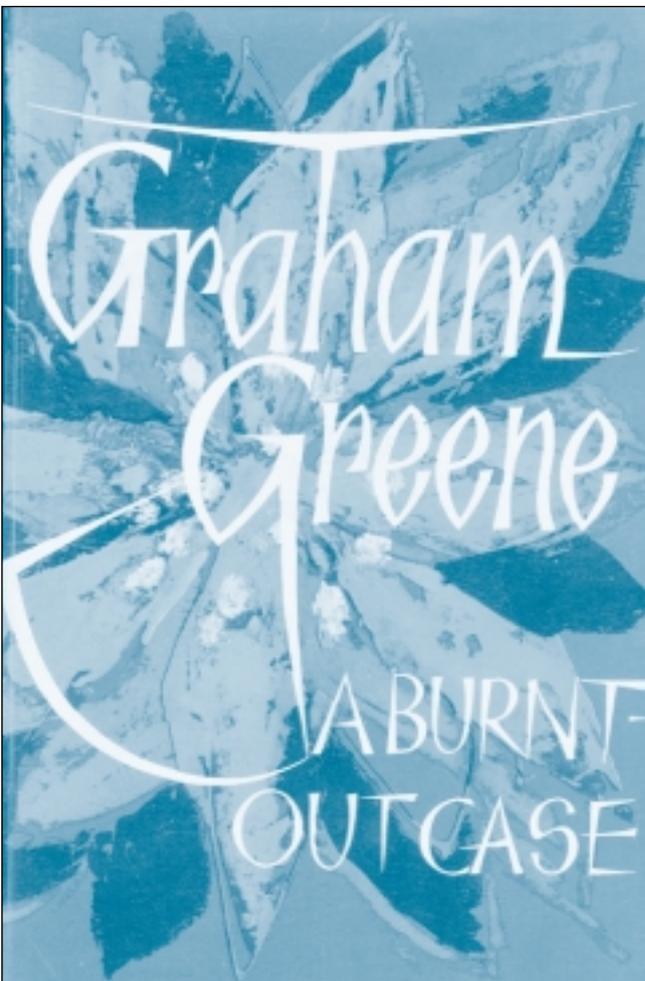
The exhibition will, among other things, explore the parallels in their lives and works. Visitors will have the chance to reflect on contrasts in the authors' childhood experiences, religious values, relationships (both amicable and otherwise), personal writings, and their respective influence on other writers. The exhibition will feature original manuscripts, correspondence, personal effects, and a selection of retrospective screenings of the authors' cinematic and television adaptations.

Already included in the Graham Greene Collection are the typescripts and page proofs for the majority of the author's major works, such as *A Burnt-Out Case*, *The Comedians*, and *Our Man in Havana*, as well as personal papers, journals, correspondence, and various other effects. Newly acquired materials consist of Greene's handwritten National Service Form, a review by Greene of *The Diaries of Evelyn Waugh*, and Waugh's corrections to the proofs of *The End of the Affair*, in addition to the typescripts of a body of fiction and non-fiction short works such as "The Dangerous Edge," "The Nightmare Republic," and the introduction to *The Third Man*.

The Evelyn Waugh Collection is made up primarily of holograph and typescript manuscripts for some 100 works by Waugh, including drafts of *Brideshead Revisited* and *A Handful of Dust*, as well as diaries, journals, correspondence, personal papers, rare book collections, criticism, and 241 works of art by and related to Waugh. The recent acquisitions feature 12 autograph letters, three postcards, and a number of letters by Waugh's relatives. Also received in December by the Center were the working papers of Anthony Newnham relating to a bibliography of Waugh.

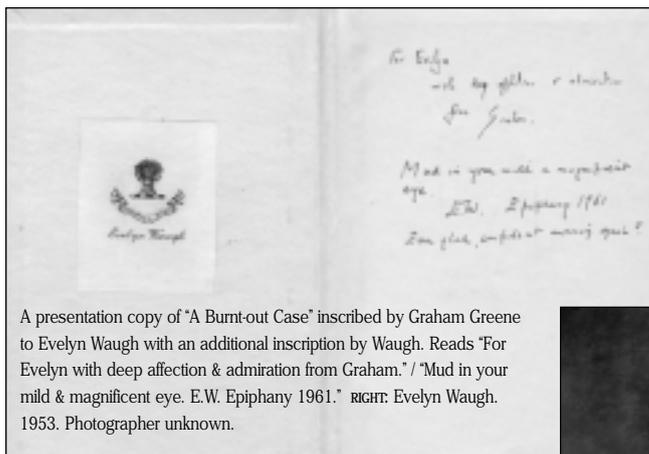
The acquisition of these materials serves to strengthen the Center's collections of these two foremost British writers of the Twentieth Century. ~

—TW



An Excerpt From *A Burnt-out Case* (1961) by Graham Greene

If no change means peace, this certainly was peace, to be found like a nut at the center of the hard shell of discomfort — the heat that engulfed them where the river narrowed to a mere hundred metres: the shower that was always hot from the ship's engine: in the evening the mosquitoes, and in the day the tsetse flies with wings raked back like tiny jet-fighters (a board above the bank at the last village had warned them in three languages: "Zone of sleeping sickness. Be careful of the tsetse flies.") The captain read his breviary with a fly-whisk in his hand, and whenever he made a kill he held up the tiny corpse for the passenger's inspection, saying "tsetse" — it was nearly the limit of their communication, for neither spoke the other's language with ease or accuracy. ~



A presentation copy of "A Burnt-out Case" inscribed by Graham Greene to Evelyn Waugh with an additional inscription by Waugh. Reads "For Evelyn with deep affection & admiration from Graham." / "Mud in your mild & magnificent eye. E.W. Epiphany 1961." RIGHT: Evelyn Waugh. 1953. Photographer unknown.



In A New Light



DIRECTOR'S NOTE



Stephen Kinzer's recent New York Times article has brought a great deal of attention to the Center. Not to say that this isn't welcome, but it has generated an avalanche of peculiar propositions.

Among many interesting letters, I've received offers from people wishing to donate their heirlooms, personal effects and collections. One man has suggested the benefit to the Center of housing his collection of stuffed parrots, a gift contingent on our promise to "keep the feathers fresh." One woman proposed to augment the Selznick Collection through the donation of several dresses previously owned by her aunts and other relatives, which she claimed would look stunning beside Scarlett's curtain dress. While these are a couple of amusing examples of the responses that exposure can generate, the article has also informed many people of the Center's collections and programs, and it came at a good time as we are establishing new public programs such as "Fridays in Photography."

The Center houses extraordinary resources in the literary and visual arts, not the least of which is our amazing photography collection. Simply stating its overwhelming size doesn't do the collection's content justice. The Center's photographic collections cover the entire history and development of the medium, from the World's First Photograph to recent innovations in image digitization, and thus chart the course and various subgenres within this relatively new art form. In addition to providing expert assistance with the collections, the Photography Department has initiated interesting public programs under the rubric of "Fridays in Photography" (which has already featured a pair of successful events, one focusing on the First Photograph and the other on the Gernsheim Collection), and is in the process of coordinating an international symposium in collaboration with the Getty Conservation Institute, slated for November, to discuss recent analyses of the First Photograph as well as other photographic topics.

Our internationally important photography collection is thriving. This is due in no small part to the talent and abilities of the staff, and to the beneficence of our patrons, such as David Douglas Duncan and The Inman Foundation. To that end, we especially thank the Perkins-Prothro Foundation for its invaluable support of the photography collections and of the Ransom Center. ~

Thomas F. Staley

A New Friendship, In So Many Words



The Ransom Center has recently developed an association with London booksellers G. Heywood Hill with aims to expand its current acquisition of important books.

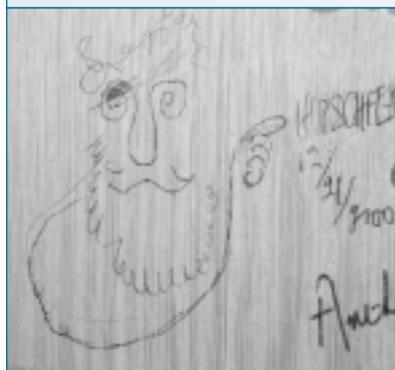
G. Heywood Hill was founded by George Heywood Hill and his wife, Anne, in 1936 on Curzon Street in Mayfair, and is currently overseen by John Saumarez Smith, who has worked there since 1965. The shop which was frequented in the past by such notable personalities as Evelyn Waugh, Graham Greene, and Nancy Mitford (who worked there), also sponsors the Heywood Hill Literary Prize, awarded annually in June at the Duke of Derbyshire's house, which has the most famous private library in the United Kingdom.

We are pleased to partner with Heywood Hill and look forward to a long and rewarding relationship. ~

—TW

John Saumarez Smith at G. Heywood Hill.
Photo by Christopher Simon Sykes.

Drawing from the Well of Imagination: Al Hirschfeld, 1903-2003



Al Hirschfeld's signature on the Ransom Center's "Authors' Door." Photo by Eric Beggs.

Al Hirschfeld, whose inimitable caricatures were synonymous with New York culture for more than 75 years, died at his home in Manhattan on January 20, 2003. He was 99.

Though best known for the caricatures that appeared in the drama pages of The New York Times, Hirschfeld's work has also appeared in other publications and is included in the collections of the Museum of Modern Art and the Whitney Museum of American Art. The Ransom Center's collections contain a number of Mr. Hirschfeld's works.

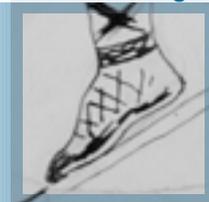
Though Hirschfeld's work spoke volumes, he never let his art be his sole form of expression. Commenting on defining beauty in a 1986 letter to The New York Times, Hirschfeld expressed his opinion, saying, "Beauty is incapable of being defined scientifically or aesthetically. . . . Beauty may be the limited proportions of a classic Greek sculpture, but it does not have to be—it could be an ashcan." —TW

Advisory Council Member Appointed to Board of Regents

James Huffines, a Dallas native and member of the Ransom Center's Advisory Council, has been appointed by Governor Rick Perry to serve on the University of Texas System Board of Regents. A graduate of The University of Texas at Austin and the Southwestern Graduate School of Banking at SMU, Huffines is President of PNB Financial for the Austin region and Executive Vice President of Plains Capitol Corporation. He is the first Austinite to be appointed to the Board of Regents in the last 10 years.

Director Tom Staley adds, "He's also a fine tennis player." ~

In A New Light



Albert & Ethel Herzstein Foundation's Jewish Literature and Culture Fund Supports the Publication of *Avedon at Work*

"Sometimes I think all my pictures are just pictures of me. My concern is . . . the human predicament; only, what I consider the human predicament may simply be my own."

—Richard Avedon



Richard Avedon and his technical assistant Will shooting "Sitting with the Bee Man." Photo by Laura Wilson.

In the early 1980s, the famed photographer Richard Avedon was commissioned by the Amon Carter Museum in Fort Worth, Texas, to photograph the American West. Over the course of eight years, Avedon produced what would become one of the most famous American photographic books of the century, *In the American West*.

Photographer Laura Wilson of Dallas, Texas, traveled with Avedon as his assistant. While working with him Wilson made good use of her own camera, photographing Avedon at work. Wilson also kept a written journal of the experience. The photographs and journal provide worthwhile insight into the methods of a master photographer and how this significant work was made.

The Ransom Center will publish Wilson's book on Richard Avedon as part of its Imprint Series. Publication is made possible through income derived from the Albert & Ethel Herzstein Foundation's Jewish Literature and Culture Fund and in collaboration with The University of Texas Press. The text will explore the photographic techniques of one of the most important photographers of the Twentieth Century. The book is scheduled for publication in late 2003. ~

—Tom Galyean, Coordinator of Development

PICTURES WORTH A THOUSAND THANKS

The Ransom Center would like to offer its appreciation to photographer B.A. "Tony" King for a recent gift of some of his work to the Photography Collections.

Tony King is a masterful photographer of landscapes, seascapes, and cityscapes. He specializes in scenes throughout New England, and most especially his home state of Maine. His style springs from a classical pictorialist genre, but he has expanded the traditions of that particular background to include a much broader perspective. Viewers are especially struck by the manner in which the people of this region are given a vibrant role within many of his finest works. King's workmanship is almost jewellike — elegant, simple, and yet full of light.

The Center extends its gratitude to Mr. King for his generosity. ~

—TW

Tenament. 2000. Photo by Tony King. Giclee on watercolor paper.

THANK YOU

The Ransom Center expresses deep gratitude and appreciation to the following charitable foundations for their recent gifts in support of our reconstruction initiative:

The J.P. Morgan Chase Texas Foundation, Inc.

The James R. Dougherty, Jr. Foundation

The J.S. Bridwell Foundation

The Union Pacific Foundation



Advisory Council Members at the October 18, 2002 meeting. Photo by Eric Beggs and Pete Smith.

In A New Light



With the reopening of our building, the Advisory Council is proving yet again to be one of the Ransom Center's greatest assets.

The Center's first public, the Council continues to grow in diversity of talent and perspective.

—Claire Richards, Development Associate

Warmest Thanks for a Cool Donation

The Ransom Center recently got the cold treatment from EJS Systems, Inc. of Stafford, Texas, and we couldn't be more thankful.

EJS Systems, Inc., which designs and manufactures environmental rooms for research and industry throughout the United States and overseas, has kindly donated a 1000 cubic foot freezer to the Ransom Center and UT General Libraries for use in preserving books damaged by environment or insects for cataloging. The Center and General Libraries have used other freezers on campus in the past (in dormitories during student vacation times), but these facilities are no longer available. This freezer donation fills a need for on-campus insect eradication and disaster facilities.

This donation is the result of an ongoing relationship between EJS Systems and The University of Texas. Since the late 1980s, EJS has built environmental rooms for freezing, incubation, testing, and other purposes, and has made control panels for various institutions in The University of Texas System, including the medical branches. They designed the control panel and built the insulated walls of the existing Ransom Center nitrate vault, our storage unit for delicate materials.

The Ransom Center would like to extend its gratitude to Jeff Hunt and EJS Systems for the kind donation of this tool which further serves to enhance the abilities of our institution. ~ —TW



Technicians from EJS Systems install a donated freezer. 2003. Photo by Eric Beggs.

Simmons Archive

The Ransom Center received a generous grant from the National Endowment for the Humanities (NEH) in support of processing the B.J. Simmons & Company Collection into the Ransom Center's holdings, and the project is well on the way to completion. B.J. Simmons & Company was a well-known London costumier and theater designer that dressed hundreds of Britain's greatest shows between 1857 and 1964. The project funding allows one year for cataloging and preservation, along with six additional months for digitization of certain items and the creation of an online exhibition. Cataloging of the collection began in September 2002, and has yielded a number of interesting discoveries including a greater number of productions than the original expectation of 850. The Ransom Center is grateful to the NEH for their invaluable support of the project. ~ —TW



Helen Adair and Corinne Dune at work on the B.J. Simmons Collection. Photo by Eric Beggs.

McDermott Scholars



Photography Curator David Coleman speaks to the McDermott Scholars. 2003. Photo by Eric Beggs.

On February 7, 2003, the Ransom Center hosted the Eugene McDermott Scholars from The University of Texas at Dallas.

The Eugene McDermott Scholars Program was established by Mrs. Eugene McDermott to give students a diverse array of intensive extracurricular experiences, including internships, travel, and cultural enrichment.

McDermott Scholars are selected on merit of high intellectual achievement, evidence of leadership skills, and high ethics.

The McDermott Scholars were treated to a private tour of the Center's conservation labs and the photography, art, and manuscripts collections.

They also visited the RGK Center for Philanthropy and Community Service, the State Capitol, and the Lyndon Baines Johnson Library and Museum. ~ —Claire Richards

RANSOM CENTER • *continued from page 1*

The Center will mark the completion of the construction project with a grand gala and convocation of writers and artists who are represented in the collections, as well as several other events for press, faculty, and the community at large.

The Ransom Center Gala will occur on April 12, 2003 and attendees will include, among others, Honorary Chairperson and First Lady Laura Bush, former Texas Monthly editor and author William Broyles, who will serve as Master of Ceremonies, and eminent British playwright David Hare, who recently received an Oscar nomination for his adaptation of Michael Cunningham's *The Hours*.

The public will get its first chance to see the new space in May 2003 as the Ransom Center opens the new galleries with "In A New Light," an exhibition celebrating some of the Center's most iconic pieces set to run through September 13, 2003. There will be press and media previews early in May, and a public opening and reception for "In A New Light" will be held in the galleries at 7:00 p.m. on Monday, May 12. The galleries will assume regular hours beginning Tuesday, May 13.

Despite the obstacles that prevail in any building project, we are certain that the completion of the building is evidence of our continuing commitment not only to improving the character and resources of our world-renowned institution, but of our enrichment of The University of Texas at Austin as well. ~

—Travis Willmann, Public Affairs Assistant

FRANKLIN • *continued from page 1*

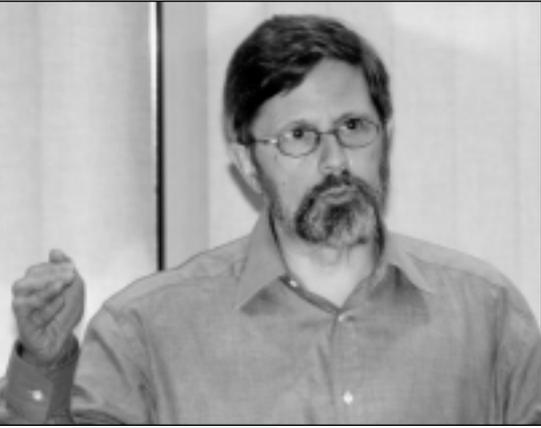
opportunity for expanded programs, tours, and events both on- and off-site. Despite the enormity of the task ahead, Franklin says he sees this as a chance to lay a solid foundation for an entirely new position at the Center: "I really see this as an opportunity to join the people of the Ransom Center in an effort to delight and enlighten folks of every background and all levels of community." ~ —TW

In A New Light



Public Programs

As the tempest approaches in the form of the building reopening, the current of public programs at the Ransom Center has remained at a steady flow. Executive Curator for Academic Programs Kurt Heinzelman has made his presence known by generating a bevy of talks on a broad range of subjects including Modernism, archives and copyright, and French literature.



Ted Bishop. 2002.
Photo by Eric Beggs.

Longtime friend of the Center and University of Alberta professor Ted Bishop spoke about the difficulties of categorizing Modernism and the future of archives in a talk in the Tom Lea Room on October 21, 2002. John McIntyre of Trent University in Toronto took the podium a day later to discuss the ways in which research libraries such as the Ransom Center have institutionalized the notion of Modernism. Heinzelman and his colleague Thomas Whitbread, both poets and faculty of The University of Texas English Department, provided readings from their work in the Tom Lea Room on October 29. The first event in a new series at the Center, "Writings on the Wall: New Archives at the Ransom Center," took place on November 6, featuring a panel discussion on the recent acquisition of the archive of South African writer Stephen Gray. The panel was moderated by Kurt Heinzelman, and included Bernth Lindfors, editor of *Research in African Literatures*; Michael Green, author and professor at the University of Natal in Durban, South Africa; and Neville Hoad, a native of South Africa and assistant professor at The University of Texas.

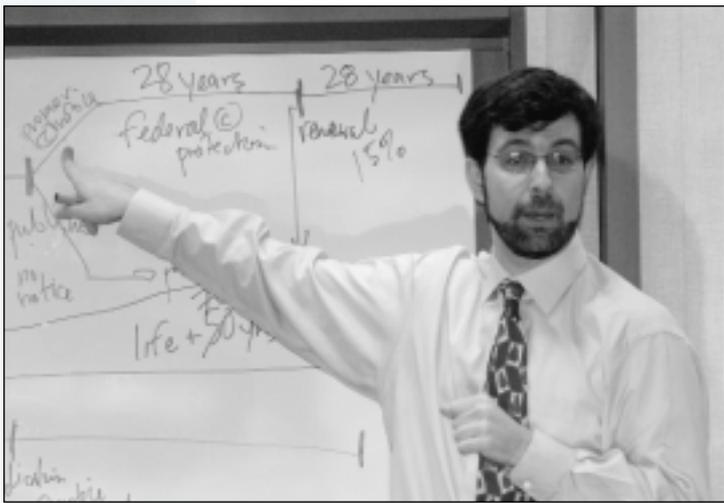
A new year presented new opportunities for public programs as well. On January 29, 2003, Bob Dawson of the Department of French and Italian at UT offered a lecture on the taboo in eighteenth-century French literature. Eminent British bookseller Colin Franklin provided insight into the life of a bookseller in a talk delivered on January 30, and presented a lecture the following day on his sister, Rosalind Franklin, whose work with X-ray diffraction techniques paved the way for understanding the double-helix structure of DNA. Several new copyright statutes went into effect on January 1, 2003, and the Center was grateful to have University of Texas Law Professor R. Anthony Reese explain the issues to a group that included Center staff,



Bob Dawson. 2003.
Photo by Eric Beggs.

law students, and librarians on February 5. All events took place in the Tom Lea Room.

Although the building reopening will dominate the upcoming calendar, additional events will take place in the coming months. "Fridays in Photography" will continue its run on February 28 ("Helmut Gernsheim and the Photography Collection" featuring U.T. Professor of Photojournalism J.B. Colson and Roy Flukinger), March 24 ("Preview Tour of the Photographic Exhibition" with Photography curators Roy Flukinger, David Coleman, and Linda Briscoe Myers), and May 16 ("The First Team: D.O. Hill & Robert Adamson" with David Coleman). The Ransom Center will once again take part in the university's open house, Explore UT, on March 1. On April 22, the Center hosts the Seventh Annual Carl and Lily Pforzheimer Lecture featuring author and University College London faculty John Sutherland. This spring, staff will be participating in a series of lectures presented to the members of Learning



Law professor R. Anthony Reese. 2003. Photo by Pete Smith.

Activities for Mature People (LAMP) with talks provided by departmental representatives of the Center on Tuesdays beginning March 25 and finishing with a tour of the Ransom Galleries on May 6.

Finally, the doors of the Ransom Center will swing wide on May 12 with the public opening and reception for the first exhibition in the new space, "In A New Light," which will feature some of the best of the collections. The following day, the Center assumes regular exhibition hours in the galleries and "In A New Light" officially begins its run through September 13, 2003.

For more information on these and other upcoming events, call 512.471.8944, or visit our Website at <http://www.hrc.utexas.edu>.



"Writings on the Wall" panel. Left to right: Kurt Heinzelman, Neville Hoad, Michael Green, Bernth Lindfors. 2002. Photo by Eric Beggs.

In A New Light



—TW

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Fridays in Photography



Photography Curator Roy Flukinger and Photography Conservator Barbara Brown speak at the first "Fridays in Photography," 2002. Photo by Pete Smith.

The Harry Ransom Humanities Research Center recently initiated a new series of events that is certain to interest photography and art aficionados. The "Fridays in Photography" Lecture Series features presentations on the Center's world-renowned photography collections. The programs are presented by curators and guest speakers, and cover a broad range of subjects to provide insight into the personalities, methods, and movements within the history of photography. Bringing the excitement of a vast photography collection to a broad audience, this series enables visitors to view rare and extraordinary original photographs in an intimate setting and to participate in an exchange of ideas with experts in the fields of photography and its history.

"Fridays in Photography" presents four or more events annually at the Ransom Center, generally at 3 p.m. on selected Fridays. These include such topics as: discussions about particular photographic holdings within the Center; the history of photography; print collecting and appreciation; discussions with a photographer or individual in the field; acquisitions and collection building; and photographic conservation.

For more information on "Fridays in Photography," call 512.471.9124, or visit our Website at <http://www.hrc.utexas.edu>.

—TW

Announcing an Exciting New Volunteer Opportunity

Along with our new public face comes a great new opportunity for volunteers. Now that the Ransom Center will feature exhibitions to delight and inform visitors of all kinds and backgrounds, there is a need for that most stalwart of volunteers — the docent. After all, where would our new guests be without the trusty docent at hand to answer questions, to inspire tours, and to greet visitors as they come through our newly-hung doors? Often, the docent is the only "face" they encounter.

An exciting new docent program—one that will fire the imagination of any avocational professor—has been created by the Ransom Center's new Curator of Public Programs, Oliver Franklin. He has given tours to over 40,000 people during his career—he's even published professional articles on the subject—and he promises that the docent's experience will be a great one. Among the benefits for docents are special insights into exhibitions, tours of the collections, access to library materials, invitations to special docent-only events, and of course, the chance to see the spark of inspiration in visitors' eyes. The qualifications are minimal—an enjoyment of people, an appreciation of fine and important artifacts, a couple of hours a week, and above all, "a curious and unquiet nature"—and new volunteers will have the benefit of learning with and from our existing group of talented volunteers.

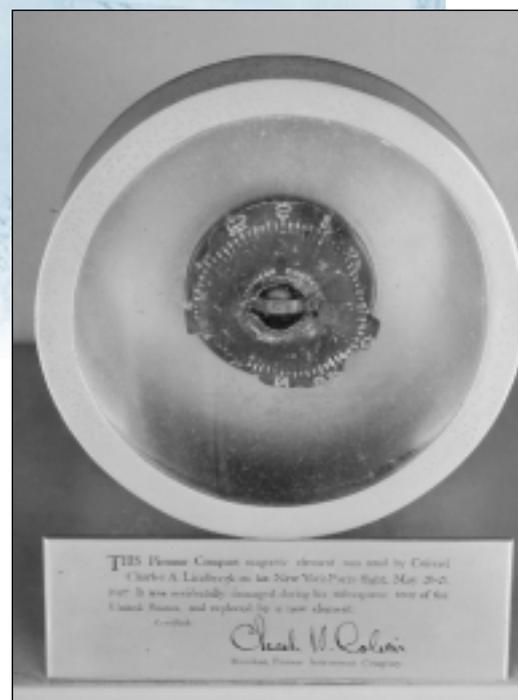
Contact Oliver for details at 232-3670 or email him at ofranklin@mail.utexas.edu.

et cetera

Carrying five sandwiches, a water canteen and charts, Charles Augustus Lindbergh (1902-1974), boarded his Ryan NYP "Spirit of St. Louis" airplane on the morning of May 20, 1927, and took off from Roosevelt Field on Long Island, New York. Destination: Paris, France. He headed out over the Atlantic, using only a magnetic compass, his airspeed indicator and luck. Fighting fog, icing and sleep deprivation, Lindbergh landed safely at Le Bourget Field in Paris less than 34 hours after his departure from New York. He became the first person to fly solo across the Atlantic Ocean.

Today, the "Spirit of St. Louis" is on permanent display at the Air and Space Museum in Washington, D.C. The magnetic compass, made by the Pioneer Instrument Company, used by Lindbergh on this historic flight, is part of the William B. Leeds Collection at the Ransom Center.

—Darnelle Vanghel, Personal Effects Collection



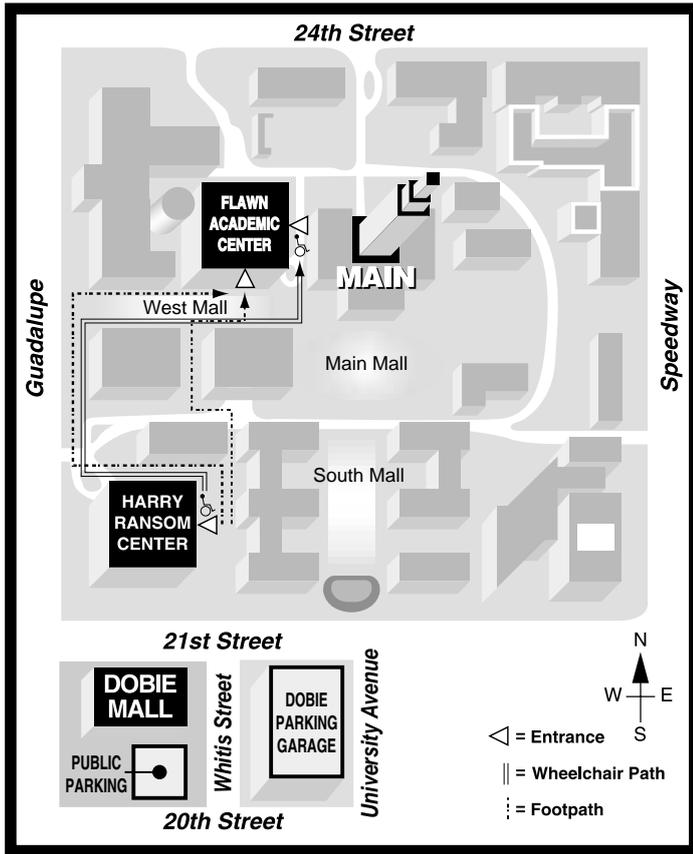
Lindbergh's compass, 1927. Photo by Eric Beggs.

In A New Light



RANSOM

Center



Considered one of the world's finest cultural archives, the Ransom Center houses 36 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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