

## D. H. LAWRENCE'S FORGOTTEN DREAM: THE SIGNIFICANCE OF "A DREAM OF LIFE" IN HIS LATE WORKS\*

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Late in his life, D. H. Lawrence, often referred to as a utopian, wrote a beautiful tale of utopia. The year was 1927. It being the only purely utopian fiction he wrote, the tale renders with haunting poignancy Lawrence's dream of an ideal world.

This touching story was left unfinished, and untitled. It was first published in 1936, posthumously, in *Phoenix*, with the misleading title "Autobiographical Fragment." It was not until 1972 that Keith Sagar aptly renamed it "A Dream of Life."

The manuscripts, both original and typed, of "A Dream of Life" are now in the Bancroft Library, University of California, Berkeley. The holograph presents an interesting problem: it was written in a notebook, but the portion of manuscript that remains intact is followed by the stubs of seventeen torn-out leaves, five of which contain fragments of text, 130 odd words in all.<sup>1</sup> Perhaps the author himself tore them out, considering them to be unsatisfactory. So far only the intact portion has been published.

With the scene set in Lawrence's hometown, "A Dream of Life"

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<sup>1</sup> E. W. Tedlock wrote, in his *The Frieda Lawrence Collection of D. H. Lawrence Manuscripts: A Descriptive Bibliography* (Albuquerque: Univ. of New Mexico Press, 1948) 64, that thirteen out of the seventeen stubs of torn-out leaves bore traces of text. However, as of May 1989, when I went through the manuscript, only five bore such traces.

(the published portion) consists of two parts. The first part depicts the narrator, a Lawrence-figure arrived back home after a long absence, lamenting the economical and spiritual deterioration of the town. In the subsequent part, he comes across a small cave in an old quarry, a haunt of his childhood. Charmed by its soothing, womb-like nature, the narrator enters and falls asleep in the cave. A millennium passes during his sleep, and he wakes to find the hometown turned into a utopia. The story continues with his exploration of this dream city, ending in a dialogue between the narrator and a man of high rank, presumably the leader of the utopia. As is indicated by the theme of utopia, the setting in the author's hometown, together with the motif of a small, warm, womb-like cave, Lawrence was clearly searching into the depth of his psyche, into the root of his being.

Seen in this light, the genesis of "A Dream of Life" is of great interest. The story was meant to be one in a series of publications planned by a close friend of Lawrence, S. S. Koteliansky. Asked for his advice, Lawrence suggested the idea of a series of writers' intimate confessions, in which each of them "really said all he wanted to say":

Myself, I'll give you [Koteliansky] anything I can give: but what in God's name am I to write *intimately*? If there were some clue—some point upon which we're to be intimate, so that the things hung together a bit; if even only a suggestion from everybody of what they think the most important thing in life—something of that sort. (Lawrence, *Letters* 2: 1009)

Obviously Lawrence intended "A Dream of Life" as the intimate confession of his soul in which he disclosed what he considered to be "the most important thing in life." In the last few months of 1927, when the story was being composed, Lawrence was almost on the brink of death. Having suffered a serious tuberculous haemorrhage a few months earlier, Lawrence's health was in serious decline; this is strongly suggested by the narrator's fatigue in "A Dream of Life." As an impassioned search into the root of his being, as a touching confession of the most important thing in life, and also as his dream-like prayer *de profundis*, "A Dream of Life" is a work not to be ignored in the Lawrence oeuvre.

So far, however, this important work has been largely neglected. Once in a while it is touched upon as a piece of curious vision among Lawrence's late works, but no substantial analysis of the story has ever

been made. What few book-length studies of Lawrence's short stories we have, those by Kingsley Widmer, Jannice Hubbard Harris, and Haruo Tetsumura, fail to discuss it. Even Keith Sagar, the godfather of "A Dream of Life," gives no more than a sketch of its salient features: he briefly mentions that "A Dream of Life" depicts Lawrence's purest version of utopia; that Lawrence felt ambivalent toward his utopia; that the nature of the utopia was influenced by what Lawrence saw in the ancient Etruscan civilization, with which he was enchanted, and in the collier society of his hometown (*Art* 214-5; *Life into Art* 315-6; *Life* 207 and 217; introduction, *Princess*, 11). This paper presents an in-depth analysis of "A Dream of Life" with special reference to its significance in Lawrence's late works. The story's links to some of the major works of his late period, especially to *Lady Chatterley's Lover* and its utopian vision, will be discussed in detail.

"A Dream of Life," which Lawrence most likely started late in October of 1927, was preceded and followed by two major works. One is a novella, *The Escaped Cock*, commonly known as *The Man Who Died*: the first half of it was written in April 1927, and published as a finished piece; after a year, in June 1928, the second half was added. The other work is *Lady Chatterley's Lover*: of its three versions, the second was probably written between December 1926 and February 1927; the third, final version was started around November 1927, and was completed in January 1928.

"A Dream of Life" and *The Escaped Cock* have many elements in common. Given the haunting poignancy they share and the harrowing circumstances in which they were written, either could be described as Lawrence's swan song. Fatigue, loneliness and pessimism—as well as efforts to get over them—pervade these two works. An emphasis on knowledge obtained by the sense of touch is also seen in both stories.

The resemblance between these tales goes even deeper. Of most vital importance is the similarity of plot. In a hole of symbolic significance, the protagonists of both works wake up from a state of pseudo-death, to start a new life, to achieve a resurrection. In "A Dream of Life," the narrator-hero awakens in a cave after a thousand years of sleep; in *The Escaped Cock*, the Jesus-hero wakes up in the cave where he, assumed dead, has been laid. The theme of death and resurrection was of major concern to the tubercular Lawrence of that period, who was living in the shadow of death.

There are further instances which bear witness to the importance of the image of a hole. In the case of "A Dream of Life," the old quarry in which the narrator finds the cave is described as a sunken place—that is, a sort of hole. This quarry alone retains the atmosphere of the "good old times" and thus takes the role of sanctuary in the disintegrating hometown. A quarry as a hole tends to be connected with something extraordinary in the writings of Lawrence and is also closely related to his father, whose memory was most dear to Lawrence in his last years.<sup>1</sup> In *The Escaped Cock*, too, the hole-image is not limited to the above-mentioned cave where Jesus is laid. It is to a small cave, in the second half of the novella, that the hero is led for rest by a young woman serving the goddess Isis. Later, the Jesus-hero achieves resurrection through intercourse with her. In other words, he achieves it by putting himself into a hole known as the vagina.

One of Lawrence's favorite spots in his late years was an umbrella pinewood near his house in the suburbs of Florence. Whenever his condition allowed it, Lawrence went out to write *Lady Chatterley's Lover* under a large umbrella pine on the edge of the wood. Nearby was a small cave; when tired of writing, he would take a rest in the cave, using a large slab of stone for a bed. This cave might be connected with the hole imagery in "A Dream of Life" and *The Escaped Cock*.

However, a more important factor than this in the formation of the hole imagery is Lawrence's trip to the relics of Etruria. Early in April, 1927, he visited the ancient Etruscan tombs and was greatly impressed. Lawrence saw the realization of his dream of utopia in the Etruscan civilization: he imagined that the Etruscan people had transcended death, living at one with the great cosmos. The vision of resurrection

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<sup>1</sup> The accidental death of the gamekeeper in a quarry in *The White Peacock* and the heroine's coming across a camp of gypsies in a disused quarry in "The Virgin and the Gypsy" are examples of this. See D. H. Lawrence, *The White Peacock*, ed. Andrew Robertson (Cambridge: Cambridge Univ. Press, 1983) 152-4; and also D. H. Lawrence, *St Mawr & The Virgin and the Gypsy*, (Harmondsworth: Penguin, 1950) 186-90.

The birthplace of Lawrence's father was, as Lawrence himself writes in a letter, a cottage in a "quarry hole." This cottage in a disused quarry provides a model for the house of the hero in "Daughters of the Vicar," a sort of sanctuary in which the love between the hero and the heroine can bloom. See D. H. Lawrence, *The Collected Letters of D. H. Lawrence*, ed. Harry T. Moore, 2 vols. (London: Heinemann, 1962) 2: 953; and also D. H. Lawrence, *The Prussian Officer and Other Stories*, ed. John Worthen, (Cambridge: Cambridge Univ. Press, 1983) 40-87, 207-246, and 254.

Lawrence envisaged amongst the tombs of Etruria must have played a vital role in the shaping of the vision of resurrection in the hole as rendered in "A Dream of Life" and *The Escaped Cock*. It has been established that *The Escaped Cock* owes much to Lawrence's visit to Etruria both in its genesis and content.

The breadth and depth of the Etruscan influence on "A Dream of Life" is also evident. In a travel book, *Etruscan Places*, Lawrence fondly describes his trip. The relief he feels in the Etruscan tombs reminds one of the relief the narrator of "A Dream of Life" feels in the small hole in the quarry. In *Etruscan Places*, Lawrence creates an imaginary sketch of ancient Etruscan peasants from the peasants he actually met as they were coming home in the evening. Many of the elements in the sketch have been incorporated into "A Dream of Life" with little alteration (Lawrence, *Mornings* 156-7; "A Dream of Life" 171-3).

It is also to be noted that an essay entitled "Making Love to Music" (Lawrence, *Phoenix* 160-6), written just after the trip to Etruria, has a structure very similar to that of "A Dream of Life." In this essay, after arguing that people's dreams are realized after two generations, Lawrence disapprovingly discusses the present situation of the relationship between man and woman, claiming that it is the product of the dream of one's grandmother's generation. Then, near the end of the essay, he goes on to say that, like Lawrence himself, the young women of the present generation must be dreaming the dream of Etruria, thus hinting at his hope that the Etruscan dream might come true. Surprisingly, the basic structure of "Making Love to Music" is identical to that of "A Dream of Life": in both, Lawrence first presents his theory about the relationship between dream and reality in terms of generations, then builds upon it to criticize the present situation; in both, this is followed by the reference to his utopian dream. "Making Love to Music" could be considered as a prototype of "A Dream of Life."

The other common influence on both works is V. V. Rozanov, a Russian mystic of the early twentieth century, one of whose books exercised a great influence on Lawrence in 1927. In April of that year, on returning home from the Etruscan trip, Lawrence found a book, which had arrived during his absence. The book, translated and sent to him by S. S. Koteliansky, was V. V. Rozanov's *Solitaria*. Lawrence read it and was greatly impressed. To be more exact, though Lawrence

did not like the main body of the book, he was very much moved by its appendix, which was an excerpt from another book by Rozaov, *The Apocalypse of Our Times*.

The content of this excerpt is twofold: Rozanov's criticism of Christian civilization, and his vision of death and resurrection. Rozanov employs two metaphors for the vision. One is the metaphor of a chrysalis and a butterfly: the transformation of a caterpillar into a butterfly through the pseudo-death of a chrysalis is compared to death and resurrection. The other metaphor is sexual intercourse: the perpetuation of a species, and the overcoming of individual deaths, through sexual intercourse and its resultant reproduction are used as a metaphor for death and resurrection (Rozanov 145-166).

Rozanov's vision of death and resurrection had a great influence on Lawrence, who was then preoccupied with the same problem. The influence of Rozanov's metaphor of sexual intercourse on *The Escaped Cock* has already been discussed by George J. Zytaruk (144-168). The other metaphor, that of a chrysalis and a butterfly, closely relates to the motif of resurrection in the cave as seen in *The Escaped Cock* and "A Dream of Life": the connection between the image of a chrysalis and that of a cave is obvious, in that a cocoon, in which a chrysalis is lodged, is a sort of hole, or cave. In "A Dream of Life," there is even a direct reference to the metaphor. Near the end of the published portion, the leader of the utopian society encourages the narrator with the idea of resurrection, comparing him to a chrysalis turned into a butterfly:

You [the narrator] went to sleep, like a chrysalis: in one of the earth's little chrysalis wombs: . . . and you woke up like a butterfly. But why not? Why are you afraid to be a butterfly that wakes up out of the dark for a little while, beautiful? Be beautiful, then, like a white butterfly. (Lawrence, "A Dream of Life" 180)

The metaphor's importance is verified by its recurrence in the unpublished fragmentary portion. On pp. 42-44, the first three pages of the fragmentary part of Lawrence's manuscript notebook for "A Dream of Life," words related to the metaphor recur several times.<sup>1</sup>

<sup>1</sup> D. H. Lawrence, "A Dream of Life" ["Autobiographical Fragment"], holograph manuscript, Univ. of California, Berkeley: in pp. 42-44, the word "butterfly" recurs four times; "procreates" appears once; so does "nectar," which is also related to the metaphor.

As has been demonstrated, the parallelism between *The Escaped Cock* and "A Dream of Life" is at once fundamental and manifold. Both were written under the influence of the author's visit to the Etruscan relics and his reading of Rozanov; their plots are of the same structure. "A Dream of Life" and *The Escaped Cock* are two flowers emerging from the same soil. Given the centrality of the resurrection theme in Lawrence's late works, "A Dream of Life" certainly deserves the kind of close scrutiny that *The Escaped Cock* has received so far.

In September 1926, Lawrence returned to Eastwood, his hometown, for the last time. There, Lawrence witnessed a colliers' strike and was shocked by the degeneration of the town caused by it. The violent eruption of class conflict he witnessed then is thought to have motivated Lawrence to write *Lady Chatterley's Lover*, whose first version he started the following month, October 1926.

It is to be noted that, during his stay in Eastwood, or immediately afterwards, Lawrence wrote an essay about this homecoming, which was posthumously entitled "Return to Bestwood" (*Phoenix II* 257-266). This essay and "A Dream of Life" are, to a surprising degree, similar. The opening sentence of "A Dream of Life"—"Nothing depresses me more than to come home to the place where I was born"—is clearly a repetition of a sentence in the opening section of "Return to Bestwood"—"It always depresses me to come to my native district" (Lawrence, "A Dream of Life" 155; *Phoenix II* 257). In both works, Lawrence's hometown is given the name of a nearby place, Newthorpe and Bestwood, respectively.

In "Return to Bestwood," Lawrence deplors the ruin of his hometown; denounces modern, strong women; and expresses his impatience with the effeminacy of modern men. He then criticizes modern mothers on the basis of his own theory of generations. All these elements are also seen in the first half of "A Dream of Life." In "Return to Bestwood," Lawrence goes on to maintain the need to overcome class conflict and create a society based on a new vision of life. It is this kind of society which is represented as a utopia in "A Dream of Life."

Furthermore, in "Return to Bestwood," Lawrence, while denouncing modern women, surprises the reader with a declaration of love, "an acute nostalgia," for the colliers of his hometown: "It is they [the colliers] who are, in some peculiar way, 'home' to me" (Law-

rence, *Phoenix II* 264). This impassioned remark even suggests latent homosexuality. In "A Dream of Life," too, where his hometown, a mining town, is transformed into a utopia, men are preferred to women: while modern women are criticized, men in the utopia, supposedly the descendants of the colliers, are described with sympathy. It is true that the story contains a scene in which men and women, in separate groups, engage in a beautiful ritual dance. But, undeniably, the controlling world of the story is the world of men. This is testified to, for example, by the sympathetic description of men in the utopia; the Lawrence-narrator's comforting contact with them; and the concluding dialogue between the narrator and the leader of the utopia. The relationship between the narrator and the men who help him out of the cave also suggests homosexuality:

I turned forlorn to the men who were with me. The blue-eyed one came and took my arm, and laid it across his shoulder, laying his left hand round my waist, on my hip.

And almost immediately the soft, warm rhythm of his life pervaded me again. (Lawrence, "A Dream of Life" 172)

The class conflict Lawrence witnessed during his final homecoming brought into being two utopian visions. One is a vision inseparable from the central theme of *Lady Chatterley's Lover*. In this vision, class conflict and the overcoming of it are represented by the relationship between a man and a woman. Hence, the utopia of this vision is, paradoxically, more personal than social—something to be realized between a man and a woman. The other vision is the one in which the utopia is based on the relationship between men. Compared with the former vision, this is more socially oriented and thus is more concerned with the realization of a new, better community. One might call it the social vision as opposed to the personal vision. The social vision originates in "Return to Bestwood" and is crystallized into fiction as "A Dream of Life."<sup>1</sup>

However, even *Lady Chatterley's Lover* contains in it fragments of the vision of the utopia based on the solidarity of men. The gamekeeper

<sup>1</sup> Lawrence's quest for male comradeship and a society based on it is observed earlier in his life. However, what I term the social vision here is different in the sense that it was inspired by the strike Lawrence witnessed in 1926 and thus has a closer connection with the colliers of his hometown.



of the novel feels comradeship for his fellow workers and upon it builds his dream for the reformation of existing society. This belongs to the social vision of utopia discussed above. Sympathetic attitudes toward colliers are also seen in the world of *Chatterley*. There is reference to the warmth and manliness of the colliers in the first version of *Chatterley*. In the second version, the world of colliers is described as alive, womanless, and manly in spite of its ugliness; and Lady Chatterley dreams of a utopia brought forth by them (Lawrence, *First Lady Chatterley* 60 and 165; *John Thomas* 156 and 162-4). This utopian dream, basically identical to that of "A Dream of Life," also appears with slight modifications in the first and third versions of *Chatterley*.

To sum up, *Lady Chatterley's Lover* contains two opposing utopian visions. One is the vision of a personal utopia, which is closely related to the heterosexual love of Lady Chatterley and the gamekeeper; the other is the vision of a social utopia, the utopia founded on male comradeship. While the personal vision represents the central theme of the novel, the social vision mostly lies in the background. "A Dream of Life" thus stands in sharp contrast to the novel: it is the vision of a social utopia which supports the central theme of "A Dream of Life," and the heterosexual relationship plays only a secondary role. The basic structure of *Lady Chatterley's Lover* is, in this sense, exactly the reverse of that of "A Dream of Life."

However, on the evidence of the manuscripts of *Chatterley*—which I have examined at the University of Texas, Austin, with the help of Michael Squires' excellent study—among Lawrence's most substantial revisions in the writing of the second and the third versions of *Chatterley* are those concerning the social vision of utopia and the gamekeeper's relationship to other men. These revisions are as follows: the addition and revisions in the third version of the gamekeeper's speech about his dream of utopia; the addition in the third version of the rapport between him and his superior in the war; the extensive revisions in the gamekeeper's appraisal of his own personality, where his unstable sense of isolation from other men suggests his longing for the male relationship. Of these, the first two examples will be discussed later.<sup>1</sup>

<sup>1</sup> Though taking a different viewpoint from mine, the last example is analyzed in detail in Michael Squires, *The Creation of Lady Chatterley's Lover* (Baltimore: Johns Hopkins Univ. Press, 1983) 77-84.

These revisions suggest that, though mostly in the background in the world of *Chatterley*, the vision of the social, male utopia is, consciously or unconsciously, of great significance to Lawrence himself.

The writing of "A Dream of Life" was almost immediately followed by that of the third version of *Lady Chatterley's Lover*. Probably, Lawrence started writing "A Dream of Life" at the end of October, 1927. He intended to finish it by Christmas, but it was left unfinished (Lawrence, *Letters* 2: 1015; Sagar, *D. H. Lawrence: A Calendar* 166). And the writing of the third version of *Chatterley* was begun at the end of November or—at the latest—early in December. There is also a possibility that the holograph manuscript of "A Dream of Life" and the first 110 pages of that of the third version of *Chatterley* were written in the same notebook (Tedlock, 64–5). More importantly, a careful comparison of the text of "A Dream of Life" with the manuscripts and the published text of the third version of *Chatterley* reveals the most significant aspect of the relationship between the two works: "A Dream of Life," especially its central vision of the social utopia, must have exerted a considerable influence on the writing of the third version of *Chatterley*.

In the third version of *Chatterley*, Mellors, the gamekeeper, tells Constance Chatterley about his dream of a utopian society. This scene, which comes just before the famous passage in which they make love in the rain, is an important addition; it first appeared in the third version. As has been indicated before, even the first and the second versions contain fragments of the vision of a utopian society. Compared to the third version, however, the quest for a better society as seen in the first two versions is more realistic—that is, less utopian. In the third version, the dream of a utopian society is given a much more detailed and impassioned treatment by Mellors, who is more of a spokesman for Lawrence than is the gamekeeper of the first two versions. Mellors makes a passionate speech about his dream, saying that he wishes to wipe out the existing industrial society, tear down the present ugly mining town, and, in its place, build up a beautiful utopian society. Needless to say, this dream of Mellors is identical to the one fully realized in "A Dream of Life."

Furthermore, as is explained by Michael Squires (44–5, 69, and 212–6), in both the holograph manuscript and the typescript, the gamekeeper's utopian vision plays a still more important role than in the

published text. At the stage of proofreading, which began a few months after the holograph manuscript was finished, Lawrence revised to a considerable extent the text of the gamekeeper's utopian speech. The gamekeeper of the manuscripts speaks about his vision more passionately, more earnestly, and in more detail. Moreover, in the manuscripts, he treats his utopian dream as realizable, which makes a sharp contrast with the published text. The following quotations epitomize these differences; the first is taken from the portion removed during proofing; the second, from the portion newly added to the proofs:

- (1) "Yes!" she [Constance] said. "It [the creation of a utopian society] has always been my secret dream. But I felt it could never happen any more, never."  
 "Ay, it could though!" he said. "Come the right moment an' the right few folks. I could start it again—even in Tevershall colliers—come the right moment." (Quoted from Squires, appendix C 215)<sup>1</sup>
- (2) "I'd wipe the machines off the face of the earth again, and end the industrial epoch absolutely, like a black mistake. But since I can't, an' nobody can, I'd better hold my peace." (Lawrence, *Lady Chatterley* 230)

The extent to which the vision of utopian society is emphasized in the manuscripts indicates the third version's close connection with "A Dream of Life."

It is also to be noted that, in his speech about the utopian dream, the gamekeeper of the manuscripts refers to the men with trimmed beards and the song and dance which all appear in "A Dream of Life." The dream of building a "great common kitchen for those that wanted" mentioned in the manuscripts was also struck from the proofs; this dream reminds one of the great dining room and kitchen depicted in "A Dream of Life" (Squires, Appendix C 213-4; Lawrence, "A Dream of Life" 169, 172, 175-6, and 177-8).

The gamekeeper's letter to Lady Chatterley which concludes the novel is another addition to the third version. The letter repeats his utopian vision and includes a reference to the group dance and song, similar to that in the excised portion and in "A Dream of Life," thus

<sup>1</sup> Appendix C in Squires contains comparative transcriptions of the manuscripts and the published text of the gamekeeper's speech on his utopian dream.

suggesting the importance of the vision in the third version. Michael Squires concludes that Lawrence first prepared a draft, then used it to compose the final form of the letter in his manuscript book (Squires 55 and 217–20). Some interesting differences are to be found between the draft and the manuscript book. The gamekeeper in the draft confides thus to Lady Chatterley: “For me, there’s only you and me in the world. But I wish there were more. I wish I had friends too” (Quoted from Squires, appendix D 219).<sup>1</sup> Clearly, the longing for comradeship in the passage bears not a little relation to the dream of a utopian society and also hints at the gamekeeper’s latent uneasiness with heterosexuality. Curiously, in the manuscript book, this passage has been rewritten to erase his longing for friends: “I believe in the little flame between us. For me now, it’s the only thing in the world. I’ve got no friends, not flamey [sic] friends. Only you. And now the little flame is all I care about in my life” (Lawrence, *Chatterley*, third version, holograph manuscript). The draft also mentions the “triberoom,” where residents “meet to dance and sing and play and wrestle”; this community hall, too, which would not look out of place in the utopia of “A Dream of Life,” has disappeared in the manuscript book.

It is now clear that the third version of *Lady Chatterley’s Lover* was written under the influence of the utopian vision found in “A Dream of Life.” And, probably because this vision is contrary to the central theme of *Chatterley* (the realization of a personal utopia based on heterosexuality), traces of the social vision in the third version were partly removed by the author while revising the text.

There is further evidence of the influence of “A Dream of Life” upon the third version of *Chatterley*. As has been indicated earlier, “A Dream of Life,” whose central vision is that of a social utopia, places a special emphasis on the relationship between men. It is two men from the utopia that look after the narrator who has just awakened, washing his body and comforting him with physical contact. The narrator is also lectured, advised, and encouraged by the leader of the utopia. The dominant male relationship in “A Dream of Life” is the one in which the narrator, a Lawrence-figure, depends upon the

<sup>1</sup> Appendix D in Squires is a transcription of the draft of the gamekeeper’s letter to Lady Chatterley, which is now located at Southern Illinois University.

stronger, superior man for guidance and assistance.

In the third version of *Chatterley*, the gamekeeper tells Constance Chatterley about his close relationship with a colonel in the army during the war. This passage was first added to the text in the third version. The gamekeeper says that the colonel and he loved each other. According to him, the colonel was "very intelligent," "passionate," and "never married"; when the colonel died from pneumonia, he felt near death himself. The gamekeeper's devotion to the officer is evident in this: "I lived under his spell while I was with him. I sort of let him run my life. And I never regret it" (Lawrence, *Lady Chatterley* 225). The love, respect, and loyalty he dedicated to his superior are so unusual and abrupt as to be perplexing to the reader. But, given the utopian vision of "A Dream of Life," this strange rapport between the gamekeeper and his superior can be seen as a reflection of the male relationship dominant in "A Dream of Life," in which a Lawrence-figure depends upon a stronger, superior man. In this sense, it corroborates the substantial influence of "A Dream of Life" upon the third version of *Chatterley*.

"A Dream of Life"—which might be called the forgotten dream in Lawrence studies—is a work of great significance in a number of ways. First, its genesis shows that the work has a special, personal significance for the author: it is a confession in which he discloses his intimate dream. Secondly, its close links with the two major works of his late years, especially with *Lady Chatterley's Lover*, illustrate the pivotal role played by "A Dream of Life" in Lawrence's late works.

"A Dream of Life" offers us a unique perspective from which to see the Lawrentian oeuvre. Besides its poignant beauty, which needs no clarification, it is also a work that deserves critical attention and detailed analysis.

## A SELECTED LIST OF WORKS CONSULTED

### I. Manuscripts of "A Dream of Life"

Holograph manuscript. Univ. of California, Berkeley.

Carbon typescript. Univ. of California, Berkeley.

### II. Manuscripts of *Lady Chatterley's Lover*

Holograph manuscript. First Version. Univ. of Texas, Austin.

- Holograph manuscript. Second Version. Univ. of Texas, Austin.  
 Holograph manuscript. Third Version. Univ. of Texas, Austin.  
 Corrected original and carbon typescript. Third version. Univ. of Texas, Austin.

### III. Books by D. H. Lawrence

- Lawrence, D. H. *The Collected Letters of D. H. Lawrence*. Ed. Harry T. Moore. 2 vols. London: Heinemann, 1962.
- . "A Dream of Life." *Princess and Other Stories*. Ed. Keith Sagar. Harmondsworth: Penguin, 1971, 155-181.
- . *The Escaped Cock*. Edited and with a Commentary by Gerald M. Lacy. Los Angeles: Black Sparrow, 1973.
- . *The First Lady Chatterley: The First Version of Lady Chatterley's Lover*. Harmondsworth: Penguin, 1973.
- . *John Thomas and Lady Jane: The Second Version of Lady Chatterley's Lover*. Harmondsworth: Penguin, 1973.
- . *Lady Chatterley's Lover*. 2nd ed. Harmondsworth: Penguin, 1961.
- . *Mornings in Mexico & Etruscan Places*. Harmondsworth: Penguin, 1960.
- . *Phoenix: The Posthumous Papers of D. H. Lawrence*. Ed. Edward D. McDonald. New York: Viking, 1936.
- . *Phoenix II: Uncollected, Unpublished, and Other Prose Works by D. H. Lawrence*. Comp. and ed. Warren Roberts and Harry T. Moore. London: Heinemann, 1968.
- . *The Prussian Officer and Other Stories*. Ed. John Worthen. Cambridge: Cambridge Univ. Press, 1983.
- . *St Mawr & The Virgin and the Gipsy*. Harmondsworth: Penguin, 1950.
- . *The White Peacock*. Ed. Andrew Robertson. Cambridge: Cambridge Univ. Press, 1983.

### IV. Books and Other Writings on D. H. Lawrence

- Britton, Derek. *Lady Chatterley: The Making of the Novel*. London: Unwin Hyman, 1988.
- Clark, L. D. *The Minoan Distance: The Symbolism of Travel in D. H. Lawrence*. Tucson: Univ. of Arizona Press, 1980.
- Harris, Janice Hubbard. *The Short Fiction of D. H. Lawrence*. New

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