

SPRING 2020

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# Ransom

center  
MAGAZINE

**GABRIEL  
GARCÍA  
MÁRQUEZ  
THE MAKING OF  
A GLOBAL WRITER**





# A NOTE FROM THE DIRECTOR

**AS WE GO TO PRESS**, the global pandemic continues to reorder our lives in ways large and small. As Austin and the entire country went into shutdown, we were enjoying strong interest in our exhibition, *Gabriel García Márquez: The Making of a Global Writer*. During the current closure, it is heartening to be able to share in this issue of the *Ransom Center Magazine* an excerpt from exhibition curator Álvaro Santana-Acuña's forthcoming book: *Ascent to Glory: How One Hundred Years of Solitude Was Written and Became a Global Classic* and also a selection from Cristobal Pera's recently published collection of Gabriel García Márquez's journalism, *The Scandal of the Century and Other Writings*.

The family of Gabriel García Márquez selected the Ransom Center as the permanent home of the Nobel Prize-winning author's archive in 2014. Since then, the Gabriel García Márquez papers have been heavily consulted by researchers reexamining the life and work of this giant of global literature. My colleagues and I look forward to sharing further insights with you when we are able to reopen our darkened exhibition galleries.



Until then, I hope that you will find much to interest you in this issue of the *Ransom Center Magazine*, and, in these days of sheltering in place, that it will remind you what boundless thing the imagination is.

**STEPHEN ENNISS**

Betty Brumbalow Director, Harry Ransom Center

COVER PHOTO: Unidentified photographer, [Gabriel García Márquez], undated. Gabriel García Márquez Papers, Harry Ransom Center.

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The University of Texas at Austin

# Ransom center MAGAZINE

## SECTIONS

- 02 NEWS
- 04 FEATURES
- 26 ACQUISITIONS
- 29 POEM

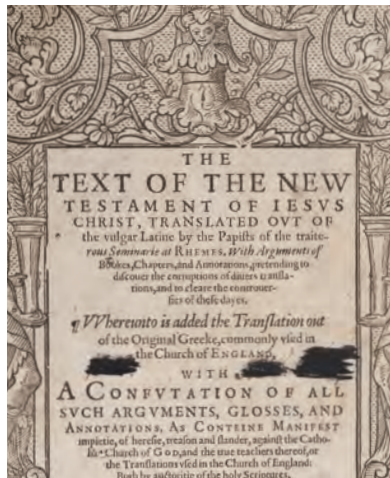


## FEATURES

- 04 **ASCENT TO GLORY**  
The legend and the truth behind the writing of *One Hundred Years of Solitude*  
by **Álvaro Santana-Acuña**



- 10 **THE SCANDAL OF THE CENTURY AND OTHER WRITINGS**  
Gabo salutes Papa Hemingway on a street in Paris  
by **Cristóbal Pera and Gabriel García Márquez**



- 14 **CONFLICT IN THE MARGINS**  
Bibles were stealth weapons in 16th-century England  
by **Jeremy Specland**

- 18 **APOLLINAIRE COINS A WORD**  
The very real and remarkable origins of the word “surreal”  
by **Gregory Curtis**



- 22 **THE QUEEN**  
The restoration of Lewis Allen’s legendary 1968 documentary  
by **Steve Wilson**



- 29 **CHRISTMAS EVE AT WASHINGTON’S CROSSING**  
Poem by **John Balaban**

# CONSERVATION

## THE CONSERVATION BEHIND THE BLAEU WORLD MAP

A MONUMENTAL 17TH-CENTURY MAP housed at the Ransom Center for decades, currently too fragile to display, is now the subject of the Center's intensive conservation project that will utilize scientific analysis to reveal the hidden story behind the map's production and significance. Created by celebrated Dutch cartographer Joan Blaeu in 1648, the 10-foot by 7-foot map titled *Nova totius terrarum orbis tabula*, is commonly known as the



Conservation fellow Emily Farek working on the 17th-century Blaeu Map.

Blaeu World Map. This grand map is composed of 21 hand-printed engraved images that show the known geography of the Earth at that time, along with images of the zodiac constellations and diagrams of the solar system. The image has been embellished with hand-applied watercolors and silk ribbon trim.

Kress Paper Conservation Fellow Emily Farek and senior conservators at the Ransom Center in consultation with T.K. McClintock, a conservator with Studio TKM, are employing specialized techniques to conserve and stabilize this extraordinary artifact. The extensive research undertaken by the Blaeu Map project team will be used to connect all aspects of the map's context, shed light on its method of manufacture, and illustrate why it is important as an historic record of cartography, papermaking, printmaking, and artistic materials. The Blaeu World Map, already striking to look at on the surface, has even more to offer the viewer through a deeper understanding of the map's hand-coloring, constellations, landforms, diagrams, layered structure, and more. Hidden aspects of the map will be uncovered and revealed during this project. In addition to analyzing the map and treating it for long-term preservation, the Blaeu Map project team plans to present the map and new information during a future exhibition at the Center.

Read more online at <https://sites.utexas.edu/ransomcentermagazine>

# ACQUISITION

## WORKS BY ICONIC PHOTOGRAPHER DONATED



Prints by photographer Aaron Siskind have been generously donated to the Center by Adam and Susan Finn, including *Chicago Scrapyard 2*, 1948.

A COLLECTION OF 35 PHOTOGRAPHS BY renowned New York photographer Aaron Siskind (American, 1903-1991) has been donated to the Harry Ransom Center by Adam and Susan Finn to enrich the study of photography through The University of Texas at Austin's College of Fine Arts. The Adam and Susan Finn Collection of Aaron Siskind Photographs will be available to researchers once they are cataloged.

Both a photographer and educator, Siskind holds a preeminent place in the history of American photography. Beginning his photographic career in the 1930s as a social documentarian with the New York Photo League, he ultimately radicalized the medium by emphasizing the photograph as an abstract form of expression and an aesthetic end in itself. The 35 gelatin silver prints in this collection were created between 1947 and 1990 and join other prints by the photographer already in the Center's collection.

Founded on the acquisition of the internationally renowned Gernsheim Collection in 1963, the Center's photography collection has grown to more than five million prints and negatives, ranging from the earliest photographic trials to the latest contemporary works, making it one of the world's premier sources for the study of photography and its history.





Nearly 140,000 items have been digitized and made accessible on the Ransom Center website, including this 1866 albumen print created by Julia Margaret Cameron titled *Alice du Cane*. A grant from the Mellon Foundation will help cultural institutions on the UT campus collaborate to create a common interface for accessing digital collections.

## IN THE ARCHIVES

### FUNDING TO EXPAND ACCESS TO THE UNIVERSITY'S CULTURAL RESOURCES

**A PROJECT TO EXPAND DIGITAL ACCESS** to the extraordinary cultural resources of The University of Texas at Austin will move forward thanks to a \$500,000 grant awarded to UT Libraries, the Harry Ransom Center, and the Blanton Museum of Art by The Andrew W. Mellon Foundation. This funding, plus an additional \$260,000 provided by the Office of the Executive Vice President and Provost, will help initiate a partnership among campus collecting institutions to create a new Arts and Cultural Heritage Collective focused on investments in shared digital infrastructure.

Implementation will occur over a four-year period, and will result in a common interface for accessing digital collections across institutions; standardized descriptive practices for collection materials; implementation of modern standards and technologies; and development of a plan for future phases of work.

These institutions manage large, ever-growing collections of artworks, photographs, film, audio and video recordings, time-based media art, rare printed volumes, unique archival materials, and related objects, which are utilized by a global community for research, scholarship and general interest. As part of the project, the Ransom Center will consolidate multiple collection management systems to efficiently manage millions of collection items. Funding also will support unification of digital assets and development of search tools to make the collections more accessible to researchers and the public.

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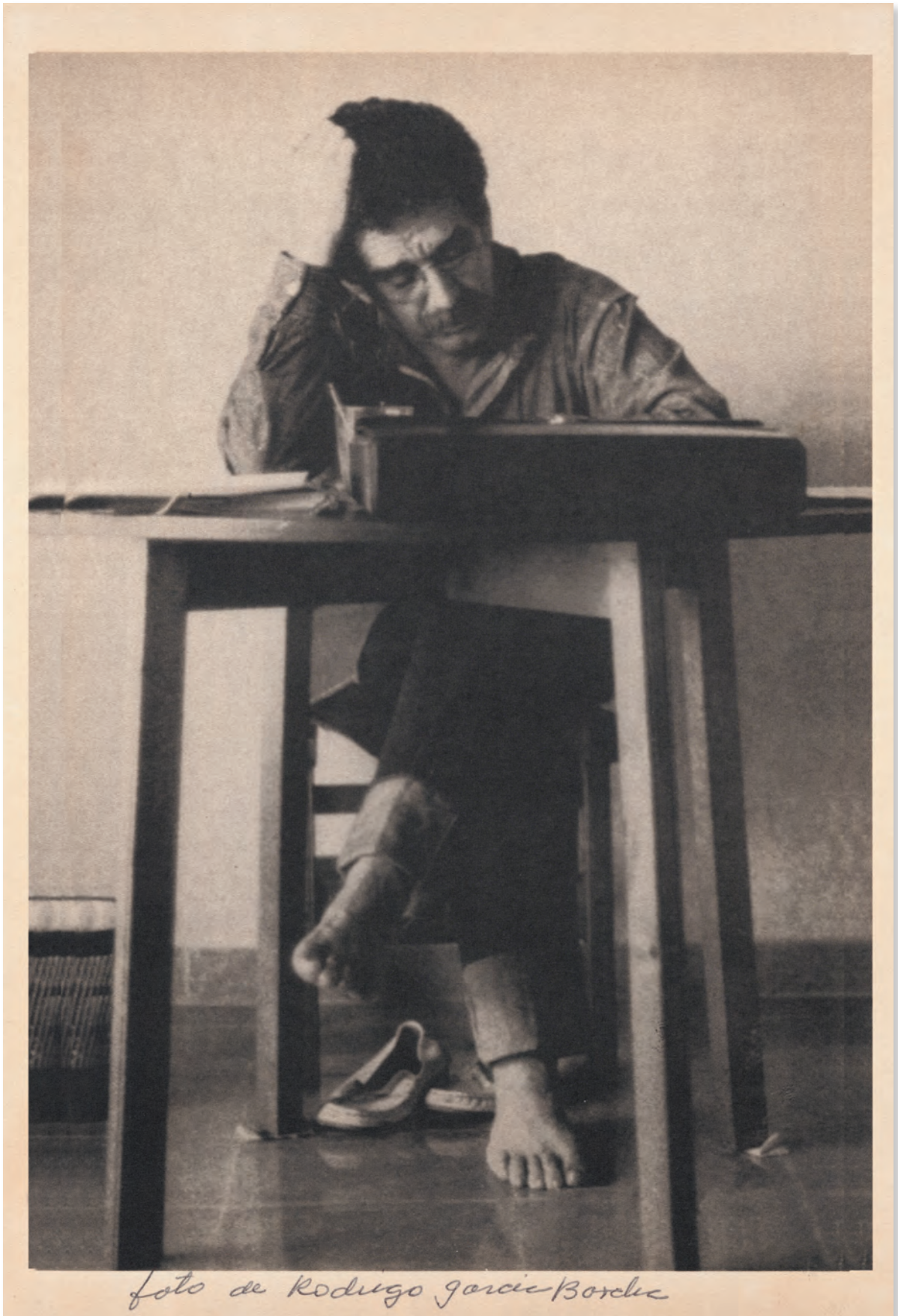


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Rodrigo García Barcena [Gabriel García Márquez in his studio], ca. 1965. Gelatin silver print. Gabriel García Márquez Papers, Harry Ransom Center.



EXCERPT FROM

# ASCENT TO GLORY:

## How *One Hundred Years of Solitude* Was Written and Became a Global Classic



BY ÁLVARO SANTANA-ACUÑA

**D**uring the summer of 1965, as an unknown writer was driving from Mexico City to Acapulco for a vacation with his wife and two children, a cow crossed the road in front of his car. He stopped abruptly. Right there on the road, in a stroke of brilliant insight, the writer came up with the first sentence of a novel that would change world literature: “Many years later, as he faced the firing squad, Colonel Aureliano Buendía was to remember that distant afternoon when his father took him to discover ice.”



LEFT: Nobel Prize-winning author, Gabriel García Márquez in 1980 with his wife, Mercedes Barcha, and their sons Rodrigo (right) and Gonzalo. RIGHT: A copy of the first edition of *Cien años de soledad*, published in 1967 in Buenos Aires, Argentina, by Sudamericana Press.

Now there was not a second to lose. The writer turned his car around and rushed back home to Mexico City. He quit the job that supported his family and locked himself up in his studio in order to finish the novel. Debts skyrocketed as months of writing passed. He fell behind on rent payments, lived on the generosity of his friends, sold his car, and pawned his wife's jewelry and his typewriter. Nothing could stop him.

Eighteen months later, he emerged from his studio with a completed manuscript. He went to the post office to mail the manuscript to a possible publisher in Argentina. But the bankrupt writer discovered that he did not have enough money to send the whole manuscript. He divided the manuscript into two halves and mailed just one half.

Back home, he looked at the pages still in his hands and discovered that he made a big mistake. He had just mailed the second half of the manuscript, not the first as he had intended. What a terrible way to present the novel that had taken him so much effort to write! Luckily, the pages that he sent astonished the publisher, who knew that the novel would be a great success and hurried to offer the writer a publishing contract. The writer was Gabriel García Márquez and the novel was *One Hundred Years of Solitude* (*Cien años de Soledad*).

This story about how this Colombian author conceived *One Hundred Years of Solitude* is in reality a fascinating myth, now passed on from generation to generation. Parts of this myth are true and other parts of it are not. What is remarkable about these myths is how they often find in the pages of famous books

and in the minds of people the most fertile soil to take root and grow. One such myth refers to the artist who, after a stroke of inspiration had to struggle financially in order to create a work of art. But the myth of the creative genius cornered by economic hardship is more than a familiar story. It is a social pattern that magnifies artists and their work. And as myths of this kind grow over time, they obscure important details about how a work of art was really conceived and thereby make it more challenging to explain how it turned into a classic.

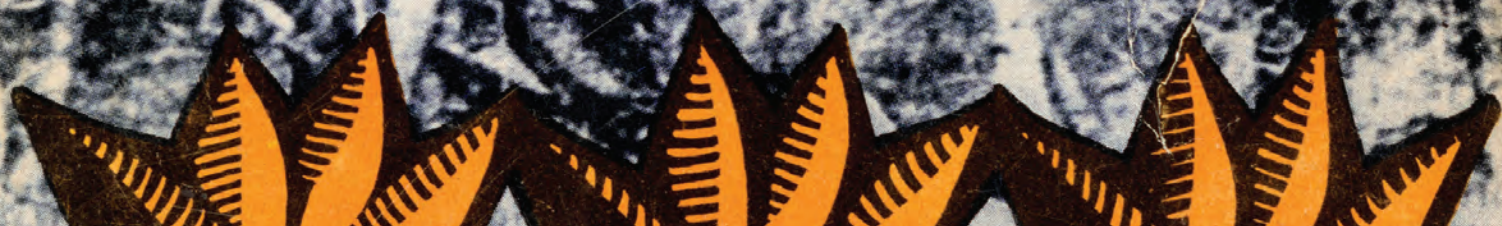
To understand how a work of art becomes a classic, one has to explain how it was conceived in the first place, something that happens during what I call the stage of imagination. It refers to the aesthetic ideas, creative techniques, intellectual principles, professional values, and social expectations that enable an artist to imagine a work of art at a given moment. In this stage, artists encounter the first social barriers that they have to overcome, often with the help of collaborators, in order to make the work of art. They need to have a place to work, time to think and to develop their ideas, and certainly they are better off if they have peers and mentors to talk to about their ideas. These are some of the barriers that exist before the ones that artists face during the production and circulation of a work of art. In the case of a literary work, these barriers include finding a publisher, negotiating a favorable publishing contract, dealing with reviews and reviewers, and so on. But instead of talking about those mundane matters, artists themselves often create myths about themselves, and García Márquez was no exception.



Editorial  
Sudamericana

Gabriel  
García Márquez

# Cien años de soledad







Gabriel García Márquez received the Nobel Prize from the King of Sweden at the award ceremony on December 10, 1982. He was the first Colombian to ever win a Nobel Prize.

As *One Hundred Years of Solitude* became a success, he started to disseminate myths about this novel and about himself. One of these myths concerns the novel's opening sentence.

Over the years, García Márquez offered several versions of how he wrote it. He said he had written nothing in five years when suddenly he experienced the marvelous epiphany on the road to Acapulco. It's a wonderful story, but the evidence suggests otherwise. When García Márquez sat down to write *One Hundred Years of Solitude* in fall 1965, his emotional state was identical to his feelings while he was writing his first book *Leaf Storm*. He described himself this way then: "I see him perfectly: he is a thirty-eight year old man who believes that he will not write anything else in his life, that this is his last chance, and who tries to put everything - everything he remembers and everything he has learned from all the authors he has read." García Márquez was, indeed, doubtful about committing to writing *One Hundred Years of Solitude*. His doubts had grown into a dreadful writer's block. Critic Emir Rodríguez Monegal saw it first-hand: "When I met Gabo in Mexico in 1964, I saw a man who lived in hell for not being able to write the great novel that he has thought out and written mentally even in its smallest details." A few months later, writer José Donoso ran into the same anxious man at a professional conference. García Márquez's correspondence with fellow writer and friend Plinio Apuleyo Mendoza is also explicit about his angst for not being able to succeed as a novelist. And as Mexican literary critic Emmanuel Carballo put it, "He was not famous. All he

had been able to achieve was a reputation among intelligent people of Mexico, Latin America, and Spain." Carballo was the person to whom an unhappy García Márquez confessed in a 1963 interview that he will never be able to write his novel. After repeated setbacks, he turned his back on literature and believed his future was in scriptwriting. "Cinema is much more noble and reproductive than literature," he explained to a friend in 1965. "Imagine that I am now receiving ten thousand pesos for reviewing a script. And to think that I have wasted so much time of my life writing short stories and reportage. Besides, everything in literature seems to be already written. Literature is great to enjoy as a reader... not as a writer."

But five triggering events during the summer and fall of 1965 brought García Márquez back to the writing of *One Hundred Years of Solitude*. First, in July, the critic Luis Harss interviewed him for a book of conversations with ten major Latin American writers. Second, in July, García Márquez signed a comprehensive contract with literary agent Carmen Balcells, who, aware of the international boom in Latin American literature, had travelled across the Americas to recruit as many clients as possible for her agency. Third, at the end of August, García Márquez attended a momentous talk by his mentor Carlos Fuentes on how to become a bestselling, cosmopolitan writer. Fourth, between August and October, international media outlets such as *Life en Español*, *The Times Literary Supplement*, and *Papel Literario* published articles on new and old Latin American writers, including García Márquez. And fifth, for the first time in

## AS A RESULT, GARCÍA MÁRQUEZ KNEW THAT NOW WAS THE IDEAL MOMENT TO WORK ON THE NOVEL HE HAD IN MIND FOR MORE THAN A DECADE.

his life he signed contracts with major international commercial presses to publish all his previous and future work in Spanish and English, including his novel *One Hundred Years of Solitude*.

As a result, García Márquez knew that now was the ideal moment to work on the novel he had in mind for more than



a decade. He knew that he could easily present it to several publishers as a New Latin American Novel—then a much sought-after product in the international literary market.

When he began to write, he did have difficulty with the first sentence. And, far from having the whole novel revealed to him in that epiphany, he was unsure of how to write the rest of the novel. But García Márquez and his friends spread different versions of his epiphany on the road. Germán Vargas, his friend from Barranquilla, did so in his review of the novel as did critics and scholars in the following years. Some of them even invented new details about the epiphany. Thus, the story of how he wrote the novel has become a myth that different cultural brokers continue to use and reinvent.

Here is one recent example. On August 30, 2018—at the beginning of the school year in most countries—TED Conferences LLC released in a cartoon format one of its talks titled “Why Should You Read *One Hundred Years of Solitude*?” Widely circulated on several Internet sites, the talk attracted over a quarter of a million views the first twenty-four hours on Facebook alone. The images and narrative of the video (available in twenty-one languages) reproduce the myth about García Márquez’s epiphany on the road to Acapulco.

García Márquez also invented multiple (and contradictory) versions about how he wrote the rest of the novel. In an oft-cited interview with Mexican writer Elena Poniatowska, he stated that “I never read anyone anything [from *One Hundred Years of Solitude*] because I do not read what I am working on to others.” This goes well with the myth of the man that was in solitary confinement for months in his studio. The reality is that *One Hundred Years of Solitude* was the product of networked creativity. He shared the manuscript in person and by mail with friends, peers, and critics on three continents. And their feedback shaped the writer’s imagination as he was writing.

There are also different myths about the publication of the manuscript. The myth is that he could afford to send only half to the publisher. However, the story of the divided manuscript did not appear until four years after the publication of the novel and after García Márquez had already given dozens of interviews. And he started to say he had sent the second half of the novel by mistake only in 1976, almost a decade after its publication.

As in the cases above, scholars, critics, journalists, and common readers have reproduced and added new and mythical details to this story. For example, in 2016, more than one million readers of the five international editions of *Vanity Fair* magazine could read in the article “The Secret History of *One Hundred Years of Solitude*” about García Márquez’s not one but multiple visits to the pawn shop. And as new people learn about this and other myths, some of them feel compelled to repeat these myths or invent new ones, making the novel more meaningful, more classic among old and new generations of readers.

*Álvaro Santana-Acuña is assistant professor of sociology at Whitman College and author of the book, Ascent to Glory: How One Hundred Years of Solitude Was Written and Became a Global Classic, published by Columbia University Press.*

## THE EXHIBITION



See more from the exhibition online at [ransom.center/globalgabo](http://ransom.center/globalgabo).

**LITERARY ICON GABRIEL GARCÍA MÁRQUEZ** wrote one of the most famous novels of the last century, and visitors can discover his life and legacy as a global literary luminary in this first major exhibition of materials from the Nobel Prize-winner’s personal archive at the Harry Ransom Center.

The bilingual exhibition, *Gabriel García Márquez: The Making of a Global Writer*, examines how the Colombian author became an international success soon after the publication of his 1967 novel, *One Hundred Years of Solitude*—originally published in Spanish as *Cien años de soledad*. Now translated into more than 45 languages, the book has worldwide sales approaching 50 million copies. For this title and his other works, he was awarded the Nobel Prize in Literature in 1982.

Throughout his life, García Márquez’s family, friends and politics played a pivotal role in shaping his writing. The exhibition highlights the author’s transformation into a literary legend and features manuscripts, photographs, videos and correspondence demonstrating the impact of his personal life on his most important works.

Visitors can learn personal details about his friendship with former Cuban leader Fidel Castro, former US President Bill Clinton, and other political leaders. A glimpse into the author’s creative process through multiple versions of his novels brings visitors behind the scenes and beyond the finished novel. Documents and photographs never shown publicly before are on view.

After his death in 2014, García Márquez’s legacy and works continue to inspire new generations of artists and readers.







EXCERPT FROM

# ***THE SCANDAL OF THE CENTURY AND OTHER WRITINGS: GABRIEL GARCÍA MÁRQUEZ***

▼  
**EDITED BY CRISTÓBAL PERA**

THE WORLD RECOGNIZES GABRIEL GARCÍA MÁRQUEZ as an extraordinary novelist, Nobel Prize winner, and friend and confidant of renowned world leaders. But, in addition to all of that, Gabo was a journalist. Journalism was, in a sense, his first true love, and, like all first loves, it was the longest lasting. This new anthology focuses on the unique journalistic legacy of García Márquez via a selection of more than fifty articles published between 1950 and 1984.



ABOVE: Gabriel García Márquez and his close friend, Plinio Apuleyo Mendoza. The two writers were in Europe at the same time during the early 1960s. OPPOSITE: Ernest Hemingway, one of Gabo's literary influences, featured on the cover of *LIFE en español* in 1953 to highlight a Spanish-language serial publication of *The Old Man and the Sea*.

Although some of his first fictional stories were written before he worked as a reporter, it was journalism that allowed young [Gabriel] García Márquez to leave his law studies and start writing for *El Universal* in Cartagena and *El Heraldo* in Barranquilla. He later traveled to Europe as a correspondent for *El Espectador* of Bogotá. Upon his return, and thanks to his friend and fellow journalist Plinio Apuleyo Mendoza, he continued to write in Venezuela for the magazines *Élite* and *Momento*, until moving to New York City in 1961 as a correspondent for the Cuban news agency Prensa Latine.

Later that year he settled in Mexico City with his wife, Mercedes Barcha, and his son Rodrigo, where he published *No One Writes to the Colonel*, began working in screenwriting, and later devoted all of his time to writing *One Hundred Years of Solitude*. Although his work as a writer would occupy most of his time, he always returned to his passion for journalism. During his lifetime he founded six publications, including *Alternativa* and *Cambio*: "I do not want to be remembered for *One Hundred Years of Solitude*, nor for the Nobel Prize, but for the newspapers," he said.

**I DO NOT  
WANT TO BE  
REMEMBERED  
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HUNDRED YEARS  
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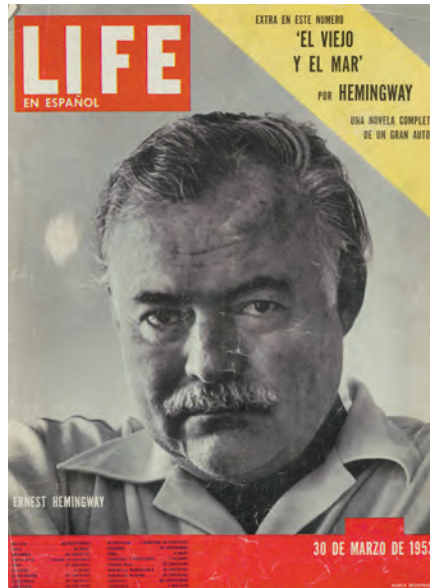
# MY PERSONAL HEMINGWAY

BY GABRIEL GARCÍA MÁRQUEZ

Originally published in *El País* on July 29, 1981; reprinted in *The Scandal of the Century and Other Writings*, Cristóbal Pera, ed., (New York: Alfred Knopf, 2019).

I RECOGNIZED HIM ALL OF A SUDDEN, walking with his wife, Mary Welsh, along Boulevard Saint-Michel, in Paris, one day in the rainy spring of 1957. He was walking on the opposite sidewalk in the direction of the Jardin du Luxembourg, and he was wearing some very well worn jeans, a checked shirt, and a baseball cap. The only thing that didn't seem like his were the tiny, metal-rimmed, round glasses, which gave him a premature grandfatherly look. He had turned fifty-nine, and he was enormous and too visible, but he didn't give the impression of brute strength he no doubt would have liked because his hips were a bit narrow and his legs didn't have much flesh on the bones. He looked so lively among the secondhand bookstalls and the youthful torrent from the Sorbonne that it was impossible to imagine he would be dead in barely four years.

For a fraction of a second—as has always happened to me—I found myself divided between my two rival trades. I didn't know whether to interview him for the press or just cross the avenue to express my unconditional admiration. For both intentions, however, there was a similar large disadvantage: back then I spoke the same rudimentary English I've always spoken, and I wasn't very sure of his *torero's* Spanish. So I did neither of the two things that might have ruined the moment, but cupped my hands to my mouth, like Tarzan in the jungle, and shouted from one sidewalk to the other, "Maeeestro!" Ernest Hemingway realized there could be no other maestro among the crowd of students, and turned with his hand raised, and shouted back to me in a slightly



childish voice, "Adiósóóó, amigo." It was the only time I ever saw him.

I was then a twenty-eight-year-old journalist, with one novel published and a literary prize back in Colombia, but I was stranded and aimless in Paris. My two greatest masters were the two North American novelists who seemed to have the least in common. I had read everything they had published so far, but not as complementary readings, but the exact opposite: as two different and almost mutually exclusive ways of conceiving of literature. One of them was William Faulkner, whom I never saw with my own eyes and whom I could only imagine as the farmer on rolled-up sleeves scratching his arm beside two little white dogs, in the famous portrait Henri Cartier-Bresson took of him. The other was that ephemeral man who just said *adiós* to me from the other side of the street, and had left me with the impression that something had happened in my life, and it had happened forever.

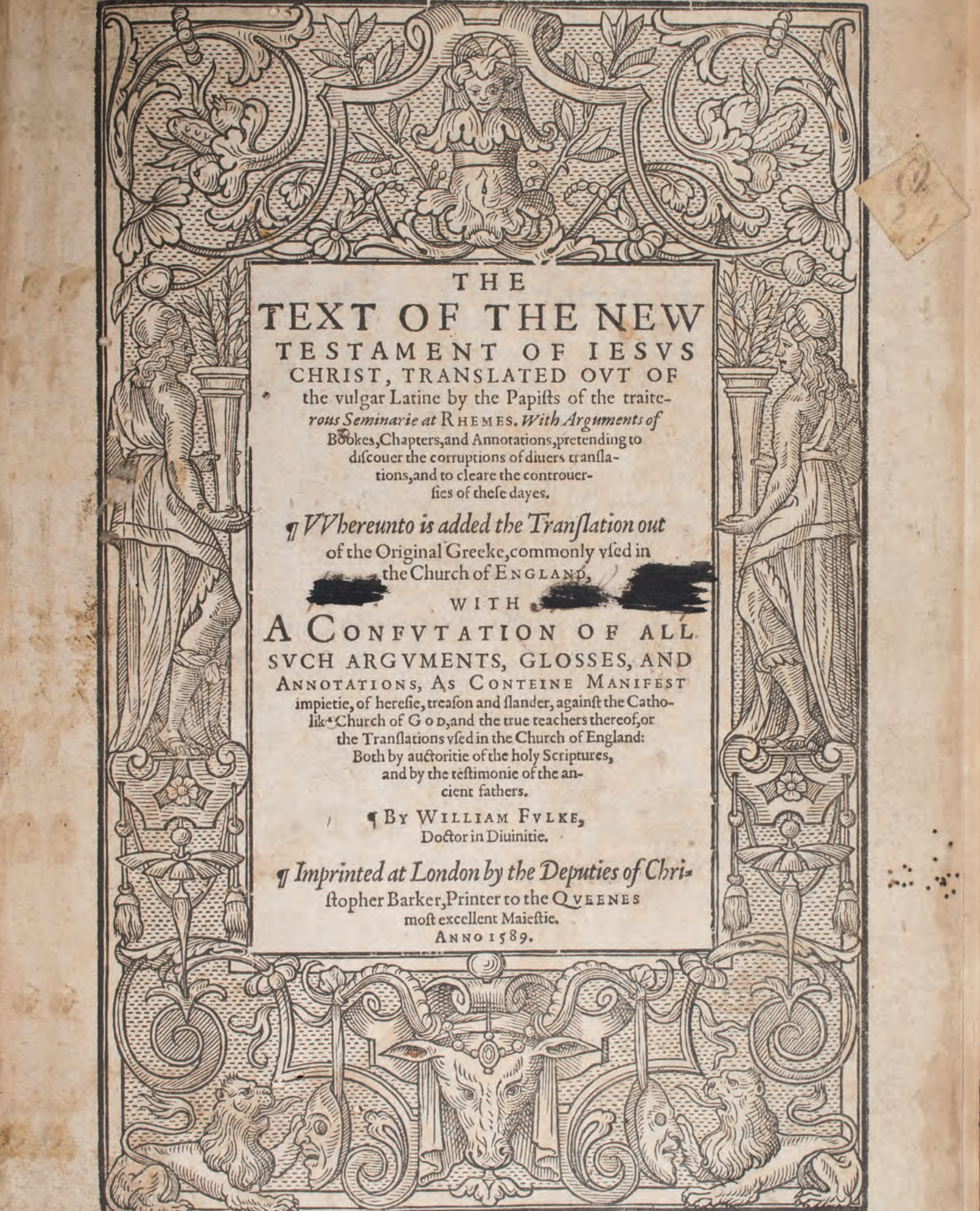
I don't know who said that novelists read other novels only to see how they're

written. I believe it's true. We aren't content with the secrets exposed on the front of the page, but have to turn it over, to decipher the stitching. In some impossible-to-explain way we take the book apart into its essential pieces and put it back together again once we know the mysteries of its personal clockwork. That temptation is disheartening in Faulkner's books, because he didn't seem to have an organic system of writing, but wandered

I DIDN'T KNOW WHETHER TO INTERVIEW HIM FOR THE PRESS OR JUST CROSS THE AVENUE TO EXPRESS MY UNCONDITIONAL ADMIRATION.

blindly through his biblical universe like a herd of goats loose in a glassworks. When you manage to dismantle one of his pages, you get the impression that there are extra springs and bolts and that it'll be impossible to put it back again into its original state. Hemingway, on the other hand, with less inspiration, with less passion, and less madness, but with a lucid rigor, left his bolts visible on the outside, like in railway cars. Maybe that's why Faulkner is a writer who has a lot to do with my soul, but Hemingway is the one who's had the most to do with my trade. **R**





THE  
TEXT OF THE NEW  
TESTAMENT OF IESVS

CHRIST, TRANSLATED OUT OF  
the vulgar Latine by the Papiſts of the traite-  
*rous Seminarie at RHEMES. With Arguments of*  
Bookes, Chapters, and Annotations, pretending to  
diſcouer the corruptions of diuers transla-  
tions, and to cleare the controuer-  
ſies of theſe dayes.

¶ *Whereunto is added the Tranſlation out*  
of the Original Greeke, commonly uſed in  
the Church of ENGLAND.

WITH  
A CONFUTATION OF ALL  
SVCH ARGVMENTS, GLOSSES, AND  
ANNOTATIONS, AS CONTEINE MANIFEST  
impietic, of hereſie, treaſon and ſlander, againſt the Catho-  
lik Church of GOD, and the true teachers thereof, or  
the Tranſlations uſed in the Church of England:  
Both by auctoritie of the holy Scriptures,  
and by the teſtimonie of the an-  
cient fathers.

¶ BY WILLIAM FVLKE,  
Doctour in Diuinitie.

¶ *Imprinted at London by the Deputies of Chri-*  
ſtopher Barker, Printer to the QUEENES  
moſt excellent Maieſtie.  
ANNO 1589.



# CONFLICT IN THE MARGINS:

## THE CONTROVERSY OVER THE FIRST CATHOLIC BIBLE IN ENGLISH

▼  
**BY JEREMY SPECLAND**

**T**he Ransom Center is home to a collection of over 4,000 items related to a persecuted religious minority: the “recusants,” English Catholics who refused to participate in the Church of England, as mandated by English law from the sixteenth to the nineteenth century. Among the many stories these items tell is that of the first Catholic translation of the bible into English. Protestant translations had been in print for over 50 years by 1582, when a group of English Catholics living in exile in France brought out the Rheims New Testament, a translation overtly Catholic in nature and complete with printed notes aimed at refuting Protestant doctrine. These exiles then covertly shipped their work northward to England, where all Catholic books were banned, hoping it would support and spread their beleaguered faith. Though the Rheims New Testament did not reconvert England to Catholicism, it did leave an indelible mark on English bible translation, even influencing the famous King James Version of 1611.



were such as thou doest most falsly accuse them, what hath the chaire of the C  
 fate, and at this day sitteth Anastasius: or the chaire of the Church of Ierusa  
 sitteth, to whom we in the Catholike vnitie are knit, and from whom with we  
 callest thou the Apostolike chaire, the chaire of pestilence? &c. In y<sup>e</sup> secon  
 faith, that our Sauour Christ, by the chaire of Moses, figured his ow  
 he meaneth not the place where he sate when he taught, but the do  
 dignitie of the See of Rome, but the dignitie of the doctrine of Christ  
 nuance, consent, and vnitie in the same, is commended by S. August  
 of Rome, any longer, then the Bishop of Rome teacheth the doctrine  
 and of Peter. It is not the wicked life of the Pope, onely, nor princi  
 but the doctrine of deuils, which he holdeth, and the exaltation of h  
 all that is worshipped: while he arrogateth more to himselfe, then l  
 doctrine of Pardons, Dispensations, & such like. For vnder his Bull he p  
 did not make satisfaction (as you hold) and dispenseth against the l  
 communion vnder one kinde, directly against the commaundemen  
 Rhem. 6. Loue the first places.) He condemneth not due places of Super  
 degrees, but ambitious seeking for the same, and their proud hart and wic  
 therefore might boldly reprehend them.  
 Rhem. 3. 8. One is your master.) In the Catholike Church there is one Ma  
 with whom all Catholike Doctores and teachers are one, because they teach  
 where euery one of them is a diuers master, and teacheth contrary to the oth  
 one of their own Disciples: Arius a Rabbi among the Arians, Luther among  
 Fulke. 3. In the popish Church, the Pope is your master, of whom you learn  
 you did all agree in your heresie, you were neuer the neerer, but the  
 hath bin, and still are, great dissentions among you: as of the auctor  
 cell, questions not yet defined among you. But neither Luther, nor C  
 then the worde and the doctrine of Christ did warrant them: neith

and who is to be  
 iudge?

The man in fury  
 is word of reason  
 and truth.

Rhem.

Rhem. 3.

Fulke. 3.

every man his own  
 Pope.

wicked interpreter  
 of the Gospel. agt  
 all Christians of all  
 ages  
 wicked doctrine

what wretched  
 railing stuff  
 and abominable  
 lies.

It also garnered numerous printed rebuttals by English Protestants. The most extensive was a 1589 dual-columned bible, largely the work of English puritan William Fulke, which reproduced the entirety of the Catholic text alongside the translation from the Bishops' Bible, then the accepted version of the English church. This large folio volume included Fulke's point-by-point refutations of the Catholic notes, the intention being that the reader could compare every aspect of the Rheims text with a Protestant counterpoint and observe the flaws in Catholic scholarship. If the Rheims translation aimed at refuting Protestant versions, Fulke's bible refuted the Rheims translation in turn.

While working on an article entitled "The Elizabethan Catholic Bible and Its Readers," I was fortunate to have access

to the Ransom Center's extensive holdings in these rare bibles. Among these, I discovered a remarkable 1589 Fulke bible featuring marginalia in a seventeenth-century hand. The markings reveal the bible's reader to be not a Protestant committed to debunking Catholic doctrine—Fulke's intended audience—but a Catholic as hostile to Fulke as Fulke is to the Catholic text. Such hostility appears in a series of handwritten ad hominem attacks. "No Fulkes: But the Church," the reader writes in the margins, "is to teach us the true sense of scripture." Fulke's interpretations are "wretched railing stuff and abominable lies," "against all Christians of all ages," "simple malice," and just plain "silly." The reader's sympathies appear in frequent accolades of the Roman church, which "ever was and is and shall be the



of Rome, and other patrons and teachers, was  
e heretikes which taught new doctrine, which neither the Apostles  
before the feuerall arising of those heretikes. But seeing the Pa-  
t in doctrine from the word of God, nor from the most ancient fa-  
that they doe) the Argument of succession vsed by the ancient fa-  
hing in the world against vs. One example shall serue in stead of  
t none of his predecessors did euer vse that prophane name of sin-  
t his successors haue vsurped) therefore haue declared that they  
ories prophetic, and auctours of a newe heresie neuer before re-  
es after Christ. *Gregor. lib. 4. Ep. 32. & 36.*

*pray who does?*

of the spiritual Governours is, to keepe us in vnitie and constancie of the  
the blast or wind of euery heresie. Which is a very proper note of sectes and  
of the Church, by certaine seasons of diuerse ages: as sometime the Arians,  
then the Lutherans, Caluinists, and such like: who at diuers times in diuers

Heretical  
blastes carie a-  
way the incon-  
stant only.

reue vnitie in trueth, but by teaching the word of trueth, which see-  
ary to saluation did teach, they are not to be nombred among he-  
its being placed, will make your note sound and Catholike.

*There never was  
a Heretike yet, but  
this was his plea; nor  
ever can there be one, if it  
be allowed if all is  
Gospel they broach*

### C H A P. V.

ring them against al deceiuers, that no committer of mortal sinne shal be sa-  
the Heathen shal be damned: 8 and that Christians must rather be the light  
and exhorteth husbands and wiues to do their duerie one towards the other,  
eloued spouse the Church.


as most **B**E ye therefore folowers of God, as deare chil-  
dren:

City upon a hill, the visible society of true believers; into which all nations have visibly entered." One revealing marginal note sums up the reader's attitude

**...I WAS FORTUNATE TO HAVE ACCESS TO THE RANSOM CENTER'S EXTENSIVE HOLDINGS OF THESE RARE BIBLES.**

- JEREMY SPECLAND

towards Fulke's refutation: "I suppose we must take his interpretation along with us, or he will not allow us our reading. Tho[ugh] I fancy we may rely on better authority than his or any of his fellow Gospellers for the true sense of the

Scriptures." That is, grappling with Fulke's anti-Catholic polemic is the price of access to a version of the biblical text that maintains the authority of the Catholic Church. At a time in England when punishment for mere possession of Catholic books could include torture and death, Fulke's publication—contrary to his intentions—allowed this reader to peruse the Catholic translation in relative safety, from pages the Protestant majority had printed themselves. The evidence of this rebellious reading now resides safely among the Ransom Center's collection, where it offers a contemporary window into the religious controversies of the past. 

*Jeremy Specland, a Ransom Center fellow in 2019, is a PhD candidate in English literature at Rutgers University.*

*No Calvyn no Jewdy  
no Fulke: But  
the Church is to  
teach by the true sense  
of scripture and  
of the Fathers*

*what simple  
analice?  
to proue nothing*







# Apollinaire COINS a WORD



BY GREGORY CURTIS

**IT'S A SURREAL FACT IN ITSELF THAT THE WORD "SURREAL" IS JUST** over one hundred years old. It was invented in May 1917 by Guillaume Apollinaire who used "sur-réaliste" in the program for *Parade*, a ballet with music by Erik Satie, a scenario by Jean Cocteau, and large, cubist, cardboard costumes by Pablo Picasso. Apollinaire used his invented word again a few weeks later in the prologue to his absurdist play, *Les Mamelles de Tirésias*, and this time the word stuck. The Ransom Center holds the first, private, and very rare edition of that play. The Center's holdings also include Apollinaire's holograph manuscript of the prologue and a letter from Sylvia Beach of the famous bookstore Shakespeare and Company asking for tickets.

Although he died at only thirty-eight in the Spanish flu epidemic of 1918, Guillaume Apollinaire strongly influenced all the arts in turn-of-the-century Paris. He was passionate about the new—new writers, new painters, new theater, new ideas, and new styles. He was friends with all the painters, writers, art dealers, critics, publishers, and poseurs who mattered. Picasso was among his closest friends and often drew caricatures of him as an imposing but genial giant with a face shaped like a pear. (One of these drawings is also in the Ransom Center collection.) Apollinaire was a friend and an early champion of the cubist painters, including Picasso, Georges Braque, and Juan Gris. The poet Max Jacob and the surrealist André Breton were among the writers in his circle. (A portion of both Jacob's and

Breton's archives are also in the Ransom Center.) Apollinaire was a prolific writer, producing reviews, art criticism, stories, essays, voluminous letters, novels, pornography, and poetry. In 1913 he compiled his most important poems in a collection he called *Alcools*, which established his poetic genius.

He seems to have known very early that he had the ability to be a poet, and even before he was out of his teens, he set about to become one. Although his family had no money, his transformation into a poet was perhaps made somewhat easier since he had lived on the edge of society all his life. He was born in 1880 to a vaguely aristocratic Polish woman who called herself Angelica de Kostrowitzky. She registered her son under the name Guglielmo Alberto Wladimiro Alessandro Apollinaire de Kostrowitzky, but she never revealed the identity of his father. It's possible she wasn't sure herself. (It saddens me to have to report that there is no evidence for the rumor that he was the great-grandson of Napoleon.) Angelica and her son and his younger brother, whose paternity was also unknown, lived for

These thefts had occurred in 1907 and 1911 and were committed by an old friend that Apollinaire had put up for a while. The statues had been in Apollinaire's apartment until the thief sold them to Picasso. It turned out that the friend had stolen a third statue as well. The police questioned Apollinaire, who said he knew nothing of any of these thefts, but he was locked into prison anyway. Apollinaire spent about a week in jail before he could establish that he was innocent of ordering the theft of the statues and of stealing the painting. (The mystery wasn't solved until two years later, when the painting was found in a hotel room in Florence. The real thief turned out to be an Italian handy man and house painter.)

When World War I broke out, Apollinaire would not have been called into the military because of his age and because he was not a French citizen, but he enlisted anyway. To the surprise of all who knew him, he loved life in the military and in the trenches. He wrote long letters from the front. When read together they make a fine war memoir. But he was wounded

*When man wanted to imitate walking,*  
**HE INVENTED THE WHEEL**  
*which does not resemble a leg.*  
**HE HAD THUS CREATED SOME SURREALISM**  
*without knowing it.*

several years in Monte Carlo. She was a very grand woman who dressed in expensive furs and fine silk stockings and made her living among the gamblers in Monte Carlo and elsewhere in the ways you might expect. Young Wilhelm, as his family called him, lived mostly among books and even his earliest surviving poems are often marked by a remarkable erudition.

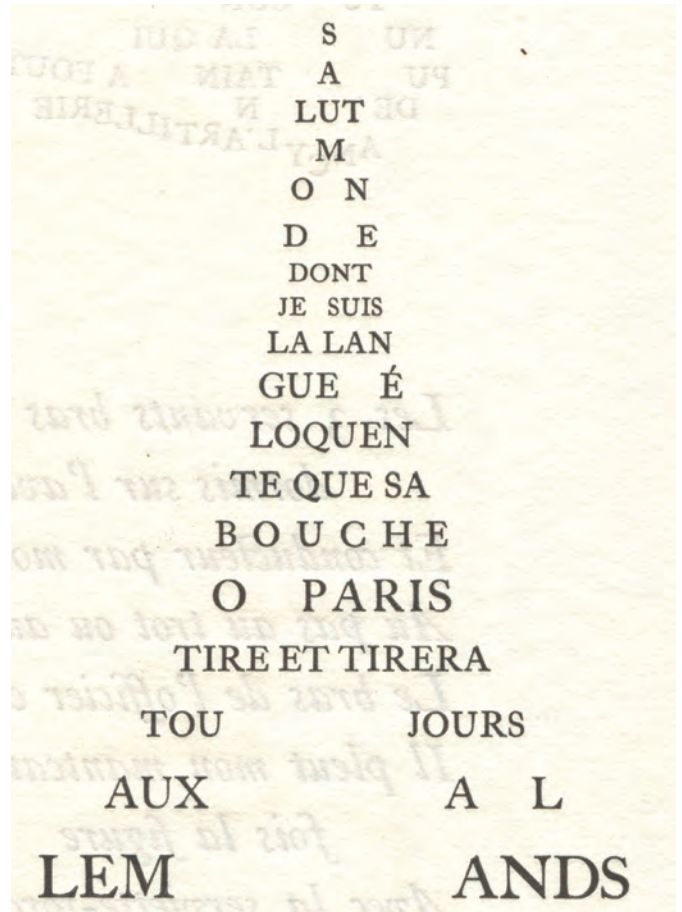
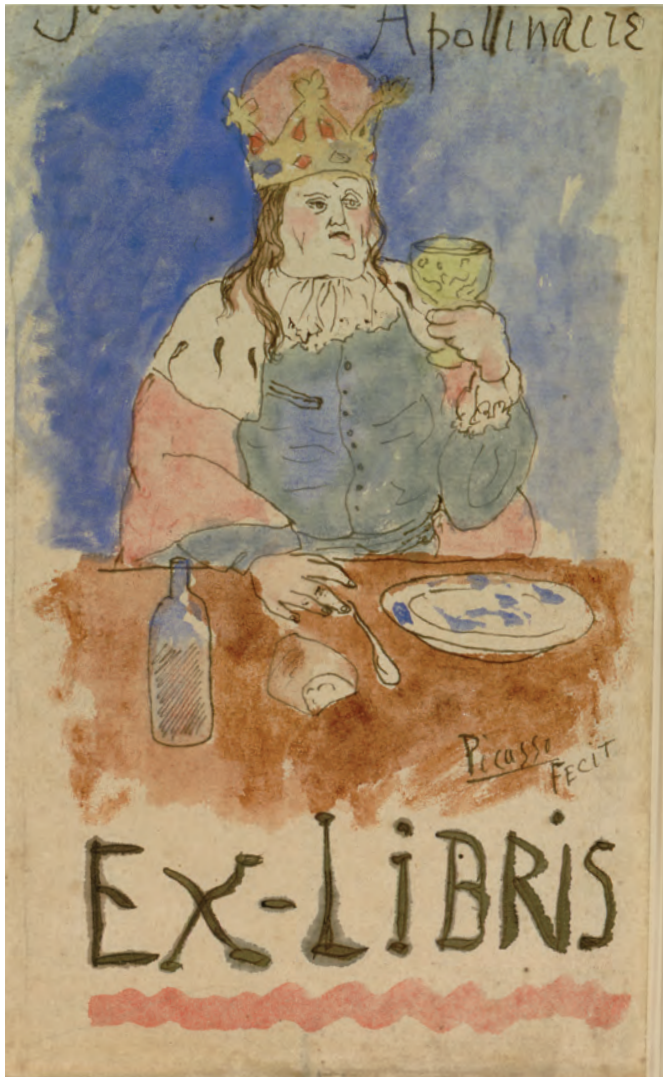
In April 1903 the young man of twenty-three, who had begun calling himself Guillaume Apollinaire, made his first appearance at the regular Saturday evening poetry readings in the cellar of the Café du Départ in Paris. He was witty, cheerful, and surprisingly nimble despite his size, and everyone adored him. According to Ruth Brandon in her book *Surreal Lives*, a close friend and well-known writer at the time named André Billy said, "Whenever I saw him I wanted to rush up to him and laugh. Life was suddenly wonderful."

In 1911 a singular and disturbing episode occurred when police arrived at Apollinaire's door to arrest him for stealing the *Mona Lisa*. The painting really had been stolen. The police had no clues until they discovered two small statues in the possession of Picasso that had been stolen from the Louvre.

by shrapnel in the temple in 1916 and in the hospital doctors performed a trepanation. Portraits from this period show him wearing a leather harness across the top of his skull.

It was during his recovery that Apollinaire wrote *Les Mamelles de Tirésias*, making extensive revisions to a comic play that he had begun in 1903 or 1904. As the first act begins, a young and pretty woman named Thérèse appears on the stage carrying a broom. She declares that she is a feminist who will no longer bow to the authority of men. She begins to perform the manual-of-arms using her broom as a gun. Her husband calls to her from time to time from off stage, but she doesn't answer. Instead she pulls her breasts out of her blouse—these are *Les Mamelles* of the title. They turn out to be one red and one blue balloon filled with gas and floating on strings. She bursts them with a lighter and then puts on a false beard and changes her name to the masculine form Tirésias. Then the husband comes on stage carrying flowers for his wife, but in her new form she terrifies him and he throws the flowers into the audience. Later the husband appears on stage dressed as a woman. He has just given birth to 49,051 children in a single day, although





LEFT: Pablo Picasso's satirical bookplate drawn for the poet Guillaume Apollinaire. ABOVE: One of Apollinaire's calligrammes, which are poems that can be arranged into drawings appropriate to the poem. Although more eloquent in French, this one literally reads, "Hello, world of which I am the eloquent tongue whose mouth—O Paris—sticks and will always stick out at the Germans."

exactly how this has happened isn't clear. Did I forget to say that this is all taking place in a market in Zanzibar? And that police appear riding papier mache horses? There's much more until, at the end, Thérèse reclaims her womanhood and reunites with her husband. The play concludes with the whole company entreating the French to have more children to repopulate the country after the war.

*Les Mamelles de Tirésias* premiered the afternoon of June 24, 1917 before a crowd of 500 packed into a small theater in Montmartre. One press report described the audience as "futurists, cubists, orphists, fauvists, and dentists." There was a Japanese painter wearing embroidered silk escorting a Parisian art student with golden hair and green circles around her eyes. A huge redheaded woman was smoking a cigar. The crowd was unruly to begin with and became more so since the curtain rose two hours late. Shouts and catcalls erupted throughout the performance. Apollinaire found the whole event much to his liking although the reviews the following day were mostly negative. Among many artists in attendance was the composer Francis Poulenc, then just eighteen years old, who would later set the

play to music. This opera bouffe is still performed. Several productions are easily found on YouTube. André Breton was also in the audience. He later came to be considered the founder of surrealism after he published his *Surrealist Manifesto* in 1924. But the name of the movement came from Apollinaire.

The Ransom Center copy of the first edition of the play is inscribed by Apollinaire to Pierre Albert-Birot, who produced the play and published the script. It is in Apollinaire's preface to this edition that he employs his word *surréaliste* to describe his play. He says that to reinvent theater it is necessary to return to nature itself, but without imitating nature as photographs do. To clarify his meaning, he adds, "When man wanted to imitate walking, he invented the wheel which does not resemble a leg. He had thus created some surrealism without knowing it." **R**

*Gregory Curtis is the editor of Ransom Center Magazine.*



# THE QUEEN

BY STEVE WILSON

Lewis Allen was a respected theater and film producer. His biggest hits on stage were *Annie* (1983), *I'm Not Rappaport* (1985), *A Few Good Men* (1989), and *Master Class* (1995). His films include *The Connection* (1961), *The Lord of the Flies* (1963), and *Fahrenheit 451* (1966). But, when Allen's daughter Brooke donated her

father's archive to the Ransom Center in 2006, she told me that of all her father's films, the one which he was most proud of was a 1968 documentary called *The Queen*. I took that to heart. For more than a decade, preserving the film and making it available has been a favorite project of mine.





Jack Doroshow, as Flawless Sabrina, organized the event and served as mistress of ceremonies.

**IN THE YEARS BEFORE THE RIOTS AT THE STONEWALL INN** in New York City that many consider to be a turning point in the struggle for LGBT rights, life for gay Americans was difficult at best. The harassment and persecution of homosexuals went beyond anti-sodomy laws to include anti-gay hiring practices and local ordinances that restricted where and how gay people could gather. Those who differed from heteronormative gender expressions, including effeminate men, masculine women, and people who dressed in drag were especially vulnerable.

Jack Doroshow, whose drag name was Flawless Sabrina, sought to foster community at this time by organizing drag beauty contests and promoting them as charity fundraisers and entertainment for primarily gay audiences. Beginning in New York and eventually moving to other major cities, the

drag pageants grew in popularity and in 1967, Flawless Sabrina organized the “The Miss All-American Camp Beauty Pageant,” which brought winners of the local pageants together to compete for the national crown. New York’s underground art community was closely connected to and supportive of the drag scene so Andy Warhol and Edie Sedgwick were the first to sign on as judges. Another artist, Sven Lukin, and cinematographer Frank Simon, approached entertainment lawyer Si Litvinoff with the idea of filming a documentary of the event. Litvinoff was enthusiastic and called his friend Terry Southern who in turn recruited the artist Larry Rivers and Bernard Giquel from *Paris Match*. Before long artist Jim Dine and writers George Plimpton and Rona Jaffe were involved. Most importantly, Litvinoff enlisted his friend Lewis Allen,

a theater producer who had extensive experience and success with film projects including *The Connection* (1961), *Lord of the Flies* (1963), and *Fahrenheit 451* (1966).

The film they made was titled *The Queen*. Grove Press, long known for publishing controversial material and fighting censorship, had started a film distribution arm and chose *The Queen* as its first title. Lewis Allen, Si Litvinoff, and their partner John Maxtone-Graham, went to work arranging screenings for reviewers and working with Grove to book dates in theaters. Many of the initial reviews were positive. In her review for *New York Magazine*, Judith Crist wrote, "...what might have been a grind-house or underground movie emerges as an impressive and perceptive human document and a finely made film as well." Renata Adler wrote in *The New York Times*, "...these gentlemen in bras, diaphanous gowns, lipstick, hairfalls and huffs – discussing their husbands in the military in Japan, or describing their own problems with the draft – one grows fond of all of them." Other reviews were negative, even brutal, in their dismissal of the contestants and the film. One uncredited review called *The Queen* a "beauty contest for the sick." Another called it "pathetic and boring."

As Grove and the film's producers struggled to book the film in major cities in the United States and abroad, they ran into unexpected obstacles. *The Los Angeles Times*, for example,

...WHAT MIGHT HAVE BEEN A GRIND-HOUSE OR UNDERGROUND MOVIE EMERGES AS AN IMPRESSIVE AND PERCEPTIVE HUMAN DOCUMENT AND A FINELY MADE FILM AS WELL.

JUDITH CRIST QUOTED IN NEW YORK MAGAZINE

censored ads for *The Queen*, excluding images and editing text from the ads to eliminate any mention of the film's subject matter.

Every success, it seemed, was followed by another disappointment. *The Queen* was accepted into the 1968 Cannes Film Festival's International Critics' Week and was enthusiastically

## Coach and the \$20,000 Bet

Coach and all others, all of whom had taken part of the bet on the bet on the coach having lost on the bet on the coach's last bet. The bet on the coach's last bet was \$20,000. The bet on the coach's last bet was \$20,000. The bet on the coach's last bet was \$20,000.

SECTION  
**Final Tribune** OPINION OBITUARIES BOOKS CLASSIFIED AUCTIONS TV  
 Sunday, February 14, 1967



## Charity Disowns 'Beauty' Contest

By OWEN FITZGERALD  
 World Journal Tribune Staff

The Muscular Dystrophy Arms of America today disowned all connections with a beauty contest for female paraplegians and which has been called the "Beauty Contest for the Sick" by some critics.

The Miss All-American Camp Beauty Pageant, as well as a similar program called "Miss Show U. S. A." at Town Hall were disowned by the organization.

A spokesman for the organization said that the organization had no knowledge of the contest and that it was not a part of the organization's activities.

## Hands of Voters

Mr. Johnson's name appears on the endorsement list where she is listed as honorary chairman of the Muscular Dystrophy Arms of America, Inc.

The key point is that the endorsement list is not a list of voters, but a list of people who are interested in the organization.

## Moerderl Orders New Inspections Of 927 Schools

By ALEX RENSON  
 World Journal Tribune Staff

City Building Commissioner Charles G. Moerderl has ordered the Bureau of Inspection to make a second round of inspections of the city's 927 public school buildings in north of Manhattan.

The inspections are being ordered because of a report that some schools were in poor condition and that some schools were in need of major repairs.



## Wagner to Host Art Exhibition

Robert F. Wagner will host an exhibition of the work of the artist Robert Rauschenberg at the Metropolitan Museum of Art.

## GOOD SKATES ... Keri Kazan and Betty Bonard make it look easy as part of the skating demonstration of the "Ice Show Cavalcade" in the sixth-floor auditorium of Gimbel's department store. This example of "America Happening" will be presented every day at 1:30 p.m. this week.

received. Truman Capote, one of the judges for the festival that year, told Litvinoff that the jury intended to give *The Queen* an award. But that was the year that the de Gaulle administration attempted to fire Henri Langlois, the founder and head of the Cinémathèque Française, the French film archive, which caused an uproar and united much of the French film industry in protest. Demonstrations against the government's treatment of Langlois and the Cinémathèque developed into protests and confrontations between young people, mostly students, and

Clipping of Owen Fitzgerald's article "Beauty Contest," from the *World Journal Tribune*, February 14, 1967. Lewis M. Allen Papers, 38.1.





ABOVE: Mistress of Ceremonies Flawless Sabrina on stage with contestants competing for the crown in “The Miss All-American Camp Beauty Pageant.” LEFT: Two pageant contestants, Crystal and Nicole, backstage during the event that was documented in a film entitled, *The Queen*. Now considered an important historical document, the film has been restored using archival materials from the Ransom Center. FACING PAGE: A 1967 clipping from the *World Journal Tribune* featuring an article about the contest by Owen Fitzgerald.

the government and quickly expanded into nationwide strikes, occupations, and shutdowns. At the Cannes Film Festival, a group of filmmakers led by Jean-Luc Goddard and François Truffaut sought to shut down the festival in solidarity with the nationwide strike. They succeeded and *The Queen*, which had caused a sensation at its screening before the festival’s closing, went home without an award.

The film played in a few cities in the US and in Great Britain, France, and Denmark where the producers had succeeded in negotiating a distribution agreement. But box office receipts were disappointing and *The Queen* drifted into obscurity until 1990 when *Paris Is Burning*, Jennie Livingston’s documentary was released. *Paris Is Burning* examined 1980s Harlem drag ball culture which had evolved from drag beauty pageants such as those depicted in *The Queen*. Furthermore, *Paris Is Burning* featured Pepper LaBeija, head of the “House of LaBeija,” which was founded by Crystal LaBeija, whose angry outburst over losing the competition is the climax of *The Queen*.

Allen and Litvinoff hoped to capitalize on the popularity of *Paris Is Burning* by re-releasing *The Queen* in theaters and on the relatively new format of VHS “home video.” They arranged a screening at New York’s Film Forum to reintroduce the film to the public. Promoted as a benefit for the AIDS Initiative of The Actors Fund of America, the screening was a huge success. But the filmmakers’ plans were again thwarted. Exhibitors

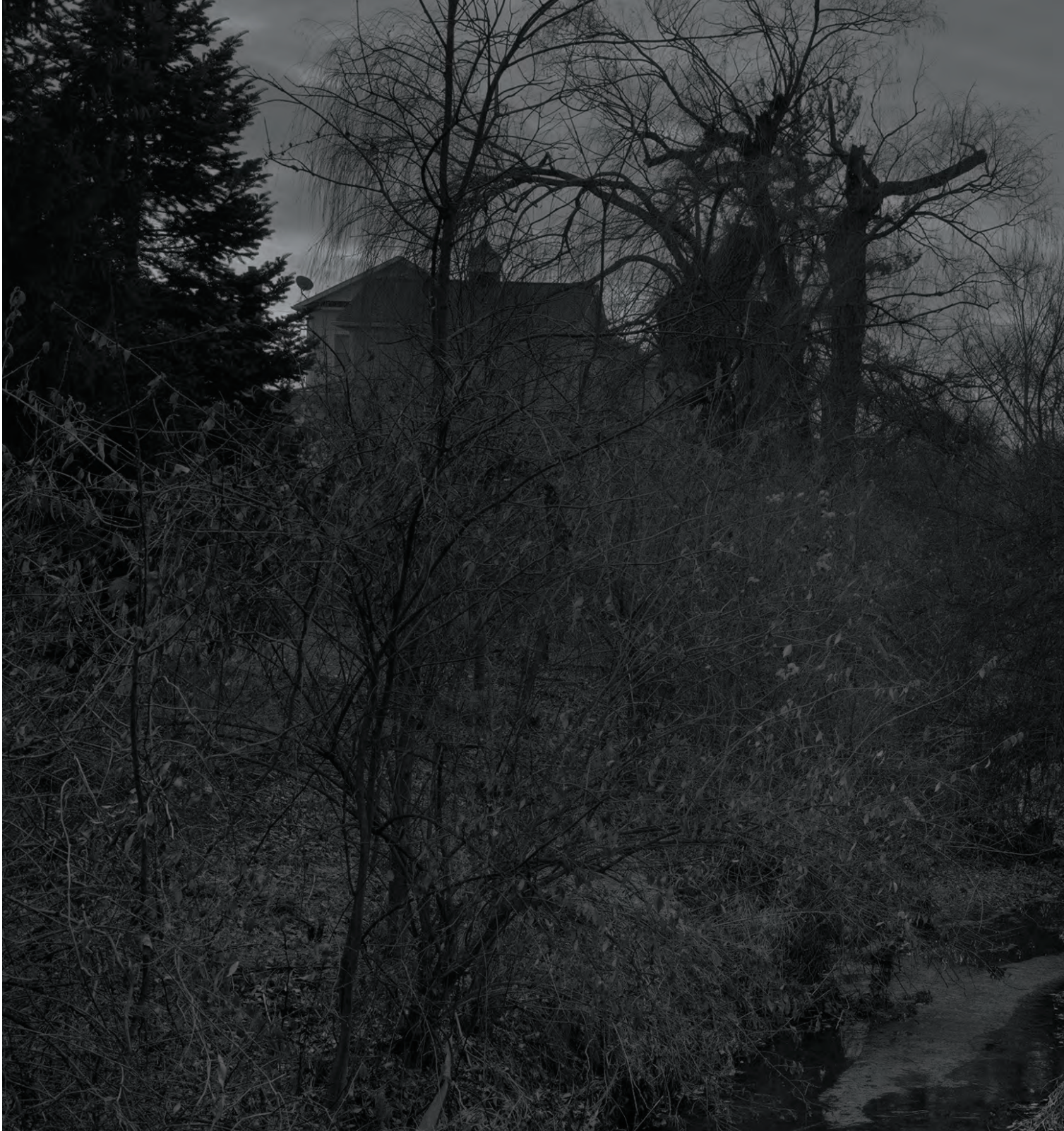
complained the film was too short to justify the ticket prices and the VHS release was buried in an avalanche of home video releases. *The Queen* again drifted into obscurity, and until now, was available only on the few copies of the VHS release still in circulation, black market DVDs, or on the single battered 35mm print owned by Litvinoff.

Since the Lewis Allen archive arrived at the Ransom Center in 2006, dozens of graduate students have rewound and rehoused the hundreds of unlabeled, under-labeled, and mis-labeled “finger rolls” of film—from camera original footage to rough cuts and audio tracks—that made up the bulk of footage from *The Queen*. We created an inventory of these film rolls and combed through the archive to research the history of the production. This work in turn enabled our friends at UCLA’s Film and Television Archive to identify the specific rolls that would be needed for a restoration. Soon, Kino Lorber stepped up to finance and complete the restoration.

*The Queen* is now widely regarded as an important historical document, and I’m happy that the Ransom Center has had a hand in preserving it and making it available to the public. It is now available on Netflix and a BluRay release is planned. **R**

*Steve Wilson is the Curator of Film at the Ransom Center.*









Dawoud Bey (American, b. 1953), *Untitled #18 (Creek and House)*, from the portfolio *Night Coming Tenderly, Black*, 2018. Gelatin silver print, 20 x 24 in. Photography Collection, purchase, 2019.0014.0005 © Dawoud Bey

# Dawoud Bey's *Night Coming Tenderly, Black*

▼  
BY JESSICA S. MCDONALD

IN 2017, RENOWNED PORTRAITIST DAWOUD BEY (AMERICAN, B. 1953) reflected on his four-decade career by stating simply, “my work has largely been based on representation of the human subject.” He explained that he has used photography to depict “subjects such as the black subject, or young people, who are not always—within the larger social conversation—thought of as having a rich interior life.” In addition to these poetic portraits of ordinary people, Bey has recently begun confronting central events in African American history, asking, “what kind of work can one make about something that happened decades ago?”

This question is vital to Bey’s newest project, *Night Coming Tenderly, Black*, completed in 2017. Bey has written, “*Night Coming Tenderly, Black* is a visual reimagining of the movement of fugitive slaves through the Cleveland and Hudson, Ohio landscapes as they approached Lake Erie and the final passage to freedom in Canada. Using both real and imagined sites, these landscape photographs seek to recreate the spatial and sensory experiences of those moving furtively through the darkness.”

Bey’s masterful printing methods work to convey the sensory experience he seeks to recreate. Initially photographing these landscapes by day, Bey printed them in the deep blacks and rich grays of night. The results allow the delicate tonal gradations and fine details to slowly emerge. Bey has described the darkness in these prints as “a metaphor for an enveloping physical darkness, a passage to liberation that was a protective cover for the escaping African American slaves.”

A portfolio of ten photographs from *Night Coming Tenderly, Black*, published in 2018, has been acquired by the Harry Ransom Center in partnership with Black Studies at The University of Texas at Austin. This acquisition supports Black Studies’ goal of increasing the University’s collection of primary documents relating to cultures of the African Diaspora, and the Ransom Center’s aims of enriching its photography holdings by acquiring works by historically underrepresented artists.

*Dr. Jessica S. McDonald is the Nancy Inman and Marlene Nathan Meyerson Curator of Photography at the Ransom Center.*





# Lenora Carrington's *Tuesday*

▼  
**BY TRACY BONFITTO**

**THE RANSOM CENTER RECENTLY RECEIVED AN EXCITING GIFT:** a color lithograph by artist, writer, and activist Leonora Carrington (1917-2011). Entitled *Tuesday*, the print is a striking window into Carrington's Surrealist work.

Carrington was born in Lancashire, England and studied art in London before moving to France in 1937 to live and work with Max Ernst. When the atrocities of war separated them, Carrington eventually emigrated to New York in 1942, and settled in Mexico City the following year. Here Carrington's artistic practice flourished. Carrington created *Tuesday* in 1987, during a period in which she lived in New York City and Chicago, before returning to Mexico City in 1992. In 2005 she was awarded the prestigious *Premio Nacional de Ciencias y Artes* (National Prize of Sciences and Arts) by the Government of Mexico.

The print was generously donated by friend of the Ransom Center Ellen Peckham, whose own work is also represented in the collection.

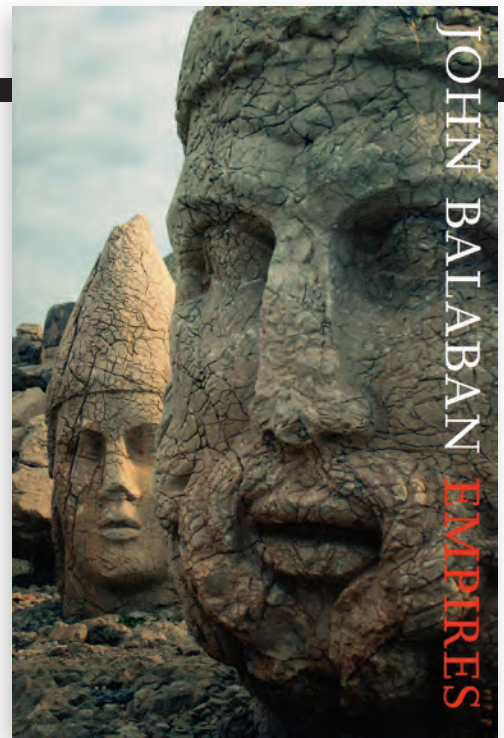
*Dr. Tracy Bonfitto is the Curator of Art at the Ransom Center.*



# CHRISTMAS EVE AT WASHINGTON'S CROSSING

*Omnia reliquit servare rempublicam*  
—Society of the Cincinnati

**BY JOHN BALABAN**



Out on the freezing Delaware, ice sheets bob the surface, breaking  
against granite pilings of the colonial river inn swept by winter storm.

Gusts of snow blow off a sandbar and sink to plunging currents  
where a line of ducks paddle hard against the blizzard

as cornfields on the Jersey banks are whisked into bits  
of stalks and broken sheaves spinning in the squalls.

This is where, one such Christmas night, the tall courtly general with bad teeth  
risked his neck and his rebels to cross the storming river and rout the Hessians.

What made them think they could succeed? ... farmers mostly,  
leaving homesteads to load cannon into Durham boats

to row into the snowstorm, then march all night to Trenton,  
saving the Republic for Valley Forge and victory at Yorktown.

Before crossing, legend says, they assembled in the snow to hear  
Paine's new essay about summer soldiers and sunshine patriots.

What words could call us together now? On what river bank?  
For what common good would we abandon all?

—Poem excerpted from *Empires* (Port Townsend: Copper Canyon Press, 2019) by John Balaban.

The Ransom Center recently acquired John Balaban's papers, which include manuscripts of his poetry, fiction, translations, and literary nonfiction; correspondence with fellow writers; rare recordings of Vietnamese folk poetry; and other materials relating to Balaban's career. Balaban visited the Center in March to read from his latest poetry collection, *Empires*.





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