2014 marks the 100th anniversary of the start of the First World War, a watershed event that claimed millions of lives and changed the course of the twentieth century. The Ransom Center’s exhibition The World at War, 1914–1918 will illuminate the lived experience of the world’s first global war, and will be supplemented with a trip led by exhibition curators and historians to its key monuments and battlefields throughout Great Britain, France, and Belgium, from June 14 through June 23, 2014. The trip is organized by the Texas Exes Flying Longhorns.

Participants will gain insight into the causes and consequences of this first modern war, and learn what life was like for the soldiers in the trenches. But travelers can also expect to enjoy other cultural experiences, “insider” visits, champagne-tasting, fabulous meals, and some free time in order to enjoy these destinations fully.

Sites in London include the Imperial War Museum, Westminster Abbey, the Douglas Haig Memorial, 10 Downing Street, and the Houses of Parliament. The tour also includes visits to key battlegrounds and memorials along the Western Front and stops at La Maison Forestière in Ors, a memorial to Wilfred Owen, and the Thiepval Memorial to the Missing of the Somme. The trip ends in Paris, home to attractions like the Louvre, the Eiffel Tower, and Notre Dame.

For more information, visit http://budurl.com/ww1trip
As William Faulkner’s novel *A Fable* expanded in his mind and grew in complexity, Faulkner resorted to working out the plot on the wall of his Oxford, Mississippi study. Here at the Ransom Center we are undertaking similar planning that will set our directions and priorities in the coming years and, we hope, prepare us to face future challenges and opportunities. Among these is the continued growth of our physical and digital collections, new and innovative ways of sharing the Center’s rich collections, and targeted outreach to students, researchers, and the public. Such planning elicits a wide range of reactions. Some could view it skeptically, while others see it as an opportunity to share with one another our ambitions for our work and for an institution we love. But whatever our feelings for flipcharts and colored markers, who among us doesn’t make plans? In the Ransom Center collections one can find Norman Mailer’s intricate character timeline for his novel *Harlot’s Ghost* and Alfred Hitchcock’s hand-drawn storyboard for *Spellbound*. The Norman Bel Geddes collection includes numerous drawings and models for a future we are still coming to realize.

Planning itself can be a highly creative activity, and I hope it will prove so for the Ransom Center. It will also be grounded in a long tradition of scholarly practice and in the humanistic values that practice serves.

The conference room walls we are posting our plans on may not appear as captivating as Faulkner’s plot for *A Fable*, but, in fact, we are doing something quite similar. The planning we are undertaking will shape the next chapter in the ongoing story that is the Ransom Center.

**DIRECTOR’S NOTE**

As a member or upgrade your membership in time for the 2014 exhibitions *The World at War*, 1914–1918 and *The Making of Gone With The Wind*. Members provide critical support for the Ransom Center and receive exclusive member benefits such as:

- Private events with the Director and curators
- Behind-the-scenes collection and exhibition tours
- Complimentary parking and priority access at selected lectures

If you live outside Austin, you may be interested in these membership perks:

- Free or discounted admission to participating museums across the country
- Online recognition of support on the Members web page

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**HOURS**
- Ransom Center Galleries
  - Tuesday, Wednesday, Friday 10 a.m. to 5 p.m.
  - Thursday 10 a.m. to 7 p.m.
  - Saturday and Sunday noon to 5 p.m.
- Library Reading Room and Visual Materials Viewing Room
  - Monday–Friday 9 a.m. to 10 a.m., 10 a.m. to 5 p.m.
- Texas Cultural Vistas
  - Tuesday 10 a.m. to 7 p.m.
- Special Collections Reading Room
  - Monday–Friday 9 a.m. to 5 p.m.
  - Saturday 9 a.m. to noon
  - Monday–Saturday 11 a.m. to 5 p.m.

**Contact: Alicia Dietrich, Editor, Ransom Edition, Harry Ransom Center, The University of Texas at Austin, P.O. Box 7219, Austin, TX 78713, aliciadietrich@utexas.edu.”

**Stay connected with the Ransom Center and its latest news through eNews, the Cultural Compass blog, Twitter, Facebook, Tumblr, Google+, Instagram, and YouTube. Visit www.hrc.utexas.edu/connect.**

**Cover image:** Books from Evelyn Waugh’s library at the Ransom Center.

**Background image:** Nancy Cunard’s copy of *De L’Arve à Tolède*, inscribed by the author José Herrera Petere.

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**Stephen Enniss**

**Director, Harry Ransom Center**
Recent Acquisitions
Ed Ruscha, Julia Alvarez, and Robert E. Howard

News
Ransom Center launches digital collections

Current Exhibition
The World at War, 1914–1918

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Take a World War I-themed trip... BACK COVER
In 1963, Ed Ruscha published his first artist's book, an unassuming paperback featuring 26 black-and-white snapshots of gasoline stations along Route 66 between Los Angeles and Oklahoma City. Unlike typical artist's books, *Twentysix Gasoline Stations* was produced through a commercial printer, and were sold for just $3 each. The art world wasn’t quite sure how to make sense of the book, and the Library of Congress declined the work for its collection. Decades later, this book is considered a seminal work of one of the country's most celebrated artists.

Ruscha has received international acclaim for his work, especially for his paintings incorporating words and phrases and for his iconic artist's books. Ruscha’s work has been exhibited internationally for three decades and is represented in major museum collections around the world.

Ruscha recently placed his archive at the Ransom Center. The collection illuminates his creative process through personal journals filled with preliminary sketches and ideas. The archive also includes notes, correspondence, photographs, contact sheets, and other materials related to the creation of his artist's books and portfolios, his films *Premium* (1971) and *Miracle* (1975), and several art commissions.

This acquisition was made possible through the generosity of Jeanne and Michael Klein, the Marlene Nathan Meyerson Foundation, and Mark Wawro and Melanie Gray. Ruscha also generously donated to the Ransom Center original print portfolios, a full collection of his exhibition posters, two original films, and his celebrated artist's books.

**TOP TO BOTTOM:** Snapshots, showing both recto and verso, related to Ed Ruscha’s first artist’s book *Twentysix Gasoline Stations*, which was published in 1963. Pages from one of Ed Ruscha’s journals, ca. 1969.
Sketch of “The Tavárez-Mirabal ‘Residence,’” relating to Julia Alvarez’s novel *In the Time of the Butterflies*.

Robert E. Howard’s drawing “Where the East and the West Shall Meet.” © Robert E. Howard Properties Inc.

The Center is now home to an important collection of Robert E. Howard (1906–1936) papers.

Howard, a prominent and prolific writer in the fantasy genre, is perhaps best known for creating the character Conan the Barbarian. Howard wrote more than 100 stories for pulp magazines of his day, though his career spanned only 12 years before he committed suicide at the age of 30. This collection, which was donated to the Ransom Center by the Estate of Glenn Lord, includes more than 15,000 pages of manuscripts, sketches, and ephemera. Lord, a Texas literary agent, editor, and publisher of Howard’s prose and poetry, is considered the first and most prominent researcher of Howard’s life and writings.

The Ransom Center also recently acquired the archive of novelist and poet Julia Alvarez.

Known for her acclaimed novels *In the Time of the Butterflies* (1994) and *How the Garcia Girls Lost Their Accents* (1991), Alvarez writes poignantly about topics that remain central to current cultural debates, from immigration to bicultural identity. Her voluminous archive comprises manuscripts, correspondence, journals, and professional files. The manuscripts span her writing career and include fiction, nonfiction, poetry, essays, and unpublished works, often in multiple drafts.

**OF INTEREST**

:: Jim Crace was shortlisted for the 2013 Man Booker Prize for Fiction for his novel *Harvest* (Nan A. Talese/Picador). Crace was previously shortlisted for the Booker Prize for his 1997 novel *Quarantine*.

:: Jayne Anne Phillips’s latest novel *Quiet Dell* was published by Scribner in October.

:: Julian Barnes’s book *Levels of Life* was published by Knopf in September.

:: Russell Banks’s new story collection, *A Permanent Member of the Family*, was published by Ecco/HarperCollins in November.

:: James Salter’s *All That Is* (Knopf) and Dave Eggers’s *The Circle* (Knopf/McSweeney’s) were chosen for the *New York Times*’ list of “100 Notable Books of 2013.”

The archives of Banks, Barnes, Crace, Phillips, and Salter are held at the Ransom Center, along with the McSweeney’s archive.
The 2014–2015 academic year marks the 25th anniversary of the Ransom Center’s fellowship program. Since the program’s inauguration in 1990, the Center has awarded fellowships to more than 800 scholars from around the world. Fellowships provide financial support for on-site research in the Ransom Center’s collections for periods of up to three months. Fellows incorporate their findings into dissertations, exhibitions, biographies, presentations, cultural histories, and critical editions. These projects and publications deepen our knowledge of the humanities and share the Center’s collections with an international audience.


The fellows also promote an environment of intellectual exchange at the Ransom Center and across the University. Throughout the year, the Center hosts events that create opportunities for fellows to discuss their work with one another and with independent researchers, Ransom Center staff, and other members of the University community. Fellows engage with Ransom Center members and with University and community groups during their visits. Most recently, Dariusz Pachocki, recipient of a 2013–2014 fellowship funded by the Schusterman Center for Jewish Studies Edwin Gale Fellowship, delivered a lecture on Polish literature for students of the University’s Department of Slavic and Eurasian Studies. Vincent Sherry, recipient of a 2013–2014 fellowship jointly funded by the Henriette F. and Clarence L. Cline Memorial Endowment Fund and the Andrew W. Mellon Foundation Research Fellowship Endowment, will deliver a public lecture at the Ransom Center on February 27 in support of the exhibition The World at War, 1914–1918.

The first fellowships were offered in 1990–1991 to eight scholars, five of whom visited from abroad. Since then, the program has grown to become one of the largest of its kind. Today, the program hosts more than 50 fellows each year, sustained by the generous support of annual sponsors and endowments established by foundations, individuals, and organizations.

The program’s 25th anniversary presents an opportunity to recognize the achievements of Ransom Center fellows and their importance to the intellectual life of the Center. In conjunction with the anniversary year, the Ransom Center will highlight publications and other works that have resulted from fellows’ research at the Center. Past fellowship recipients are invited to contact the fellowship coordinator, Bridget Ground with current contact information and updates on their research projects at bgayleground@austin.utexas.edu.

To learn more about the fellowship program, visit www.hrc.utexas.edu/fellowships.

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Ransom Center receives gift of Magnum Photos collection from Dell, Fuhrman, Phelan families

The Magnum Photos collection, which contains nearly 200,000 press prints of images taken by world-renowned Magnum photographers, has been donated to the Ransom Center by Michael and Susan Dell, Glenn and Amanda Fuhrman, and John and Amy Phelan.

Mr. Dell is founder, chairman, and CEO of Dell Inc. Fuhrman and Phelan are co-managing partners and co-founders of MSD Capital, L.P., the private investment firm for Dell and his family.

In 2009, the Dells, Fuhrmans, and Phelans purchased the collection from Magnum Photos. Since late 2009, the collection has resided at the Ransom Center, where it has been preserved and made accessible for research. The collection, which consists of more than 1,300 boxes of photographic materials, has been integrated into the University’s curriculum, accessed by students and scholars, and promoted through a variety of lectures, seminars, exhibitions, and fellowships.

Digital collection features more than 8,000 items

The Ransom Center has launched a platform of freely available digitized images of collection materials on its website. The site contains more than 8,000 items and will continue to grow as newly digitized images are added on a regular basis.

Presently, the collection includes photographs by Lewis Carroll, manuscripts by Charlotte and Emily Brontë, Harry Houdini’s scrapbooks, works by artist Frank Reaugh, and items from the Ransom Center’s extensive circus collection, which includes materials related to showmen such as P. T. Barnum, Ringling Bros., and Barnum & Bailey.

The digital collections platform provides access to the Ransom Center’s collections for students, scholars, and members of the public who are unable to visit the Center. It also provides a way for visitors to access fragile materials or collections that exist in challenging formats, such as personal effects and costumes. One example is a collection of glass plate negatives that documents theater performances in the late-nineteenth and early-twentieth centuries. The fragile collection was previously inaccessible, but the negative plates were digitized and converted to positive images for the digital collection.

Visitors to the Ransom Center’s website can search within collections or across collections, often revealing related materials. Additional tools provide users with the ability to virtually flip through books, enlarge images, and compare page images with accompanying transcripts, which are text-searchable.

Collections are being added on an ongoing basis, and planned digitization projects include the photographs of nineteenth-century photographer Julia Margaret Cameron and photographs and ephemera from the Fred Fehl dance collection.

This project was made possible with funding from the Booth Heritage Foundation.
The exhibition *The World at War, 1914–1918* marks the centenary of the start of World War I. Once thought to be “the war to end war,” such naïve optimism was quickly shattered by the experience of civilians and soldiers thrust into the shared horror of industrial warfare. The war lasted four long years and killed ten million servicemen.

Wilfred Owen eulogized those killed in battle as “our undying dead.” Siegfried Sassoon called them “the nameless names.” And Gertrude Stein famously pronounced the casualties as well as the survivors of the war “The Lost Generation,” whose world view had been changed forever.

The geo-political causes, the war’s global expansion, and the outcomes of the war are well documented. The collective personal and national trauma inflicted on all who experienced the war, however, remains a potent touchstone that speaks to a contemporary world still embroiled in conflict.

Drawing on the Ransom Center’s extensive cultural collections, this exhibition illuminates the experience of the war from the point of view of its participants and observers, preserved for a twenty-first-century generation through letters, drafts, and diaries; memoirs and novels; photographs and works produced by battlefield artists; and propaganda posters and films.

Visitors will come away from the exhibition with a greater understanding of the First World War’s reach into our own century.

*Generous support for this exhibition and its companion publication has been provided by the Cain Foundation.*
The Making of Gone With The Wind

Film producer David O. Selznick’s 1939 epic film Gone With The Wind was embroiled in controversy before a single frame was shot. Based on the 1936 novel by Margaret Mitchell, the film’s depictions of race, violence, and cultural identity in the South during the U.S. Civil War and Reconstruction continue to compel and trouble audiences around the world.

The exhibition will reveal surprising new stories about the making of this quintessential film from Hollywood’s Golden Age and illustrate why it remains influential and controversial 75 years after it was released.

The exhibition will include over 300 original items from the Selznick archive housed at the Ransom Center, including behind-the-scenes photographs, storyboards, correspondence, production records, audition footage, and fan mail. The exhibition will also feature gowns worn by Vivien Leigh as the beautiful and ambitious Scarlett O’Hara. The recently conserved costumes will be displayed together for the first time in more than 25 years.

A catalog will be published by University of Texas Press in conjunction with the exhibition.
Writers’ Libraries

Until recently, nobody cared much about authors’ personal libraries. Not a single volume belonging to Shakespeare has survived, although a handful from the libraries of his contemporaries Ben Jonson and John Donne are still with us. The usual fate of a writer’s library was sale by auction, or worse, a dump on the curbside or into a bonfire by indifferent heirs. As a result, the contents of the libraries of Henry Fielding, Charles Dickens, and William Makepeace Thackeray are only known because of auction catalogs. Toward the end of the nineteenth century, however, collectors coveted so-called “association” items, including books belonging to important personages. Later, large academic libraries, including the Harry Ransom Center, began collecting literary archives and sometimes the author’s own library in the bargain. The Ransom Center undoubtedly owns more of these than any other institution, and its collections include the books of Evelyn Waugh (an accomplished bibliophile), Ezra Pound, Anne Sexton, and scores of other writers. A preliminary listing is available on the Center’s website. A couple of years ago, we acquired 300 books that had once belonged to David Foster Wallace, many of them heavily annotated.

Like Wallace’s curious fans, most of us are thrilled to hold a book that was once pored over, and perhaps even dog-eared or used as a filing cabinet, by a well-known writer. Professors love to discover what writers read, and it’s even better to find written evidence, in the form of annotations, of their response. I can tell you that from the curator’s perspective, these libraries can be something of a mixed blessing. They typically occupy a great deal of precious space and cost a lot to catalog. Sometimes writers’ books languish in obscurity for decades before they come into their own. These days, hardly anyone is interested in investigating the reading tastes of the best-selling novelist Christopher Morley, whose archive and library are housed at the Ransom Center. But, as it happens, Morley knew everybody in literary New York in the early years of the century, and so his library turned out to be a nearly inexhaustible mine for our physical and web exhibition on the Greenwich Village literati of his day.

A few years ago, a reporter for the Boston Globe lamented that books belonging to the experimental writer David Markson had been relegated to the shelves of the Strand Bookstore in New York. The unpleasant reality of bibliographic life is that dispersal is still the default fate for most writers’ libraries. The late novelist John Fowles, for example, accumulated a household full of books, many of them on the history and ecology of his beloved village, Lyme Regis, in Dorset. The library was so enormous that it was too large


Flyleaf of Graham Greene’s A Burnt-Out Case with the author’s inscription to Evelyn Waugh, followed by the latter’s bitter response. Although the two novelists were good friends, the relationship was a rocky one.
for any repository to digest and was therefore sold off over several years. If you are an admirer of Fowles’s work you can purchase one of the author’s signed, annotated books for less than the price of dinner.

On occasion a writer’s books are sent out into the world and somehow manage to cheat oblivion. Thirty years ago, a scholar tracked down some boxes of Mark Twain’s books a few hours before they were sent to the landfill. The Ransom Center, which owns the bulk of Nancy Cunard’s papers, acquired last year a previously unknown cache of her books. The poet, publisher, and crusader for progressive causes died in 1965, leaving behind a boarded-up house in the South of France. Some of her books were purchased from her solicitor before the property was sold. The buyer was a professor and must have recognized their importance; nearly a half-century later he asked an English-speaking friend to find an appropriate home.

The 130 or so books are representative of her wide range of interests in social and political causes, as well as avant-garde literature and fine arts. Today, Cunard is best known as the compiler and publisher of *Negro: An Anthology (1934)*.
massive collection contains pieces by anthropologists, artists, and writers on the “Negro question.” Negro had a stellar list of contributors, and its importance as a seminal document in the fight for racial equality is now widely recognized. Among the most significant books in the current acquisition are five from one contributor, the Harlem Renaissance poet Langston Hughes, who earned Cunard’s gratitude by allowing Cunard to publish several of his poems in the anthology without fee. In all, about 15 books are by contributors to Negro or relate to her work on it in some way.

Cunard’s other great cause of the 1930s was Spain; she worked tirelessly on behalf of the anti-Franco Republican forces and fell in love with Spanish culture. Later, she made numerous trips to Latin America. More than a few of the recently acquired books are by Spanish writers, members of the so-called “Generation of 36.” Warmly inscribed volumes, including one by Concha Mendez, poet and sometime mistress of Luis Buñuel, and the dramatist and poet Antonio Aparicio, testify that her affection for Spain was reciprocated.

It is always particularly satisfying to discover books by a writer’s closest friends. In this case, there are two books inscribed by Janet Flanner, who, as “Genêt,” chronicled Parisian life for The New Yorker. Flanner has inscribed a couple of books, one of them to “darling Nancy, 1/3 of our tender trio” (the third member being Flanner’s lover Solita Solano).
Writers’ libraries are nearly always secondary to their papers, although the books often provide additional and sometimes unexpected insights into these figures’ lives and creative processes. At the Ransom Center, we take pleasure in collecting not only archives but also items that belonged to writers, including their books. These, too, have their tale to tell.

*This article originally appeared in The Daily Beast.*
My project at the Harry Ransom Center concerned researching the history of theatrical photography in North America from the appearance of the first theatrical photographer—Napoleon Sarony in 1867—to the coming of the Great Depression. During my month in residence, I examined several collections in their entirety—the Ziegfeld photographs, the dance collection, the card photograph collection, the minstrel show collection—and explored the immense riches of the biographical files for performers and theatrical managers. My hope was to encounter images reflecting dimensions of stage performance that rarely have been registered graphically, to examine prints by stage photographers I had not yet encountered, and to determine detailed life histories of creators of stage images. The wealth of the Ransom’s Center’s performing arts collections allowed to me accomplish all of these goals.

The Ransom Center must have the largest collection of large-panel painted photographic portraits in the world. These 7-by-13-inch still panels vary in artistry from primary color vulgarity to beautifully subtle watercolored mastery. These portraits are of particular interest because they supply the best documentation of the coloration of costumes during the era of 1870–1910, when photography killed the color lithograph portrait. Another surprise was the vastness of the number of pictures from the netherworld of stage entertainment—the vaudeville circuits, burlesque houses, and medicine shows. Albert Davis, the New York collector whose image trove serves as the nucleus of the earliest holdings in the performing arts image collection, must have
had a place in his heart for low-brow entertainment because there are countless publicity photographs from the studios that tapped into the trouper clientele: Strand Studio, Progress Studio, Unity Studio, and Nasib. No other public archive has this kind of material.

While examining vaudeville images created by Strand Studio, I encountered the work of William Edward Elcha, Broadway’s sole significant African-American photographer of the early twentieth century. A half day of intensive research enabled me to reconstruct an outline of his career. A native of Springfield, Massachusetts, he had a studio there in the early 1910s, moved to New York in 1916 to work in the studio of Aime Dupont, and then became a stage photographer for Strand Studio. In 1920 the mediocrity of Strand’s aesthetics became repugnant to him, so he set off into independent business. He became the favorite photographer of the black revues on Broadway and of musicians and black vaudevillians. Several images document the stages of this career, and I suspect more may reside in the musicians collection.

The Ransom Center’s collections also contain a sampling of all of the female photographers who worked in the theatrical portrait trade from 1900 to 1925: the Selby Sisters, Etta Greer Dupont, Jessie Tarbox Beals, Alice Boughton, Charlotte Fairchild, Mary Dale Clarke, and Florence Vandamm. I was able to ascertain that two other studios of the period were run by women: Floyd (run by Carolina F. C. Bassett, a.k.a. C. Floyd Coleman) and McClure (presided over by the Scottish-born, Parisian-trained painter Alice McClure). Superb portraits by both of these newly identified female artists appear in the collections.

Some of my findings from this project will appear in the photographers’ biography pages of my website Broadway Photographs (Broadway.cas.sc.edu). Other material will appear in my next photographic history, a theatrical follow-up of my recently released Still: American Silent Motion Picture Photography (University of Chicago, 2013).
PHILANTHROPY AT THE RANSOM CENTER

Fellowship program to benefit from anniversary endowment

“The research performed during my Dissertation Fellowship is crucial in expanding the rigor of my dissertation’s examination of power relations among members of the American Laboratory Theatre and Group Theatre... The extensive body of primary materials gleaned from the [collections] has already greatly strengthened my dissertation and will help me tremendously in translating this project into my first book.”

— Justin Owen Rawlins, Indiana University Bloomington

During the fellowship program’s 25th-anniversary year, the Center will launch a campaign for the establishment of an endowment to support the growth of the fellowship program, with increased dissertation fellowship funding as a priority.

The Center will enlist former fellows and other supporters to raise the initial $25,000 needed to establish the anniversary fellowship endowment. Additional gifts and grants will be added to the endowment, building a steady stream of support that will ensure the program’s growth and continued success.

Dissertation fellowships were introduced to the Center’s fellowship program in 2004 to encourage archival research among a new generation of scholars. Until that point, the fellowship program provided funding only for post-doctoral research. The $1,500 dissertation fellowship stipends help students defray the costs associated with traveling to and residing in Austin. Dissertation fellows also receive office space at the Ransom Center and borrowing privileges at The University of Texas at Austin general libraries. The fellowship stipends and associated support provide young scholars with an opportunity they might not otherwise be able to afford: a dedicated time and space to work with the Center’s extensive collections, enriching their dissertations and shaping their future scholarship.

According to Danielle Brune Sigler, Ransom Center Associate Director for Research and Programs, the number of dissertation fellowship applications has grown dramatically. “In the first year of the dissertation fellowship program, we received 21 applications. Last year we received nearly four times as many. This increase in the number of applications has been accompanied by a concomitant increase in quality. Each year we are faced with the unenviable task of rejecting highly qualified applicants with a compelling need to visit the Center.”

Establishing an endowment with dissertation fellowships as a priority would increase the number of awards the Center could support each year. Sigler noted, “Dissertation fellowships are fundamental not only to supporting our mission but to fostering the appreciation of archival research in new generations of scholars. These scholars will not only publish their work, but they will take their passion for research into the classroom as they assume teaching positions at universities across the country and around the world. We hope former fellows, who have benefitted from the program and share this passion, will make an investment in the program to ensure that we can provide the support necessary for the next generation of scholars.”

If you would like to make a gift to support the fellowship endowment, please contact Margie Rine at 512-471-9643 or margierine@austin.utexas.edu.

The fellowship program is sustained by the generous support of its existing endowments and annual sponsors:


Ransom Edition :: 14
Scholarly Publications

Gloria Swanson: Ready for Her Close-Up
Tricia Welsch
University Press of Mississippi, August 2013

Gloria Swanson: Ready for Her Close-Up shows how a talented, self-confident actress negotiated a creative path through seven decades of celebrity. Drawing from an astonishing array of materials, Welsch shows that there was much more to Swanson (1899–1983) than the silent era’s most glamorous (and fashionable) female star or the Norma Desmond of Sunset Boulevard. This book brings Swanson back into the spotlight, revealing her as a complex, creative, entrepreneurial, and thoroughly modern woman.

In preparing this book, Welsch consulted the Gloria Swanson papers. Welsch’s research was supported by two fellowships from the Andrew W. Mellon Foundation Research Endowment in 2002–2003 and 2004–2005.

Penelope Fitzgerald: A Life
Hermione Lee
Chatto & Windus, December 2013

Penelope Fitzgerald (1916–2000) was a great English writer, who would never have described herself in such grand terms. Her novels were short, spare masterpieces, self-concealing, oblique, and subtle. Fitzgerald’s life is as various, as cryptic, and as intriguing as her fiction.

This biography by Hermoine Lee—a biographer whom Fitzgerald herself admired—pursues her life, her writing, and her secret self.

In preparing this book, Lee consulted the Fitzgerald and Francis King papers. Lee is President of Wolfson College, Oxford. She is also a Fellow of the British Academy and of the Royal Society of Literature.

Miss Anne in Harlem: The White Women of the Black Renaissance
Carla Kaplan
Harper, September 2013

The 1920s in New York City was a time of freedom, experimentation, and passion—with Harlem at the epicenter. White men could go uptown to see jazz and modern dance, but women who embraced black culture too enthusiastically could be ostracized. Miss Anne in Harlem focuses on six of the unconventional, free-thinking women, some from Manhattan high society, many Jewish, who crossed race lines and defied social conventions to become part of the culture of Harlem. Ethnic and gender studies professor Carla Kaplan brings the interracial history of the Harlem Renaissance to life with vivid prose, extensive research, and period photographs. The book was chosen as one of the New York Times’ “100 Notable Books of 2013.”

In preparing this book, Kaplan consulted the Nancy Cunard, Fannie Hurst, and Alfred A. Knopf, Inc. collections. Kaplan was the recipient of a 2006–2007 Alfred A. and Blanche Knopf Fellowship and a 2013–2014 Andrew W. Mellon Foundation Research Fellowship from the Ransom Center.

Sleep
Ted Spagna; edited by Delia Bonfilio and Ron Eldridge with Martynka Wawrzyniak
Universe, September 2013

In 1975, Ted Spagna began his voyeuristic venture into “inner space,” exposing the secrets of human sleep behavior by photographing intimate narratives of sleeping figures with a time-lapse camera. Presented in brilliantly colored exposures, these sensual, cinematic images of dressed or undressed sleeping subjects depict the inherent beauty, rhythm, and organization of natural behavior. Echoing the work of Eadweard Muybridge, this unprecedented book is sure to delight art and photography lovers.

In preparing this book, the editors consulted the Spagna papers and photographic collection at the Ransom Center.

The Metamorphosis: The Apprenticeship of Harry Houdini
Bruce MacNab
Goose Lane Editions, October 2012

In May of 1896, a young New York City magician named Harry Houdini joined the cast of the Marco Magic Company and embarked on a summer-long tour of eastern Canada, including New Brunswick and Nova Scotia. It was during this excursion that Houdini first showcased the talent that transformed him from a small-time conjurer, who performed for pennies in dime museums, into the world’s most celebrated escape artist. In this book, enriched by rare, period photographs, Bruce MacNab recounts an untold chapter in the career of the man whose name is still synonymous with magic.

In preparing this book, MacNab consulted the Ransom Center’s Harry Houdini papers.
The conservation department of the Ransom Center is responsible for the care and preservation of the Center’s collections. This feature highlights repair and conservation work on collection items.

Eugene O. Goldbeck. 
Panoramic portrait of the 103rd Aero Squadron (Lafayette Escadrille), ca. 1919.

In preparation for the Ransom Center’s current exhibition *The World at War, 1914–1918*, a group of panoramic photographs was selected for display in the galleries. One of these panoramas is a group portrait of the 103rd Aero Squadron (Lafayette Escadrille), the first U.S. aviation pursuit squadron in combat in France during World War I. Photographer Eugene O. Goldbeck took the picture around 1919, when these soldiers returned to the U.S. from France.

This photograph was sent to the conservation lab because of its tightly rolled configuration. Over time, due to aging and unknown storage conditions before the print came to the Ransom Center, the photograph had become brittle and slightly rigid in its rolled state. During previous attempts to open and unroll the print, some tears left a large fragment of one corner almost completely detached. Its brittleness and fragile condition prevented the photograph from being unrolled safely. The only identification of the subject matter of the photograph was a handwritten inscription in pencil on the verso of the print, on the outermost edge of the roll.

To unroll the photograph safely and make it accessible for exhibition and research, it was necessary to relax the paper fibers and equilibrate the emulsion layer at the same time through humidification. To do this, Head of Photographs Conservation Barbara Brown and Conservator Diana Diaz used an ultrasonic humidifier and a special chamber in which the relative humidity was gradually raised. The rolled photograph was placed into the chamber, and over a two-hour period the panorama was slowly unrolled until it was evenly humidified and completely open. The photograph was then placed in a weighted drying system to flatten it. Once dry, the tears along the right edge were aligned and mended on the back using Japanese paper and wheat starch paste, reattaching and stabilizing the damaged corner.

The image is on view in the exhibition through August 3.

After treatment.
As William Faulkner’s novel *A Fable* expanded in his mind and grew in complexity, Faulkner resorted to working out the plot on the wall of his Oxford, Mississippi study.

Here at the Ransom Center we are undertaking similar planning that will set our directions and priorities in the coming years and, we hope, prepare us to face future challenges and opportunities. Among these is the continued growth of our physical and digital collections, new and innovative ways of sharing the Center’s rich collections, and targeted outreach to students, researchers, and the public.

Such planning elicits a wide range of reactions. Some could view it skeptically, while others see it as an opportunity to share with one another our ambitions for our work and for an institution we love. But whatever our feelings for flipcharts and colored markers, who among us doesn’t make plans? In the Ransom Center collections one can find Norman Mailer’s intricate character timeline for his novel *Harlot’s Ghost* and Alfred Hitchcock’s hand-drawn storyboard for *Spellbound*. The Norman Bel Geddes collection includes numerous drawings and models for a future we are still coming to realize.

Planning itself can be a highly creative activity, and I hope it will prove so for the Ransom Center. It will also be grounded in a long tradition of scholarly practice and in the humanistic values that practice serves.

The conference room walls we are posting our plans on may not appear as captivating as Faulkner’s plot for *A Fable*, but, in fact, we are doing something quite similar. The planning we are undertaking will shape the next chapter in the ongoing story that is the Ransom Center.

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**Director’s Note**

Become a member or upgrade your membership in time for the 2014 exhibitions *The World at War, 1914–1918* and *The Making of Gone With The Wind*.

Members provide critical support for the Ransom Center and receive exclusive member benefits such as:

-  **Private events with the Director and curators**
-  **Behind-the-scenes collection and exhibition tours**
-  **Complimentary parking and priority access at selected lectures**

If you live outside Austin, you may be interested in these membership perks:

-  **Free or discounted admission to participating museums across the country**
-  **Online recognition of support on the Members web page.**

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

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2014 marks the 100th anniversary of the start of the First World War, a watershed event that claimed millions of lives and changed the course of the twentieth century. The Ransom Center’s exhibition *The World at War, 1914–1918* will illuminate the lived experience of the world’s first global war, and will be supplemented with a trip led by exhibition curators and historians to its key monuments and battlefields throughout Great Britain, France, and Belgium, from June 14 through June 23, 2014. The trip is organized by the Texas Exes Flying Longhorns. Participants will gain insight into the causes and consequences of this first modern war, and learn what life was like for the soldiers in the trenches. But travelers can also expect to enjoy other cultural experiences, “insider” visits, champagne-tasting, abolition meals, and time off to explore destinations on their own. Sites in London include the Imperial War Museum, Westminster Abbey, the Royal Memorial, the Houses of Parliament, and Parliament Square. The tour also includes visits to key battlegrounds and memorials along the Western Front and stops at La Maison Forestière in Ors, a memorial to Wilfred Owen, and other sites. The trip ends in Paris, home to attractions like the Louvre, the Eiffel Tower, and Notre Dame. For more information, visit http://budurl.com/ww1trip