

# The D.H. Lawrence Society of North America Newsletter

VOLUME 32, WINTER/SPRING 2003

## Collector's Corner

St. Andrews Books in Camden, SC, has a large group of books from Bob Forster's impressive collection. This second part of the collection (Sale List 980) covers a wide range of books, mostly published after Lawrence's death, and a few manuscripts. The bookseller is also planning to update and reissue the listing of Part A of this collection. Information about each of these parts of the collection is available upon request from [standrew@infoave.net](mailto:standrew@infoave.net).



## Lawrence on British Television

A four-hour film version of *Sons and Lovers* aired on ITV1 London and ITV1 Border (Scottish) in two parts this January, each part about two hours long.

## President's Report

By Jack Stewart

Over the past four years, Virginia Hyde and Tina Ferris (who initiated the process) have been working on our nomination of the Lawrence Ranch near Taos to the National Register of Historic Places (NRHP). In November 2001, they completed a document containing historic background;

*The 9<sup>th</sup> International D.H. Lawrence Conference, entitled "D. H. Lawrence in Cultures and History," will be held at the Kyoto Garden Palace, Kyoto, Japan, Monday, 30 June to Friday, 4 July 2003.*

site description, dates, maps, and photographs; a statement of significance; a biography of Lawrence in America, outlining the importance of the ranch in his life and writing and his cultural influence; extracts from

poems, essays, and letters; reproductions of paintings; and detailed bibliographical references. This document was registered with the United States Department of the Interior, the National Park Service, the State Historic Preservation Office of New Mexico. (SHPO), and to various committees of the University of New Mexico (current owner of the ranch). Hugh Witemeyer, our man on the faculty, has been an active advocate for the proposal. Although bureaucracy moves slowly, we have high hopes that our representatives' efforts to have the Ranch preserved and maintained for historic and cultural purposes will succeed. For up-to-date information, please see Virginia's report in this issue.

Members are invited to send contributions to the Mark Spilka Lectureship



VIRGINIA HYDE

Fund, c/o Louis K. Greiff, Treasurer, DHLSNA.

Shelly Spilka, who is reviewing Mark's scholarly materials with a view to writing his biography, has agreed to give the inaugural lecture in this series at the next international Lawrence conference to be held in America. Future proposals for the lectureship include inviting a major critic or writer and sponsoring a research project by a graduate student, who would report on his or her work. The DHLSNA recognizes the need to promote Lawrence studies as a subject for research, to involve graduate students in the society by encouraging them to give papers at conferences, and to interest theorists. (Past President Earl Ingersoll's recent book, *DHL, Desire, and Narrative*, is a step in that direction). The first New Scholar Award, for essays or a book on Lawrence by someone who has not previously published on the subject, was presented to Charles M. Burack

## President's Report continued

at the DHLSNA panel at MLA 2001, for his essays

(Continued on page 2)

"The Religious Initiation of the Reader in DHL's *The Rainbow*," *Mosaic* 33:3 (2000), "Revitalizing the Reader: Literary Technique and the Language of Sacred Experiences in DHL's *Lady Chatterley's Lover*," *Style* 31:1 (1998), and "Mortifying the Reader: The Assault on Verbal and Visual Consciousness in DHL's *Lady C's Lover*," *Studies in the Novel* 29:4 (1997).

The 9<sup>th</sup> International D.H. Lawrence Conference, entitled "D. H. Lawrence in Cultures and History," will be held at the Kyoto Garden Palace, Kyoto, Japan, Monday, 30 June to Friday, 4 July 2003. We hope that as many North American scholars as possible will take the opportunity of visiting Japan to exchange views with members of the thriving DHL Society of Japan. For conference information, contact one of the following websites: <http://www2.art.nihon-u.ac.jp/lawrence/> or <http://shake-hip.com/alterantive/l-frames.html>; you may also find information at our DHLSNA website: [www.wsu.edu/~hydev/dhl/dhlsna.htm](http://www.wsu.edu/~hydev/dhl/dhlsna.htm)

The late Saki Karavas, proprietor of La Fonda Hotel, Taos, willed his collection of Lawrence's paintings to a Greek family, who have decided to sell them. An art dealer for the legatees contacted Lou Greiff, seeking advice from DHLSNA about their disposal and/or display. I contacted John Worthen,

Professor of Lawrence Studies at the University of Nottingham, and put him in touch with the dealer, Alan Layton. Dr. Worthen assured me that the paintings, infamously impounded in 1929, could now be re-imported into Britain and that the Lawrence Centre at Nottingham has conditions suitable for their preservation. He warned, however, that an equivalent amount of money might need to be spent on restoration as on purchase and that no university would be able to afford current market prices. While it would be highly appropriate if the paintings were to find a home at the Lawrence Centre, where they would enhance the present collection of DHL materials, this would require generous subsidies. We trust that the outcome of negotiations will keep Lawrence's paintings permanently on display and accessible to scholars from around the world.

Finally, an update on the Executive Committee of DHLSNA. Virginia Hyde, who has done so much to guide the ranch preservation campaign, is our new President (2003-04), and Eleanor Green, who continues to edit the Newsletter, is President-Elect. Rebecca Carpenter, Recording Secretary, and Chuck Burack, Member-at-large, were elected to the executive at the December 2001 meeting. I am privileged to have served as president of DHLSNA for the past two years and want to thank those colleagues who offered me advice and assistance during my term. I also want to wish Virginia Hyde every

### Lawrence Helps Promote Tourism

According to *The Albuquerque Tribune* (June 17), a new 60-second television spot developed by Rick Johnson & Co. Advertising for the New Mexico Department of Tourism uses D. H. Lawrence to woo visitors to the state. The commercial features a local actor portraying Lawrence as he walks through southwestern New Mexico scenery in and around the Gila National Forest. A voice-over features British actor Duncan Wells reading a passage from Lawrence waxing rhapsodic about the countryside. This ad is the latest in a campaign that "seeks to tap into the spiritual cravings of tourists." (Submitted by Hugh Witemeyer).

### More on *A Beautiful Mind*

Keith Cushman believes that Akiva Goldsman, the screenwriter for *A Beautiful Mind*, gave John Nash a suave English friend, Charles Herman, in order to reflect Nash's concern with his own social awkwardness. Making Herman—a projection of Nash's inner life—a Lawrence scholar suggests that issues of sexual identity and sexual repression might have been involved in Nash's mental illness. In real life, Nash had no such friend, real or imaginary. As Keith points out, Nash, like most schizophrenics, heard voices. He didn't have

## Lawrence and Virginia Woolf

In an article for the *Los Angeles Times Book Review* entitled "Beware the Exertions of the Scholar-Squirrel," Vivian Gornick mentions Lawrence. The article concerns a newly published first draft (called *Melymbrosia*) of Virginia Woolf's first novel, *The Voyage Out* and discusses the difference between the two texts, the earlier version apparently being less tame and polite than the first (Gornick disputes this). The paragraph on Lawrence reads as follows:

It was the young D. H. Lawrence, starting out at the very same time,

who was doing what is here claimed for Woolf: boiling over in print from the very start. *Sons and Lovers*, published in 1912, is the work of a pugnacious, working-class writer who, smoldering with thwarted manhood and class misery, emerges with all his literary guns blazing. But the young Virginia Woolf, certainly as ambitious a writer as Lawrence, is, in 1915, a cautious young woman immensely constrained by the class into which she has been born and just beginning to emerge from the

### Book Corner

Gary Adelman's book, *Reclaiming D. H. Lawrence: Contemporary Writers Speak Out* has now been published by Bucknell with a foreword by Sandra Gilbert.

### Lawrence in Film

Roy Spencer reports that a thirty-minute film version of "Odour of Chrysanthemums" was given its first screening at Watner House, London, in September. It is directed by Mike Partridge, an experienced lighting camera man, and shot on location in Buckinghamshire and at Pinewood Studios. Later that month it was shown at the Milan Film Festival. Roy says that the film works extremely well and makes an effective cinematic adaptation of the text.

### Lawrentiana on E-Bay

Tina Ferris reports that in July a Brett painting was up for sale, a picture of a pueblo with a sun halo. It was an 11" x 10" oil on board entitled "Mystic Snow," and showed two Indian riders at lower center approaching the Taos Pueblo, with figures in the middle ground and Taos Mountain rising up behind.

## People in the News

**Earl Ingersoll**, former president of DHLSNA, has been named Distinguished University Professor, the highest faculty rank in the State University of New York system. This award usually goes to faculty at the university centers; this year the other nine recipients are at universities, while Earl is at the SUNY College at Brockport. He also holds the rank of Distinguished Teaching Professor.

**Carl Behm** is now permanent Associate Dean of Liberal Arts at Towson University after having acted in that capacity for the past two years. He still teaches one course per semester, and in the spring that course is always Lawrence or Lawrence in combination with another author.

**Stephen Rowley** joins **Ginette Katz Roy** at the University of Paris X-Nanterre as an assistant professor.

**Virginia Hyde** has a number of recent publications. The fall issue of the *South Carolina Review* has "Lawrence, Yeats, and the 'Rosa Mundi'." Her chapter in Earl Ingersoll and Keith Cushman's book *D. H. Lawrence: New Worlds* is entitled "Mexican Cypress: Myth and Multiculturalism in Lawrence's 'Novel of America'." She also has two pieces, "Toasting and Carolling in *The Rainbow*" and "Picking up 'Life-Threads' in Lawrence's Mexico" in Elizabeth Sargent and Garry Watson's *Approaches to Teaching the Works of D. H. Lawrence*.

**Langdon Elsbree** is expanding his study of the dance in Lawrence's poetry to include a comparison with Hardy's uses of the dance in his poetry. Given the prominence of the dance in both Lawrence's and Hardy's fiction, this would seem a natural development.

**Michael Hollington** reports that Carl Krochel of the University of East Anglia (England) successfully defended his thesis "D. H. Lawrence and Germany" in September with himself and Tim Mashall as examiners.

**Paul Balbert** has published an essay in the fall issue of *Studies in the Novel* entitled "Pan and the Appleyness of Landscape: Dread of the Procreative body in 'The Princess.'"

**L.D. Clark's** newest book, *Lone Journey and Other Questing Stories*, published by Panther Creek Press, is a collection of stories appearing in little magazines over the past twenty years. It is described on the back cover as "a book of journeys along the verge between reality and myth, drawing sustenance and pain from both."



## Lawrence and Virginia Woolf continued

shadows and cotton (Continued on page 3)  
(Continued from page 2)

wool of her own magnificently disturbed spirit. Ultimately, her "complaint" would prove as profound and as psychologically compelling as that of Lawrence, but her sense of it, just now, is oblique, in both the early and the late versions of this first

novel. She has not the chutzpah that Lawrence was born with—or, in the jargon of our day, "the sense of entitlement"—with which to imagine fully what is not yet clearly seen. For that, 10 more years of life and work would be necessary.

Tina Ferris, who located this review, points out that it is rather unfair to compare Lawrence's third novel to Woolf's first. And

## Lawrence in the Media: A Rocking-Horse Named Pharaoh's Heart

By Tina Ferris (Quotations from Sara Pratter in an e-mail to Tina)

*Pharaoh's Heart*, a modern adaptation of Lawrence's "The Rocking-Horse Winner," is now available on videotape for around \$10. The half-hour film short, produced in 1999 after winning the Panavision New Filmmakers' Award for its screenplay, has been making the rounds at film festivals and has garnered a number of other awards including: Best Drama from Savannah Film and Video Festival, Best Short Film—Honorable Mention at Dances with Films Festival, and Best Short Film—Audience Award at Indieflix. It stars Paul Guilfoyle, Arabella Field, Clifford David and Ryan James. Sara Pratter who is director, as well as co-screenwriter and co-producer, explains the focus of this new adaptation:

"The film is about addiction and neglect and was inspired by my father.

It helped me to accept my dad and his foibles, to have a relationship with him instead of empty space. It has been a great healer, the making of *Pharaoh's Heart*."

The film keeps the gist of Lawrence's plot while weaving in modern concerns such as the frustrations of raising children in a single-parent setting and the potential evil of credit cards. Lawrence's vicious cycle of "work-cash-want" is seen as more than a greedy weakness and can be understood as a true compulsive illness (whether it's spending or gambling). Yet the results are the same--misplaced priorities, destructive behaviors, abuse of the boy's clairvoyant gifts, and death.

When asked about the title and the reason Malabar was transformed into the horse named "Pharaoh's Heart," Pratter responded that it showed the "consequences of an unlistening heart" and came from the Bible in Exodus: "and the Pharaoh's heart was hard; he did not listen." As punishment, Pharaoh lost his only son. Another nice cinematic touch was the inclusion of a horse named "Filthy Lucre" circled on a betting form in a close-up shot. Also, the mother's ring (which she wears turned inward and pawns for much less than it's worth) is an apt symbol of her selfish neglect of the family, a reminder of her boy's short life, the broken promise of a mother's care. The closing song, "Blood Sings" by Suzanne Vega (best known for her hit, "Luka," dealing with child abuse), adds a folksy moodiness that lingers after the credits.

*Pharaoh's Heart* builds on both Lawrence's original story and older film versions while adding a fresh new angle. "The Rocking-Horse Winner" is one of Lawrence's most powerful and often anthologized stories, and I believe the Lawrentians will embrace this condensed interpretation despite slight changes (ideal for classroom discussions). For a copy, please contact Sara Pratter at:



### Lawrence in France

Jacqueline Gouirand has translated *The Rainbow* into French, and Autrement de Paris published the translation last May. This translation was particularly difficult and took two years. The publisher is also planning new translations of others of Lawrence's novels. Ginette Katz Roy is at work on *The Plumed Serpent*.

Jacqueline and Ginette co-chaired a Lawrence workshop in Metz in May. This was an important date for Lawrence and Frieda, who had arrived at the Metz railroad station ninety years earlier. Speaking on Lawrence, Frieda, and Metz was made easier for Jacqueline by the research she did for her biography, *Frieda von Richthofen, the Muse of D. H. Lawrence* (1998).

The website of *Etudes lawrenciennes* is: <http://www.u-paris10.fr/etudeslawrenciennes>.

### Lawrence on the Web

Tina Ferris has discovered two websites related to Lawrence. One has an article by Samantha Gillison pointing out similarities in plot between Raymond Carver's "Cathedral" and Lawrence's "The Blind Man." According to the article, Carver wrote Keith Cushman that he had never read "The Blind man" and knew only a few short stories of Lawrence's. Internal evidence and comments by Carver's wife suggest that this is not true. The two stories coincide in structure, plot, and theme to a startling degree. The article is available at [www.salon.com/books/feature/2000/01/18/carver/](http://www.salon.com/books/feature/2000/01/18/carver/).

On an different site, [www.nybooks.com/gallery/gallery-search?q=Lawrence](http://www.nybooks.com/gallery/gallery-search?q=Lawrence), you may enjoy five wonderful David Levine caricatures of Lawrence and one of Frieda. They're well worth a peek!

The website for the Isle of Man, put out a call for baby "extra" wanted for the television adaptation of *Sons and Lovers* which began filming on the island this weekend. The production was urgently looking for babies aged four to seven months. In particular, they needed small babies, or babies who could be described as "scrawny."

## Lawrence on Stage: *The Daughter-in-Law* at the Young Vic

By Hugh Witemeyer

D. H. Lawrence's play, *The Daughter-in-Law* (1913), was staged by the Young Vic Theatre Company in London, September 5-October 16, 2002. Under the direction of David Lan, a strong cast and crew mounted an excellent production.

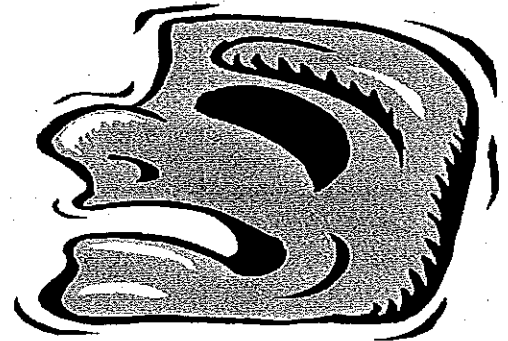
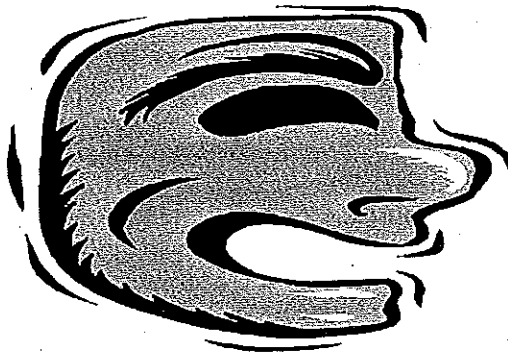
Realism combined with symbolism in Francis O'Connor's memorable set and Matthew Richardson's evocative lighting. The sparsely furnished, whitewashed kitchen of a late-Victorian miner's house appeared to have been cut from the middle of a seam of coal, which framed it on all sides. Outside the house, coal dust blackened the pathway, the water-pump, and the laundry on the line. These dusky surroundings were illuminated by flickering lights from oil lamps, matches, and a fire in the hearth. The visual chiaroscuro suggested both the hard outward conditions of the miner's lives and the glowing inner energies that battle for survival in an unyielding environment.

The conflicts of the play have much in common with those of *Sons and Lovers*. The young miner, Luther Gascoyne, is torn between his devotion to his strong-willed mother and his ambivalent feelings for his new wife, Minnie. Mrs. Gascoyne is played with adamantine solidity of physique and voice by Marjorie Yeats. The younger

generation, by contrast, is still in process of formation. As portrayed by Paul Hilton and Matthew Dunster, Luther and his brother, Joe, are amorphous young men, articulate and confident one moment, sullen and passive-aggressive the next. Minnie, movingly realized by Anne-Marie Duff, begins as a callow social climber but gradually relinquishes her class ambitions and grows into a Lawrentian understanding of the passional basis of marriage. Of all the Gascoynes, the daughter-in-law changes most; by the end of the play, her womanly strength rivals that of Mrs. Gascoyne and promises to confer a belated manhood upon Luther.

With one exception, the Young Vic players did full justice to the vigorous dialect, distinctive rhythms, and crisp wit of Lawrence's dramatic language. Moreover, they successfully negotiated the many awkward changes of emotional tone that signal the characters' growing pains. Only Annette Badland as Mrs. Purdy failed to find a viable vocal and emotional register for her character, and lost many of her lines in inaudible mumbling.

The Young Vic production was given impetus by Richard Eyre's praise of *The Daughter-in-Law* in a recent television series and in a book entitled *Changing Stages*. In this influential survey, Eyre celebrates Lawrence's play as a masterpiece of English dramatic realism. David Lan's outstanding production amply justifies all such superlatives.





## Rita Dove on Lawrence

Earl Ingersoll reports on an interview he had with Rita Dove, in which he asks her about earlier comments she had made about Lawrence. This is the interchange:

**Ingersoll:** One last question. I noticed in one of your interviews you mentioned D. H. Lawrence's phrase "the courage of [our] own tenderness" from *Lady Chatterley's Lover*. That's surprising because so many people consider Lawrence so out of fashion and politically incorrect.

**Dove:** Yes, yes, yes. There were lots of things about Lawrence which were questionable and it even creeps into his work. But it does come out of a certain period of time, and you've got to realize what society was at the time when Lawrence was writing. (I feel this way about Jefferson, too.) You cannot judge someone by our standards today. You take him as an example and then you build from that. You take from the work certain things that continue to be uplifting and illuminating. I think *Lady Chatterley's Lover* is illuminating. It has preconceived notions certainly of what a woman is, but it also has some pretty bold notions of what a woman can be. Which no one else

was doing at that time: a woman who actually takes her life into her own hands. I think that phrase "the courage of our own tenderness" is a very important one, and it takes more courage to be tender, to expose oneself to the possibility of hurt or damage, than it does to gird one's loins and go into battle. It takes more courage to let down your shield than to put it up. And that's something that everyone has got to remember—men and women, feminists and male chauvinists. And what moves us most, I am convinced, is not the shouted slogan but the whisper for help. I mean, we want to have heart-to-heart talks. We may deny them afterwards, but! And I guess I get rather impatient with political correctness of all kinds because it is something which deadens you. It shuts off avenues; it doesn't open them. I understand the need, but it puts blinders on the way you look at the world.

## New from South Africa

Stefania Michelucci and Jim Phelps met last July in South Africa when Stefania visited the University of Zululand, where Jim teaches. The Universities of Zululand and Udine have an established academic link.

Stefania's first public lecture was on "New Conceptions of Space in Modernism." She illustrated her address with images from notable modernist poetry and the visual arts. Her second lecture, "Fragmentation of the Body in Early Twentieth-Century Art and Texts," presented an engaging account of the crisis in representation of the body in modernist visual art and literature. Slides of paintings that illustrated this lecture included a number of unpublished paintings by Lawrence.

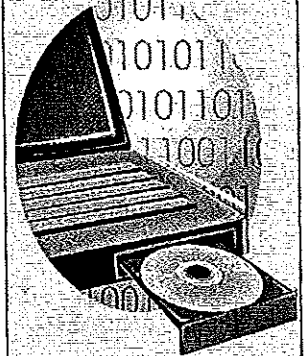
During her stay in South Africa, Stefania

traveled with Jim to Hluhluwe-Umfolozi Game Reserve, where they experienced the "spirit of place" in this famous wild game and wilderness area. They also visited the Greater St. Lucia Wetlands Park Work Heritage Site to see some of the large Nile crocodiles and hippopotamus herds. Then, following a drive into the Drakensberg mountains, they hiked up to caves to examine the San (Bushman) paintings at the Giant's Castle Nature Reserve.

It's fascinating to think what Lawrence would have made of these wonderful places. This we might have known had Lawrence followed up on his idea of traveling to Zululand, which he considered doing in 1919.

### CALL FOR PAPERS!

The topic for papers at the D.H. Lawrence Society--MLA 2003--will be "The Spirit of Place," as decided by those at the Dec. 30th business meeting. For those interested in presenting a 20-minute paper at the session, please submit a proposal of 250 words to me by March 3rd. Send it to the address as listed in the DHL Society: Harriet Cooper, 140 East 81st St., 12F New York, NY 10028.



### Correction

The e-mail addresses for John Pichardie and Philippe Romanski were incorrect in the previous issue. The correct addresses are:  
JeanPaul.Pichardie@wanadoo.fr and  
Philippe.Romanski@univ-rouen.fr

*The Ninth  
International  
D. H. Lawrence  
Conference*

The deadline for submitting proposals to the Kyoto Lawrence conference (June 30-July 4) will already have passed by the time you receive this newsletter. The web site for information about the conference is <http://www2.art.nihon-u.ac.jp/lawrence/>. The conference hotel has a new e-mail address, [kyotogp@k4.dion.ne.jp](mailto:kyotogp@k4.dion.ne.jp). The theme of the conference is "D. H. Lawrence in Cultures and History." It is supported by the D. H. Lawrence Society of Japan, the D. H. Lawrence Society of North America, the D. H. Lawrence Society (of the United Kingdom), and the D. H. Lawrence Research Centre at the University of Nottingham. This promises to be an exciting Lawrence gathering.

**Membership** is US\$10 a year with the option of a ten-year membership for US\$60. Make checks payable to the Society and forward to Louis Greiff, Membership Secretary/Treasurer, Division of English, Alfred University, Alfred, NY 14802. The newsletter appears twice a year. Send information to be included to Eleanor H. Green, editor, College of Mount Saint Vincent, 6301 Riverdale Avenue, Riverdale, NY 10471. Email: [Egreen@mountsaintvincent.edu](mailto:Egreen@mountsaintvincent.edu).

*Bibhu Padhi's Chapbook of Poems:  
Living with Lawrence*

Bibhu Padhi, the poet and Lawrence critic of Orissa, India, is creating a chapbook, *Living with Lawrence*, consisting of sixteen Lawrence-related poems of his own (about 24 pages), which he will make available to DHLSNA members at \$3 each (including postage). This is a non-profit venture that he is undertaking as one who appreciates Lawrence and his legacy. Padhi, who acknowledges Lawrence's inspiration, is the author of five books of poetry. In a review of one of his books in 2001, Rabindra K. Swain stated, "Writing for the last twenty-five years, Padhi has carved a niche for himself in Indian English poetry. He is one of the few Indian poets who lives in India yet publishes heavily in journals abroad."

As a critic, Padhi is the author of a book on Lawrence, *D. H. Lawrence: Modes of Fictional Style* (1989) and had a recent article

in the *D. H. Lawrence Review* (2000) as well as a poem on Lawrence in the *DHLR* (2002). He is now editing a collection of essays about Lawrence's non-fiction by a number of leading Lawrence scholars. In addition, he has published three poetry anthologies as well as the translations and introductions of the poets Sitakanta Mahapatra and Bibek Jena; and he is the author, with Minakshi Rath Padhi, of *Indian Philosophy and Religion: A Reader's Guide* (1990 and 1999). His poetry has appeared in a variety of journals in the United States, England, Wales, Canada, Switzerland, Australia, and New Zealand as well as in India. The chapbook should be available later in the spring (2003), and orders may be placed at the following address (or by e-mail to [bibhupadhi@satyan.net.in](mailto:bibhupadhi@satyan.net.in)): Bibhu Padhi, College Square, Cuttack 753003, Orissa, India.

*Kiowa Ranch News continued*

(Continued from page 8)

cision. As part of the same process, the ranch would be eligible also as a National Landmark property and is considered a good candidate for such a designation. We are hoping to have more good news by the time we meet at the Kyoto Conference.

The nomination was prepared by Tina Ferris and myself--Tina as principal writer and I as writer of documentation and general consultant throughout. David Barnes of WSU took all but a few of the photographs that are required by the nomination. Tina Ferris, working from U.S. Geological Survey maps and consulting with UNM's Earth Data Analysis division, created maps of the district, site features (to scale), and floor plans. Hugh Witemeyer of UNM's English Department headed a group that conferred with UNM development officers and other officials as well as doing fact-finding and some photography for the nomination; he supported the nomination in the UNM committee sessions. (An earlier group of ranch supporters, headed by Annie Shank of the UNM GPSA, resulted in a prospectus written by Victoria Kittredge and presented to the

university's Executive Board over two years ago. The NR nomination and the prospectus were helpful to each other. Both Annie and Victoria are in the English Department.) Other significant support has come from the College of Arts and Sciences, Architecture, and elsewhere.

The National Park Service in Santa Fe is also proposing that the ranch be used for a landscape documentation project of the Historic American Landscape Survey (a survey that would include the NPS and other agencies), identifying significant scenic landmark locations. The ranch also figured in the recent Annual UNM Taos Writers' Conference founded by Sharon Oard Warner, Director of Creative Writing (English), a strong supporter of our efforts. A Taos publication, named the *Horse Fly*, has recently contained informative news stories about the ranch and the nomination, quoting Art Bachrach--owner of MobyDickens Bookshop, instructor of an SMU course about Lawrence in Taos, and a strong ranch supporter--as well as referencing Hugh Witemeyer and others.

*The D.H. Lawrence Society  
of North America Newsletter*

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THE D.H. LAWRENCE SOCIETY OF NORTH AMERICA NEWSLETTER

## *Kiowa Ranch News*

*(Virginia Hyde's illustrated report at the business meeting at MLA, New York, December 2002, made these points among others. She exhibited the National Register nomination, showing and explaining some of the photographs, drawings, and other items from its appendices and also discussing the significance of the ranch in Lawrence studies and in the study of other writers and artists associated with it.)*

You will all be wondering what has become of the nomination to place the Lawrences' Kiowa Ranch on the National Register of Historic Places, and there is cause for optimism even though the process has been a slow one. Most of you know that the D. H. Lawrence Society of North America submitted the full nomination package some time ago (2001), routing nearly 100 pages, appendix items, and archives-ready

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has now passed  
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committees to  
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before the high  
administration*

photographs through the proper jurisdiction (the Historic Preservation Office in Santa Fe). The SHPO then directed the nomination through the committee process at the University of New Mexico for a recommendation since UNM is owner/custodian of the property, and our proposal has now passed several committees to arrive soon before the high administration.

A Ranch Design Studio, headed by Albuquerque architect Lee Gamelsky, A. I. A., and conducted in 2002 through the UNM School of Architecture and Planning, is submitting its report about the ranch to the administration, generally endorsing the NR nomination and suggesting that the protected district might be several acres larger than we have requested. UNM executives, it will make its own de-

*(Continued on page 7)*