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RANSOM

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EDITION

HARRY RANSOM CENTER

FALL 2007

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DAVID MAMET

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RANSOM EDITION is published biannually for members and friends of the Harry Ransom Center at The University of Texas at Austin.

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Saturday and Sunday noon to 5 p.m.

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Monday–Friday 9 a.m. to 5 p.m.

Saturday 9 a.m. to noon
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Cover photo: David Mamet on the set of *The Postman Always Rings Twice* (1981)
1980, David Mamet papers, Unknown photographer

Cover background:
Outline for the film *Ronin* (1998), handwritten on poster stock (first “page”).

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We have been celebrating our 50th anniversary at the Ransom Center since January, and we've had dozens of programs and events to commemorate this milestone. Among the highlights were visits by Robert De Niro, Bob Woodward and Carl Bernstein, and Dana Gioia, Chairman of the National Endowment for the Arts. Our celebration this spring culminated with a magnificent gala, attended by Norman Mailer, Don DeLillo, and James Salter, and featuring Isaiah Sheffer, host of the National Public Radio program "Selected Shorts," as master of ceremonies. Vartan Gregorian, President of the Carnegie Corporation of New York, was the guest speaker at the gala, and his remarks were warmly received.

What a year it has been. We have exceeded the goal of our capital campaign, raising more than \$12 million in support of the Center. We announced the acquisition of yet another remarkable archive, the papers of preeminent American playwright and filmmaker David Mamet. We have been the subject of an enormous amount of national and international attention from such media outlets as *The New Yorker*, *The Paris Review*, Canada's *National Post*, *Houston Chronicle*, *Austin American-Statesman*, *The Chronicle of Higher Education*, and even *The Wall Street Journal*. Our newsletter and other promotional materials have been honored with several distinguished national awards. And visitors from across the community have joined us for our anniversary events and exhibitions, many entering the Ransom Center for the first time.

Our successes this year are owed to the remarkable contributions of our staff and advisory council members who have worked with talent and skill to meet the added demands of this anniversary year. I am grateful to all of them. As is inevitable with any successful staff, some of our members are leaving us this year to pursue other ventures, and we wish them well. Jeff Melton, our Associate Director of Development, has accepted a position at the University's Central Development Office. Robert Fulton, our Curator for Academic Affairs, has been awarded a Fulbright lectureship at the University of Antwerp and will be leaving us in December. Our manuscripts accessioner, Liz Murray, retired at the end of August, but we are pleased and relieved that she will return to help us on a part-time basis after a much-deserved break.

The broad-based support we have received this year from our staff, our members, and our donors has brought distinction and recognition to the Ransom Center and the University. We are grateful to all of you, and we hope you will continue to celebrate and support the Ransom Center throughout our 50th anniversary and, of course, for the next fifty years.

A handwritten signature in black ink that reads "Thomas F. Staley". The signature is written in a cursive, flowing style.


Thomas F. Staley,
Director, Harry Ransom Center


DIRECTOR'S NOTE

STAY UP TO DATE

The Ransom Center offers many ways to stay up to date on the latest news, programs, and exhibitions at the Center.

Sign up for eNews, the Ransom Center's free monthly electronic newsletter, which highlights news, exhibitions, and programs. Included in eNews is "Insider's Perspective," a column that provides a unique behind-the-scenes look at collections, specific holdings, and authors and artists. It also contains exclusive multimedia offerings, such as audio interviews with authors Norman Mailer and Sebastian Barry and photos of past events.

 You can also sign up to receive email reminders about programs that interest you and alerts about major news. To sign up, visit <http://www.hrc.utexas.edu/ransomedition>.

 denotes a link to additional materials on the Ransom Center's website

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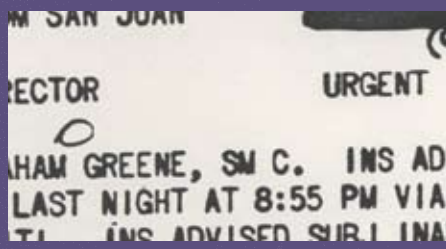
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Research at the Ransom Center

Lillian Hellman & Dashiell Hammett: Treasures in the Archives

SALLY CLINE

Lillian Hellman and Dashiell Hammett were among America's most brilliant writers and political activists. Lifelong companions, they held high principles, had numerous affairs, fought for the truth yet told lies, and wrote books and plays that have become literary classics. Hammett, America's most enigmatic crime novelist, changed the face of detective fiction. Hellman together with Albee, O'Neill, Williams, and Miller, transformed 20th-century drama and then, in a second career, became America's most controversial memoirist.

Together they stood up for their beliefs during the red scare of the '50s when they notably battled against the McCarthy witch hunts but inevitably lost the fight. Hellman was bankrupted. Hammett was jailed. Both were blacklisted.

My Ransom Center research focused on overlooked areas, and my findings in the archives produced even more treasures than I had anticipated. I was interested in the writers' childhood traumas, which were similarly disordered but which produced in response highly conflicting philosophies. The collections revealed Hellman was a woman who desperately believed in a world structured by order and meaning. When events spiralled out of control, Hellman restored order through invention, rewriting, and reconstruction. Hellman archives show her reliance on memories for facts, and the constant drafts and versions allow her critics to call memory fiction and her a liar.

The Hammett archives evidence early arbitrary ordeals that led him along the opposite path. His creed became a stoical silence inside a world he saw ruled by meaningless blind chance. Yet ironically he chose a literary discipline, detective fiction, predicated on linear clues and an orderly progression of unearthing "facts." Though these philosophies seemed set in stone, the archives revealed how over the years these two stubborn writers subtly changed each other's world view.

The Center's papers also showed the way both Hellman and Hammett managed their own and each other's memories in order to further their fictions and create their legends. I researched a three-year period in the late '40s during which Hellman wrote *Another Part of the Forest*, her father wrote her some barely decipherable letters from an asylum, and Hammett wrote to his teenage daughter Mary inviting her to stay with him. The embargoed areas of two dangerous relationships came to light. The first was Hellman's crucial but damaging interaction with her father Max Hellman who loved her too much, betrayed her too young, then when too old to resist, was forcibly committed by Lillian to a mental institution. The second was Hammett's disturbingly passionate and violent connection with his daughter Mary, which angered and frightened Lillian so much that after Hammett's death in order to prop up her legendary partnership, she denied events, falsified facts, and spread a malicious lie that Mary was illegitimate as that seemed safer than risking a future biographer accusing Hammett of incest.

RIGHT: Dashiell Hammett, Diane Johnson papers, unknown photographer and date

BELOW: Lillian Hellman, unknown photographer and date



Hammett believed chance plays a compelling part in biographical research. He was right. During my time at the Ransom Center, a series of unpublished letters was suddenly handed to me. They had been found by an American second-hand book-seller. One packet contained letters at the start of young Lillian's career between her and Hollywood mogul Sam Marx (at Samuel Goldwyn Inc. then at Columbia Pictures). The other packet contained letters between the elderly blind Hellman and American journalist Wayne Warga. These letters helped alter the thrust of the start and conclusion to Hellman's life.

Another research success was based on a sudden hunch, which I then followed up with several weeks of investigation into the Hellman collection and also the Radclyffe Hall collection. My idea was that there might be undiscovered significant connections between Hellman's first Broadway success *The Children's Hour* and Radclyffe Hall's most notorious novel *The Well of Loneliness*. After exhaustive research I was able to write a new chapter indicating evidence to show very probable meetings in Paris between Hellman and Hall when Hall was redrafting her novel and to show firmly that the textual links between Hellman's play and Hall's novel are so great, they far exceed mere coincidence.

My most important discovery occurred when on my research trips through the States I stumbled upon an old faded box of papers. In it were two typescripts, one concerned Hellman's adolescence, the other related to Hellman's middle years. They read like a cross between fiction and autobiography not dissimilar from *Maybe*, Hellman's fourth and, it has been supposed, final published memoir.

No other biographer or researcher had to my knowledge seen or read them. They had not been published. I copied them and returned to the Harry Ransom Center. I spent weeks checking out the Hellman archives trying to match up dates, times, events, and styles of writing. Finally I felt secure enough in the scholarship to say with confidence that they are indeed two new unpublished Hellman memoirs. They have been incorporated as a highly original part of my forthcoming biography.

Hammett would have approved of the way blind fate dealt me several good hands. □

Dr. Sally Cline is a British award-winning biographer and short story writer. Her research at the Ransom Center has been central to her ninth book and third literary biography, *Lillian Hellman and Dashiell Hammett: Memories and Reflections*, to be published by Gerald Duckworth in the UK and Overlook Press in the USA.

The Ransom Center's two exhibitions run through December 30, 2007.

Rehearsing the American Dream: Arthur Miller's Theater

The work of American playwright Arthur Miller (1915–2005) demonstrates an unparalleled dialogue with its historical moment. Through such enduring plays as *Death of a Salesman* and *The Crucible*, he articulated a politics of freedom that appealed directly to the public conscience. This dialogue was never simplistic or topical, one of the reasons that his work has remained such a significant part of the staged canon. These plays compellingly married the emotional and psychological elements of character with concerns about public and political morality to lay bare the promises and pitfalls of the American dream. Miller used theater to interpret America to itself and the world. The exhibition uses Miller's plays to explore history, conscience, and the American dream in its theatrical expression: as an intertwined and interdependent experience of life that is at once political and emotional.



FROM *REHEARSING THE AMERICAN DREAM: ARTHUR MILLER'S THEATER*

Lee J. Cobb as Willy in the original production of *Death of a Salesman*, 1949.

Photo by Fred Fehl

Dress Up: Portrait and Performance in Victorian Photography

Dress Up explores Victorian culture through the period's fascination with the then new medium of photography. The Victorians embraced the blending of fiction with fact, so portrait and genre photographs of the period often reveal vivid artifice and unconcealed theatricality. Most Victorian photography took place in highly controlled settings such as the photographer's studio. Backdrops, costumes, gesture and props became elements of identity, regardless of whether the photographer's purpose was commercial portraiture, documentary photography, or fine art. In true Victorian fashion, all of these subjects are "playing" roles, with many images occupying a middle ground between the extremes of theatricality and identity. □



FROM *DRESS UP: PORTRAIT AND PERFORMANCE IN VICTORIAN PHOTOGRAPHY*

W. H. Franklin, *Heroes of the Goodwin Sands*, ca. 1890

IN THE GALLERIES

CELEBRATE THE 50TH ANNIVERSARY: BECOME A MEMBER

The Ransom Center invites you to join us for a year of events, special guests, and innovative programs. Recent special membership events have included intimate gatherings with Watergate reporters Bob Woodward and Carl Bernstein, leading Sherlock Holmes expert Dan Posnansky, and Close-Up film screenings of classics like Gloria Swanson's *Sunset Boulevard* (1950). Members enjoy special events like these and other opportunities to explore the collections and meet the people that make the Ransom Center an international resource for scholarship and intellectual delight.

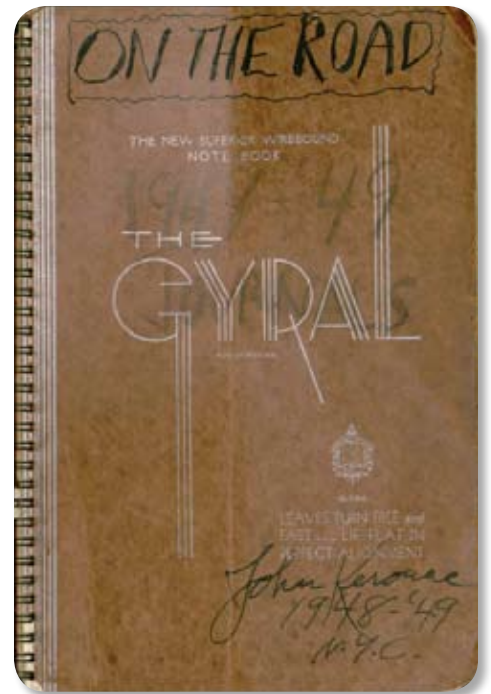
Visit <http://www.hrc.utexas.edu/membership> or contact David Dibble at 512-232-3668 to join or learn more.

Upcoming Exhibitions

On the Road with the Beats February 5–August 3, 2008

This exhibition will take visitors on a journey through the cities, landscapes, and communities that fostered and shaped the most important works of the Beat Generation, from the early 1940s to the mid-1960s. Writers such as Jack Kerouac, Allen Ginsberg, William S. Burroughs, and Gregory Corso are deeply identified with cities such as New York, San Francisco, Los Angeles, Mexico City, Tangier, Calcutta, London, and Paris. Indeed, without “visiting” these places, one cannot truly grasp the nature of the Beat scene. Presses in London and Paris printed writings that had been deemed obscene in the United States; a poetry reading in San Francisco vaulted Ginsberg’s “Howl” to the sphere of literary myth; and Neal Cassady’s scrawled description of a bus ride to Kansas City sparked Jack Kerouac’s method of “spontaneous prose.” The exhibition places the Ransom Center’s most important Beat holdings into geographical context and includes special sections that highlight important themes such as jazz, marriage, and the beatnik phenomenon of the late 1950s.

Jack Kerouac’s scroll manuscript of *On the Road* will be on display from March 7 through May 31. The first 48 feet of this 120-foot “page” will be visible in the gallery. This visually stunning first draft has no paragraph or chapter breaks, and the characters are all referred to by their real names. This manuscript is on loan from the collection of James S. Irsay. © Estate of Anthony G. Sampatacacus and the Estate of Jan Kerouac.



Cover of journal Jack Kerouac kept while preparing to write *On the Road*



Boob Number Three, Jess, 1954. Collage. (Detail)

Jess: To and From the Printed Page February 12–April 6, 2008

The Ransom Center will host the traveling exhibition *Jess: To and From the Printed Page*, which focuses on artist Burgess Collins, known as “Jess” (1923–2004). Influential as an artist in his own right, Jess emerged in the 1950s from within the literary context of Beat culture in San Francisco. The exhibition explores how his imagery became a form of dialogue with the written word. Included in the exhibition are the artist’s “paste-ups,” collages composed of old book illustrations and photographs from magazines, and the celebrated impastos from his “Translation” series. The exhibition features more than 50 works of original art, dated between 1952 and 1993, including collages the artist made for publication, the books and magazines in which they were reproduced, key paintings, and audio recordings of the artist reading his poetry.

(Detail) Harry Mattison, *After bomb explosion near cathedral, people try to escape being trampled*, March 30, 1980

Inside El Salvador April 17–August 3, 2008

In April 2008, The University of Texas at Austin will host a major conference on El Salvador called *Image Memory and the Paradox of Peace*, jointly sponsored by the University’s Bernard and Audre Rapoport Center for Human Rights and Justice, the Teresa Lozano Long Institute of Latin American Studies, the School of Journalism, and the Harry Ransom Center. As part of this collaboration, the Ransom Center will present the photography exhibition *Inside El Salvador*.

The 1979 coup d’etat in El Salvador sparked a brutal twelve-year civil war. Events such as the assassination of Archbishop Oscar Romero and the murder of four U.S. churchwomen drew worldwide attention to the violence that rocked this tiny county. In 1983, 30 renowned international photojournalists on assignment for *Time*, *Newsweek*, *LIFE*, *The New York Times*, *Paris-Match*, and *Stern* contributed to a book and exhibition that chronicled the daily life of the people during the height of the civil war. The exhibition features 67 black and white photographs that depict those directly involved with the conflict, including the guerillas and the U.S.-aided army, as well as the impact upon the civilian population. The photographs are drawn from the Ransom Center’s collections and were purchased as the gift of the Marlene Nathan Meyerson Family Foundation. The images are accompanied by texts written by poet Carolyn Forché.



Recommended Reading

American novelist and short story writer James Salter, known for such works as *Light Years*, *A Sport and A Pastime: A Novel*, and *Burning the Days: Recollection*, recently published *Life Is Meals: A Food Lover's Book of Days* with his wife, Kay Salter. Salter offers his recommended reading list.

Learn more about the Salter archive at the Ransom Center and listen to excerpts from an audio interview with him at <http://www.hrc.utexas.edu/ransomedition>.



The Leopard by Giuseppe Tomasi di Lampedusa (Collins and Harvill Press, 1960)

The only novel written, late in life, by a minor Sicilian prince, Giuseppe Tomasi di Lampedusa (1897–1957), who had a passive and virtually uneventful existence enriched only by his great love of books. A matchless jewel, *The Leopard* was rejected by a number of publishers and finally appeared a year or so after Lampedusa's death.



Mrs. Bridge by Evan S. Connell, Jr. (The Viking Press, 1959)

Among various lists of the most important novels of the 20th century, this brilliant book is often omitted. Half (with *Mr. Bridge*) of a connubial pair, *Mrs. Bridge* is set in mid-America, Kansas City, and is an example of what Babbitt might have been.



Austerlitz by W. G. Sebald (Modern Library, 2002)

W. G. Sebald was killed in an automobile accident a few years ago. *Austerlitz* is one of his handful of unique novels. He was German but lived and taught in England and has one of the most distinctive and enthralling voices you will ever encounter, if you are lucky enough not to be bored.



Secrets of the Flesh: A Life of Colette by Judith Thurman (Alfred A. Knopf, 1999)

Biography is the liqueur of life, to be savored after the main courses, and for the person as well as the period and place—*Colette*, first half of the last century, France—and the marvelous way it is written. *Colette* by Judith Thurman, who also wrote the outstanding biography of Isak Dinesen, is one of my favorites. □

DEVELOPMENT UPDATE

We are pleased to announce the successful completion of "The Next Chapter," our capital campaign dedicated to completing the renovation of our building, supporting scholarly achievement, and engaging the public with our collections and programs.

With more than \$12 million raised through gifts, some notable achievements include:

- :: Expansion of our fellowship program through the generosity of the Mellon Foundation
- :: Acquisitions of the Watergate, Norman Mailer, and David Mamet archives
- :: Storage enhancements to increase space for collections

We are grateful to all our supporters, but especially to our Advisory Council members and Elizabeth Edwards and Tom Borders, who each served ably as Chair during the campaign. They, along with Lowell Lebermann as Chair of the Development Committee, steadily guided the Center to surpass its ambitious fundraising goal.

OF INTEREST...

:: Tom Stoppard's trilogy *The Coast of Utopia* won seven Tony Awards, including Best Play, and was named Best Play of the 2006–07 season by the New York Drama Critics' Circle.

:: David Hare's *Stuff Happens* received four Lucille Lortel Awards for Outstanding Achievement Off-Broadway, including Outstanding Play.

:: Don DeLillo's newest novel, *Falling Man*, was published by Scribner on May 15.

The archives of Stoppard, Hare, and DeLillo are all housed at the Ransom Center.

To view the online finding aids for Stoppard, Hare, and DeLillo, visit <http://www.hrc.utexas.edu/ransomedition>.

Ransom Center Acquires David Mamet Archive



David Mamet on set of *The Postman Always Rings Twice* (1981) 1980, David Mamet papers, Unknown photographer

The Harry Ransom Center has acquired the papers of playwright, writer, and film director David Mamet, author of more than 50 plays and 25 screenplays that have earned him a Pulitzer Prize, Oscar nominations, and a Tony Award.

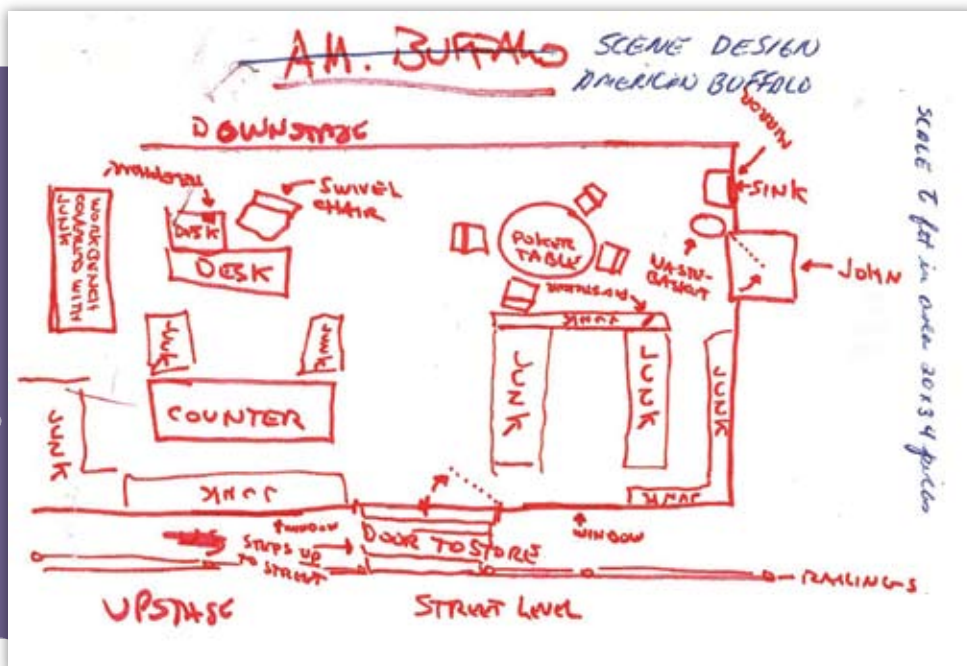
"Having an archive in the care of the Ransom Center, in the care, if I may, of intelligent and dedicated enthusiasts, fulfilled both the fantasy of the parent, and that of the artist, who now, though absent, might envision a cost-free colloquy with a perfect interlocutor," said Mamet.

The more than 100 boxes of material cover Mamet's entire career and contain manuscripts, journals, office and production files, correspondence, and multiple drafts of each of Mamet's works, including the acclaimed plays *American Buffalo* (1975) and *Glengarry Glen Ross* (1992) and screenplays *The Untouchables* (1988), *The Spanish Prisoner* (1997), and *Wag the Dog* (1997). These materials record the writing and revision of all of his published texts, as well as several that are unpublished or were abandoned.

"David Mamet's materials will be a great resource for students and scholars here at the University," said University of Texas at Austin President William Powers Jr. "He is one of the foremost and influential American writers and directors. I am personally pleased that his work is coming to the Ransom Center, because I have regularly had my freshman seminar students study *The Spanish Prisoner*."

In support of the archive, Mamet has agreed to contribute to the intellectual life of The University of Texas at Austin by joining the University community in a series of short residencies for four years.

David Mamet's scene design for *American Buffalo*
David Mamet papers
© David Mamet



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CROWN USE -
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GO 1/4 you - 1/4
W COST 1/4
POTENTIAL, IF W
GET TO COST
→ 1/4 SWS

"I look forward to interactions with students and otherwise interested people at the university in the coming years, as (A) I love to teach, and (B) anybody who is interested in my work is 'okay with me,'" said Mamet.

During these residencies, Mamet may be a guest lecturer in various courses, work with students on the production of a play, and give readings, lectures, and public addresses.

"Mamet's papers and his presence at the University will provide exceptional opportunities for students, faculty, and researchers," said Thomas F. Staley, director of the Ransom Center. "The journals and manuscripts will be used in both English and theater arts courses to demonstrate the creative process and the evolution of a text. The office files will be used in film and theater classes to show, first hand, how a text is transformed into a production. And the materials will be used to inform future productions by students of Mamet's celebrated works."

The 175 journals, most ranging from 150 to 200 pages each, record the seeds of Mamet's work, his daily reflections, and his notes, ideas, and experimental writings.

"I started keeping a journal over forty years ago, and, so, established the habit of writing longhand," said Mamet. "Virtually everything I've written since: plays, screenplays, non-fiction, and novels, existed first in hardbound, lined notebooks full of black or blue ink."

The journals span Mamet's career from 1966 to 2001 and constitute an unprecedented resource in the evolution of American theater and film. They not only provide insight into Mamet's craft but also offer a full picture of the process of playwriting in detail that may be unparalleled.

"The journals illuminate Mamet's developing views on writing and directing, as well as performance and production," said Staley. "These journals are indeed records of the second half of the 20th century. Mamet was a man aware of his times, and the journals reflect not only the evolution of American theater and culture but also the impulses that prompted them. The study of these utterly unique and invaluable records

of Mamet's life and works will give scholars and students the opportunity to learn about the evolution of a cultural period as well as Mamet's artistic creations."

While the journals and manuscripts illustrate how Mamet's ideas become completed works, the office and production files document how the text becomes a production and what occurs on the set or in the theater. These files include weekly schedules, occasional unused dialogue, song lyrics, editorial material regarding various books, and business agreements.

Another component of the papers is the correspondence, which relates both to Mamet's professional work and to his personal life. Extensive correspondence from actor Joe Mantegna and performer Ricky Jay are included, as well as numerous letters from theater director Gregory Mosher, actors Patti LuPone, Steve Martin, and Jude Law, British playwright Harold Pinter, and film director Mike Nichols.

The papers also include letters from agents, crew and production staff, and editors regarding Mamet's works and their productions and letters from writers, actors, and Mamet's friends.

The materials will be accessible once organized and housed.

"Mamet is known for his brilliant and acute dialogue, deeply American characters, and incisive critique of the American experience," said Staley. "He is indeed a major chronicler of American culture, and his papers contribute significantly to the Center's American theater holdings."

The Ransom Center houses the collections of several playwrights of the twentieth century, including Tennessee Williams, Eugene O'Neill, Arthur Miller, Lillian Hellman, Adrienne Kennedy, Lee Blessing, and Terrence McNally.

The Center also holds the archives of many of the most important British playwrights of the century, including John Osborne, Tom Stoppard, David Hare, Arnold Wesker, and James Saunders. □

David Mamet's planner for December 14–15, 1977
David Mamet papers
© David Mamet

A primary school teacher reports on Mamet's "Special Aptitudes," noting his "Wonderful imagination" for storytelling
David Mamet papers
© David Mamet

Outline for the film *Ronin* (1998), handwritten on poster stock (first "page")
David Mamet papers
© David Mamet



Journey of an Archive: Accessioning, Archiving, and Cataloging

SUZY BANKS :: ILLUSTRATIONS BY MARYBETH DAIGLE

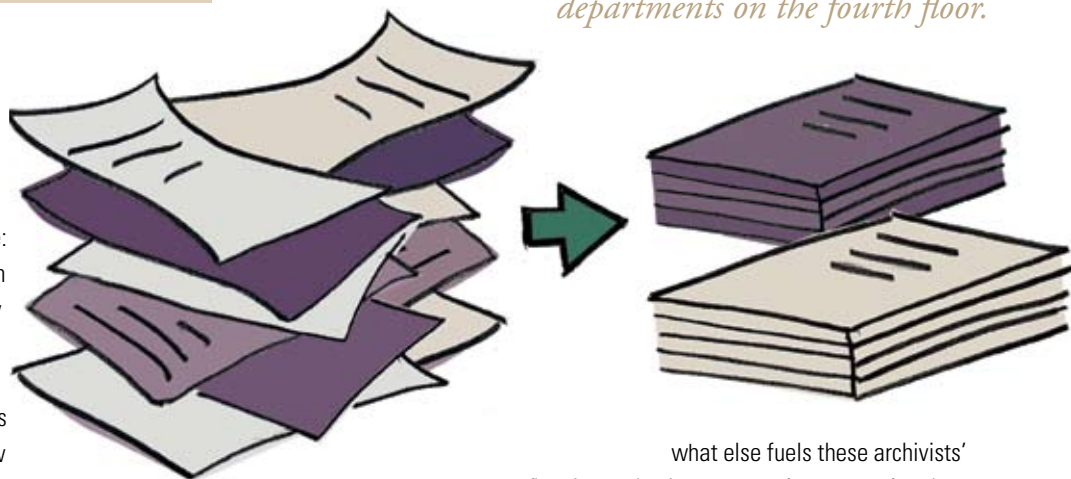
Last issue, we met incoming objects in the Harry Ransom Center basement, where they are inspected for mold and bugs. Once they pass muster, boxes travel on to the accessioning and cataloging departments on the fourth floor.

"I'm responsible for not losing things," says Liz Murray, a manuscripts accessioner at the Harry Ransom Center. Sounds simple enough, but let's put the magnitude of her job in perspective: If you were to look at one item from the Ransom Center collection every ten minutes, you would do nothing else for around 856 years—and this doesn't account for the Center's potential acquisitions between now and when you got up to stretch your legs sometime in the year 2860. For Murray and other archivists, not losing something means knowing its whereabouts so precisely that patrons can be provided with a detailed roadmap to the collections and the good chance of completing their research in far less than several lifetimes.

The raw material lands in the fourth-floor accessioning department in conditions as varied as creative personalities, from neatly labeled folders to what can be politely called a jumble. Murray, with the help of a fluctuating staff that includes part-timers, volunteers, and interns, eventually imposes order on even the most chaotic arrivals, packs the papers in archival boxes, sends any distressed material off to the Center's specialized conservation departments, and then records basic information about each "acquiring event" in two linked databases.

Since hatching these databases in 1994, Murray and her colleagues have processed more than 300 linear feet (measured in running shelf space) of manuscripts each year. (Murray credits some "dear people" with retrospectively entering the Center's acquisitions prior to 1994, pulling information from log books, card catalogs, and a single printout from an ancient, long-deceased database.)

"You have to be a little obsessive compulsive to do this kind of work," admits Joan Sibley, head of the department of archives and visual materials cataloging. Psychological temperament aside,



what else fuels these archivists' apparent unflagging enthusiasm, even after years of such meticulous work, performed amid the continuous arrival of more and more work? Both women credit a kind of sanctioned voyeurism.

"You see the life of another person flash before your eyes, and it is stunning," Murray explains. "You discover the problems that they had and how they solved them, both literary and personal. Take David Douglas Duncan. We start with his papers right out of high school and run through the present. He's 91 and has led a very full life. It takes your breath away."

This potential for discovery also drives catalogers, who are charged with delving even deeper into the collections. While going through one of the boxes from the Norman Mailer collection—an estimated 900-box behemoth that has taken two years to catalog—archivist Jennifer Hecker was thrilled to find a letter to Mailer from Truman Capote "in his little tiny handwriting like his little tiny voice" about his struggles writing *In Cold Blood*: "I'm working steadily on my book about the murder case in Kansas, but it is very difficult, especially since I have to keep battling my own emotional involvement."

With letters like this lurking in the archives, it's clear why correspondence is considered the heart of a manuscript collection and, due to the cross-referencing involved, by far the most time-consuming to catalog. Publisher Alfred A. Knopf's collection, for example, which boasts a staggering 1,526 boxes representing more than 52,000 correspondents, took three full-time catalogers two years to process and generated a 1,500-page finding aid.

ROBERT DE NIRO VISITS RANSOM CENTER

Actor, writer, director Robert De Niro and his wife, Grace Hightower De Niro, visited the Ransom Center in March. De Niro, who donated his collection to the Ransom Center in 2006, toured the new home of his archive with Ransom Center Associate Curator of Film Steve Wilson and signed the authors' door during his visit. They also met with Manuscripts Accessioner Liz Murray to discuss how his papers are being cataloged and housed and with Assistant Curator of Decorative Arts Darnelle Vanghel to discuss the cataloging and housing of costumes in the collection.



Associate Curator of Film Steve Wilson shows Robert De Niro and his wife, Grace Hightower De Niro, the authors' door during a tour of the Center.

One of the items the DeNiros viewed during their tour was a facsimile of DeNiro's script of *The Score*, created by Ransom Center staff for use by scholars and researchers because the original document required special preservation. Polaroid photographs attached to the original script had to be removed from the document and placed in plastic sleeves, and the entire script must be held in cold storage to preserve the Polaroids. The facsimile is an exact replica of the original, with photographs, highlighter markings, and even Post-It notes recreated in their original positions to show researchers how the original script looked.

For more photos from De Niro's visit, please visit <http://www.hrc.utexas.edu/ransomedition>.

JAMES JOYCE CONFERENCE

Ransom Center Director Thomas Staley and College of Liberal Arts Dean Randy Diehl view a display case with James Joyce materials, set up at the Ransom Center as part of the International James Joyce Conference, hosted at The University of Texas at Austin. All of the items in the

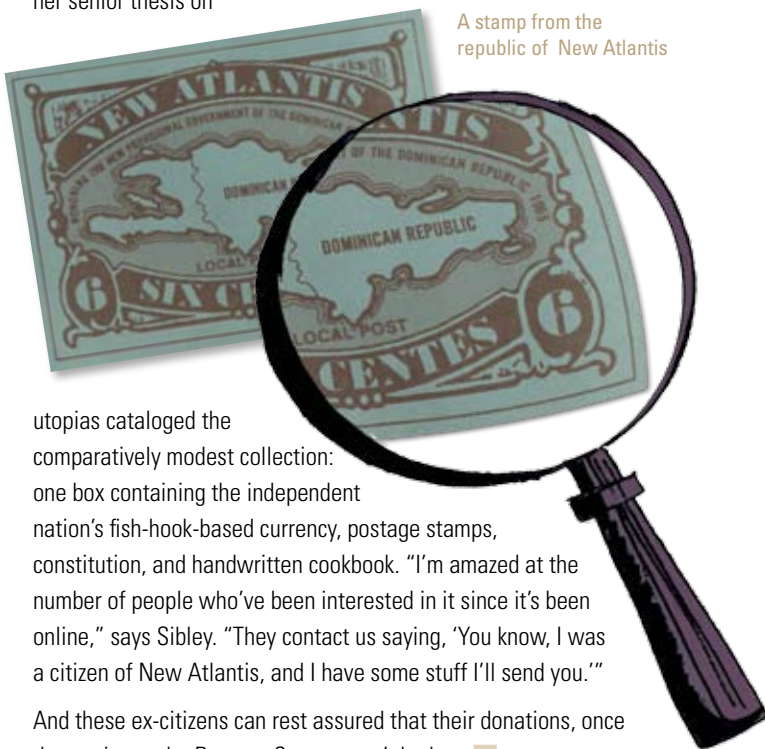


exhibition were drawn from the Ransom Center's collections and the Staleys' private collection. Staley, a distinguished Joyce scholar, was recognized with a lifetime achievement award at the conference.

The upshot are friendly finding aids, each a wealth of information that includes a biography and indexes of works and correspondence. These aids are comprehensive enough to be intriguing in and of themselves. In the folder list for Tennessee Williams, for instance, this author's penchant for re-titling his plays, sometimes working through real clunkers before hitting on memorable winners, is illuminated. Somehow, *The Richest Earth This Side of the River Nile* lacks the biting resonance of *Cat on a Hot Tin Roof*. Ditto, for *Carolers, Our Candle!* rather than *The Glass Menagerie*. Or how about *Go, Said the Bird!* instead of *A Streetcar Named Desire*.

Once the finding aids were added to the Ransom Center's website, some collections become self-generating, eliciting the donation of more material. Take the ephemera on New Atlantis, an island republic founded by Leicester Hemingway, Ernest's brother. An intern who was writing her senior thesis on

A stamp from the republic of New Atlantis



utopias cataloged the comparatively modest collection: one box containing the independent nation's fish-hook-based currency, postage stamps, constitution, and handwritten cookbook. "I'm amazed at the number of people who've been interested in it since it's been online," says Sibley. "They contact us saying, 'You know, I was a citizen of New Atlantis, and I have some stuff I'll send you.'" And these ex-citizens can rest assured that their donations, once they arrive at the Ransom Center, won't be lost. □

To learn more about New Atlantis, Tennessee Williams, or other collections at the Ransom Center, visit <http://www.hrc.utexas.edu/ransomedition>.

ET CETERA

The John Philip Sousa collection, part of the Ransom Center's Performing Arts collection, contains photographs, correspondence, newspaper and magazine articles, souvenir programs, books, sheet music, legal documents, and a few personal effects of this great American musician.

John Philip Sousa was born November 6, 1854 in Washington, D.C. As a child growing up during the Civil War, he listened to the military bands that filled the streets of Washington. Found to have perfect pitch, Sousa began his musical training at the age of six, studying voice and violin. He regularly attended band rehearsals with his father Antonio, who played trombone with the U.S. Marine Band, and when he was 13, his father enlisted him in the United States Marine Corps as an apprentice musician with the band. He served seven years, and by the time he was discharged, he had learned to play all the wind instruments. After service in the Marines, Sousa worked as a violinist in vaudeville and theater orchestras. When he was 26, he was named Director of the United States Marine Band in Washington, D.C. During the years (1880–1892) that Sousa led this band, he added to its repertoire not only the work of Europe's then contemporary composers (such as Tchaikovsky, Verdi, Wagner, and others) but also compositions of his own such as "President Garfield's Inauguration March" (1881), "Semper Fidelis" (1888), and "The Washington Post" (1889). "The March King," as he was nicknamed, was so popular that he left the Marine Band to start his own in 1892. The Sousa Band toured for 39 years and entertained millions of people around the world.

During his prime, John Philip Sousa was one of the best known musicians in the world. He was the composer of 136 marches, 15 operettas, not to mention countless songs,



This black band jacket worn by John Philip Sousa, photograph of Sousa, and sheet music for *Stars and Stripes Forever* (1897) are part of the Sousa collection at the Ransom Center.

waltzes, suites, books, and numerous magazine articles. In 1987, "The Stars and Stripes Forever" (1897) was declared the national march of the United States. John Philip Sousa died March 6, 1932 in his room at the Abraham Lincoln Hotel in Reading, Pennsylvania.

The Sousa collection was donated to the Ransom Center by Joe E. Ward in 1970. Ward, a graduate of The University of Texas at Austin, was an avid collector of Sousa memorabilia. He served as a director in the John Philip Sousa Memorial Corporation. □

2007 PROMOTIONAL SPONSORS

The Ransom Center would like to give special thanks to our 2007 promotional sponsors:



Recent Acquisitions

An unusual set of circumstances brought four separate Graham Greene collections, from disparate parts of the world, to the Ransom Center over the past several months. The first of these collections arrived from Helsinki, Finland, the home of Rolando Pieraccini, an Italian writer who published limited editions of several of Greene's books. The collection includes 215 letters from Greene to Pieraccini and other correspondents, dating from the 1930s to 1991, the year of Greene's death.

From a bookseller in England, the Center acquired the original manuscripts of *J'Accuse* and *An Impossible Woman*—the only known books by Greene for which manuscripts were not yet housed in research libraries—and Greene's 1984 essay, "Freedom of Information." Greene wrote the essay in reaction to the U.S. government's intelligence files on him, which he obtained through the Freedom of Information Act. A copy of the intelligence files is included in the collection. Of the 45 pages that document Greene's travels, his communist sympathies, and the government's other watchful (and often comically inaccurate) observations, 16 were blacked out by government censors, prompting Greene to declare in his essay, "So much for 'freedom of information!'"

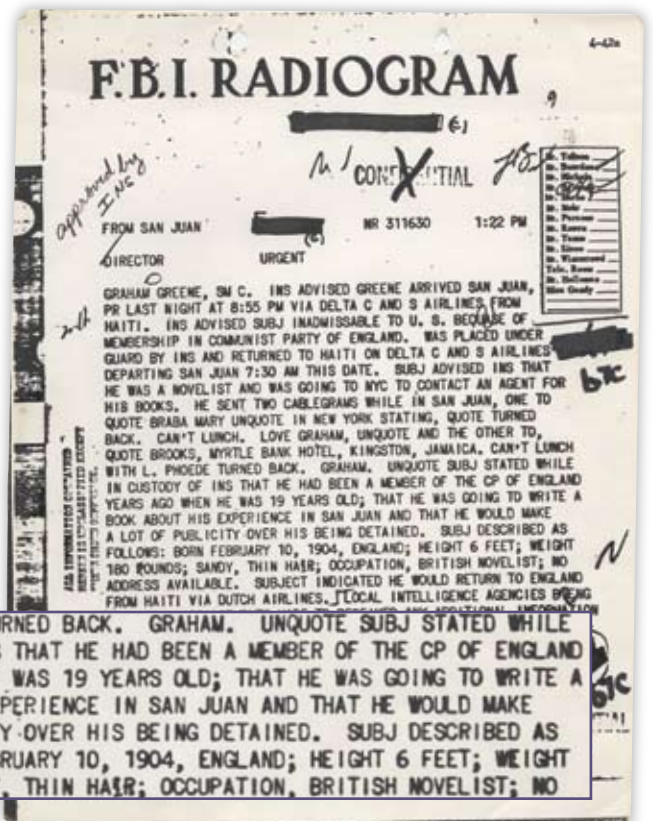
A third collection arrived at the Center from Haiti, via Miami, containing more than 120 letters written by Greene to journalist Bernard Diederich, who served as head of the Latin American bureau for *Time* magazine in Haiti during the reign of dictator "Papa Doc" Duvalier. The letters reveal Greene's involvement and deep interest in the political revolutions occurring throughout Central and South America.

Finally, from Brussels, the Center acquired a collection of materials from Dr. Michel Lechat, the leprosy specialist to whom Greene dedicated his novel *A Burnt-Out Case*. Greene visited Lechat's leper colony in the Belgian Congo in preparation for the novel and consulted the doctor throughout its writing. In addition to letters and other related materials, the collection includes a typescript of the novel that Greene asked Lechat to review and a detailed list of the doctor's suggested changes, nearly all of which were incorporated into the published book.

Graham Greene was a world traveler, drawn to some of the remotest locales on the globe. These four collections, hailing from four different countries, offer a trace of the international flavor of Greene's life and writings.

Other recent acquisitions

- :: The archive of American playwright David Mamet.
- :: A collection of Samuel Beckett materials acquired from Richard Seaver, Beckett's editor at Grove Press.
- :: The literary papers of writer Dara Wier, with additional materials related to poet James Tate.
- :: Additions to the archives of Lee Blessing, Norman Mailer, Sybille Bedford, and Anita Desai.
- :: Correspondence by John Osborne, Arnold Wesker, Penelope Lively, and James Salter. □



Page from Graham Greene's FBI file.

THE RETURN OF MR. HATTER

The Ransom Center recently acquired the papers of the late G. V. Desani, longtime professor of philosophy at The University of Texas at Austin. Included is the original manuscript of his most important work, the eccentric novel *All About H. Hatter*, along with a collection of various printed editions.

Desani was born in Kenya and brought up in India, and by the age of thirteen was considered so brilliant as to be unteachable. His formal education came to an abrupt end, leading him to set off for Africa and later England. A series of migrations led him back to India, where he was a journalist and reviewer, then to Britain, and finally to Austin in 1968. Students found his courses on Indian philosophy inspirational. According to colleagues, he not only believed in personal reincarnation but knew exactly who he had been in his former life: a police officer in south India.

It might be said that *All About H. Hatter* is a spicy vindaloo combining chunks of Indian philosophy and popular culture with allusions to Lewis Carroll (the Mad Hatter perhaps?) and Shakespeare. First published in 1948, the novel perplexed many readers but attracted the notice of T. S. Eliot and Saul Bellow. Desani intermittently continued revising the book into the 1980s, when it appeared with a new introduction by novelist Anthony Burgess, who remarked that "It is not pure English; it is, like the English of Shakespeare, Joyce and Kipling, gloriously impure." According to Salman Rushdie, "Hatter's dazzling, puzzling, leaping prose is the first genuine effort to go beyond the Englishness of the English language." Hatter has been out of print for some time, but this modernist classic is about to take on a brand new life in October as a selection of the *New York Review of Books Press*. Its republication fittingly coincides with the Center's acquisition of the Desani archive. — *Richard Oram*

SEPTEMBER

WEDNESDAY, SEPTEMBER 5, NOON

READING Poetry on the Plaza: *Faculty Favorites*

WEDNESDAY, SEPTEMBER 5, 7 P.M.

TOUR Exhibition curator Charlotte Canning leads a gallery tour of *Rehearsing the American Dream: Arthur Miller's Theater*.

THURSDAY, SEPTEMBER 13, 7 P.M.

TOUR David Coleman, Curator of Photography at the Ransom Center, leads a gallery tour of *Dress Up: Portrait and Performance in Victorian Photography*.

TUESDAY, SEPTEMBER 18, 7 P.M.

LECTURE New York-based photographer Jayne Hinds Bidaut discusses her varied approaches to the tintype, a nineteenth-century photographic process that she uses to produce images of animals, insects, and the human body.

THURSDAY, SEPTEMBER 20, 7 P.M.

LECTURE Randolph Lewis of the Honors College at the University of Oklahoma presents "Documentary Film and the Literary Imagination."

SUNDAY, SEPTEMBER 23, NOON-5 P.M.

FAMILY Celebrate Austin Museum Day with cultural fun for the whole family.

TUESDAY, SEPTEMBER 25, 7 P.M.

PANEL Members of The University of Texas's Academy of Distinguished Teachers discuss "Contemporary Challenges in Teaching the Humanities."

THURSDAY, SEPTEMBER 27, 7 P.M.

LECTURE Elizabeth Richmond-Garza, Director of The University of Texas at Austin's Program in Comparative Literature and Associate Professor of English, presents "'Individuality Intensified': Oscar Wilde and the Masquerade of Victorian Culture."

ABOVE LEFT: Unknown photographer (Detail) *Edith Wharton and her lapdog*, ca. 1908

W. H. Franklin (Detail) *Heroes of the Goodwin Sands*, ca. 1890

(Detail) Promotional poster for *The Godfather II*. Robert De Niro collection.

Napoleon Sarony (Detail) *Oscar Wilde*, 1882



OCTOBER

WEDNESDAY, OCTOBER 3, NOON

READING Poetry on the Plaza: *Victorian Voices*



MONDAY, OCTOBER 8, 7 P.M.

ROBERT DE NIRO FILM SERIES Francis Ford Coppola's *The Godfather II* (1974), starring Robert De Niro, Al Pacino, and Robert Duvall. Contains adult content.

MONDAY, OCTOBER 15, 7 P.M.

ROBERT DE NIRO FILM SERIES Martin Scorsese's *Taxi Driver* (1976), starring Robert De Niro, Jodie Foster, and Harvey Keitel. Contains adult content.

THURSDAY, OCTOBER 18, 7 P.M.*

JESSEN AUDITORIUM

LECTURE Tony Kushner, a Pulitzer Prize- and Tony Award-winning playwright, talks with The University of Texas at Austin's Steven Dietz about the legacy of American playwright Arthur Miller. A book signing follows.

MONDAY, OCTOBER 22, 7 P.M.

ROBERT DE NIRO FILM SERIES Michael Cimino's *The Deer Hunter* (1978), starring Robert De Niro, Christopher Walken, and Meryl Streep. Contains adult content.

THURSDAY, OCTOBER 25, 7 P.M.

READING Charlotte Canning and Lucien Douglas from the Department of Theatre and Dance weave together critical commentary and scenes from the plays of Arthur Miller in "Up Against the American Dream."

*Tickets or registration required.



FRIDAY, OCTOBER 26, 2 P.M.

LECTURE David Savran, Distinguished Professor of Theatre at the CUNY Graduate Center, presents "Arthur Miller and the Broadway Canon."

MONDAY, OCTOBER 29, 7 P.M.

ROBERT DE NIRO FILM SERIES Kenneth Branagh's *Mary Shelley's Frankenstein* (1994), starring Robert De Niro, Kenneth Branagh, and Helena Bonham-Carter.

NOVEMBER

SUNDAY, NOVEMBER 4, NOON
SENATE CHAMBER, TEXAS STATE CAPITOL

READING Carl Bernstein, whose Watergate papers are at the Ransom Center, reads from and discusses his latest book *A Woman In Charge: The Life of Hillary Rodham Clinton*. A book signing follows. Co-sponsored by the Texas Book Festival.

TUESDAY, NOVEMBER 6, 7 P.M.

LECTURE Jennifer Green-Lewis, Associate Professor of English at George Washington University, presents "Performing Identity: The Strange Theater of Victorian Portrait Photography."

WEDNESDAY, NOVEMBER 7, NOON

READING Poetry on the Plaza: *Sub/Versive*

THURSDAY, NOVEMBER 8, 7 P.M.

LECTURE Celebrated poets Dara Wier and James Tate, whose archives are housed at the Ransom Center, read poems, new and old.

Signatures
SERIES

WEDNESDAY, NOVEMBER 14, 7 P.M.

LECTURE Hermione Lee, biographer and Professor of English at New College, Oxford, discusses her recent biography of Edith Wharton. Co-sponsored by British Studies.

THURSDAY, NOVEMBER 15, 7 P.M.

LECTURE For the 2007 Stanley Burnshaw Lecture, Christopher Ricks, Professor of Humanities and Co-Director of the Editorial Institute at Boston University, presents "Shakespearean Jealousies: T. S. Eliot and Othello." Co-sponsored by British Studies.

WEDNESDAY, NOVEMBER 28, 8 P.M.*
OFF CENTER, 2211-A HIDALGO STREET

PERFORMANCE The Rude Mechanicals' Kirk Lynn and Professor of Theatre Charlotte Canning discuss collaboration between playwrights and directors. A performance of scenes from *The Method Gun*, a work in progress inspired by acting teacher Stella Adler, follows.

THURSDAY, NOVEMBER 29, 7 P.M.

LECTURE In "Reconstructing Beckett," Mark Nixon of Reading University and Dirk Van Hulle of the University of Antwerp discuss the global diaspora of Samuel Beckett manuscripts. Co-sponsored by the Department of English.

FRIDAY, NOVEMBER 30, 3 P.M.

PERFORMANCE Claude Beauclair performs *La Dernière Bande*, the French version of Samuel Beckett's *Krapp's Last Tape*. Co-sponsored by the Department of French and Italian.

DECEMBER

WEDNESDAY, DECEMBER 5, NOON
READING Poetry on the Plaza: *Heaven and Hell*

Poetry
on the
PLAZA

THURSDAY, DECEMBER 6, 7 P.M.

PERFORMANCE Alex Coke, Suzy Stern, Rich Harney, and friends perform their original jazz adaptation of Dylan Thomas's "A Child's Christmas in Wales."



STUDENTS TOUR THE RANSOM CENTER

Above, Ransom Center Executive Curator of Public Programs Oliver Franklin welcomes students from Kealing Middle School in Austin. Since its renovation in 2003, the Ransom Center has increased its efforts to make its diverse collections accessible to the public through exhibitions and programs. From school children to scholars, everyone is welcome to visit the Ransom Center and enjoy the cultural riches inside. □

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