

論文

A Study of *The Escaped Cock*: D. H. Lawrence's Quest for Pagan Harmony

YAMADA Akiko

要旨

英語題名を和訳すると「『逃げた雄鶏』研究——D. H. ロレンスの異教的均衡の希求」になる。ロレンスは、キリスト教に代わる宗教として古代ギリシア・ローマ神話に登場したパン神信仰を、自分の作品において独自の存在として登場させている。それは、ギリシア・ローマ神話の彼の特徴を生かしながらも、キリスト教の一道に対して、全てを包含しながらもすべてが均衡を保っている宇宙の在り方を希求する二道の思想の象徴として、パン神を描いていることである。パン神はこれまでロレンスの多くの作品に描かれてきたが、彼の最後の中編小説である『逃げた雄鶏』においても、パン神の象徴を力強く描いている。主人公である「死んだが甦った男」は固有名詞としてのキリストとは一度も書き表されていないが、読者には、その甦った状況の描き方からキリストを指していることが分かる。ロレンスは、磔刑にされたが甦ったキリストを、彼が殺される前の生き方を否定してエルサレムからレバノンまで放浪した後、そこでエジプト神話に登場する殺されたオシリスを求めるイシスの女神に仕える巫女との出会いにより、彼女と性的に交わることによって、異教に生きる人間として真に甦ったことを描く。「甦った男」は、キリスト教の「ロゴス」を否定し、「肉と血」による生き方こそが人間にとって真のものだ、と悟る。この思想を、自然における太陽や海、木や花の描写を溢れんばかりの生命力の表れとして描くとともに、生命力のシンボルとしての、「甦った男」のトー

テムとしての百姓に飼われていた「逃げた雄鶏」を描いている。

ロレンスのパン神のこれまでの作品における重要性と、『恋する女たち』において唱道されている「星の均衡」のテーマが『逃げた雄鶏』にも表れていることから、パン神及び均衡の主題が『逃げた雄鶏』において中心の主題であることを述べる。この主題は他の研究者によっては十分に分析されていない。『逃げた雄鶏』において、この世界は、大宇宙と小宇宙が対応し、全てが均衡を保っていることを願うロレンスの新宗教の集大成の思想が描かれている。

キーワード：雄鶏, 太陽, 海, バラの花, 大いなる日と卑小な日, 夜の太陽

Introduction

The Escaped Cock was first written in 1927 and published in 1928 when the title of this novella was *The Escaped Cock* and included only part I. But after one year, part II was added and published in 1929 when the title was changed to *The Man Who Died*, though D. H. Lawrence, the author, preferred the title of *The Escaped Cock*.¹ The Cambridge Edition of the Works of D. H. Lawrence edited by M. Herbert, B. Jones and L. Vasey was published with the title of *The Escaped Cock* in *The Virgin and the Gipsy and Other Stories* including the novella in 2005.

Lawrence continued to write the theme of the God Pan² from his first novel *The White Peacock* to the last novel *Lady Chatterley's Lover* as the alternative principle to Christianity to revive our world. In *The White Peacock*, Cyril who is a spokesman for Lawrence, longs for Anable, a gamekeeper, as if Anable were his father. Anable is described as malicious Pan. In *The Plumed Serpent* Cipriano is depicted as “casting the old twilight Pan-power over her” (PS 311) and that power is expressed as “the ancient phallic mystery” (PS 311). Kate thinks that Cipriano is her demon lover³ and that he has “the face of the supreme God-demon; with the arching brows and slightly slanting eyes, and the loose, light tuft of a goat-beard,” “the Master,” “the everlasting Pan” (PS 312). And in *Lady Chatterley's Lover*, Mellors believes in the God Pan. He says in a letter to Connie “so I believe the little flame between us,” and “for me now, it’s the only thing in the world ... we’ll really trust in the little flame, and in the unnamed god that shields it from being blown out” (LCL 300–01). Mellors is related to many trees, especially, to a pine tree. In

his essay “Pan in America,” Lawrence describes that “here, on this little ranch under the Rocky Mountains, a big pine tree rises like a guardian spirit in front of the cabin where we live ... and the tree is still within the allness of Pan” (*Ph* 24). Lawrence thinks that as mankind moved to cities more and more, they came to love empty words and ideas, and old Pan died to change into the devil in Christianity (*Ph* 23), but he also writes “and yet here, in America, the oldest of all, old Pan is still alive,” and that “when Pan was greatest, he was not even Pan,” and that “he was nameless and unconceived, mentally” (*Ph* 24). In *St. Mawr Lou*, the protagonist, finally arrives at the ranch in the Rocky Mountains. She feels and aspires towards another god which is definitely different from the God of Love. The ranch is related to goats, and so another god whom Lou aspires to seems to be the God Pan. She waits for the strange man whom she can truly trust. This theme of the God Pan and the new man is expressed in *The Escaped Cock*, too. The “Pan” means allness, and he is pagan and phallic. Lawrence sought the idea of “star-equilibrium” which is described in *Women in Love*. It means the harmony of all things, which is also expressed in the world of *The Escaped Cock*. And the “cock” implies a man’s genitals. The theme of *The Escaped Cock* is the restoration of “flesh and blood” which Christianity ignored when Lawrence lived. J. C. Cowan says about the scene of the sexual intercourse of a boy slave and a girl slave in *the Escaped Cock* that “an aura of eroticism pervades the entire passage. Sexuality emanates not only from the detailed description of the sex act but also from the carefully chosen phallic symbols (the peninsula, the sun, the trees, the pigeons) and yonic symbols (the temple, the two bays, the sea), ...” (D. Jackson and F. B. Jackson 180). The theme of harmony or balance of manyness is the main theme of Lawrence’s works and in *The Escaped Cock*. This theme is presented together with the idea of pagan God Pan. Some scholars mention about the idea of harmony in *The Escaped Cock*, but they do it only briefly. I will present a comprehensive argument through the novella.

I The World of Variousness

In *The Plumed Serpent* Don Ramón says to the Bishop of the Mexican Catholic Church that “A Catholic Church is a church of all religions, a home on earth for all the prophets and the Christs,” and “a big tree under which every man who acknowledges the greater life of the soul, can sit and be refreshed” (*PS* 265). Don Ramón is a spokesman for Lawrence who thinks that principle of the world is dual, that is, which is made up of

light and darkness. Therefore, he quests for the harmony of variousness on earth. But the Bishop of the Catholic Church believes only one God. In this point Lawrence is against Christianity and he aspires towards another god. C. Pollnitz says that Dionysus is the closest God whom Lawrence refers to in his works and also says that the God Pan is one of the dark gods (Pollnitz 44). As I wrote in the introduction, he often writes about the God Pan from *The White Peacock* to *Lady Chatterley's Lover*, relating Pan to the dark gods, and I agree with Pollnitz in that Pan is one of the dark gods. “Pan” means all and variousness. Of course this variousness has to be balanced.

In *Mr Noon* Gilbert, who is the spokesman for Lawrence, thinks German landscape is beautiful because it has “glamorous vast multiplicity, all made up of differences, mediaeval, romantic differences” (N 107). On the other hand England seems to him just to have “its horrible oneness, uniformity, homogeneity” (N 107–08).

He loved the rich and free variegation of Europe, the manyness. His old obtuseness, which saw everything alike, in one term, fell from his eyes and from his soul, and he felt rich. There were so many, many lands and peoples besides himself and his own land. And all were magically different, and it was so nice to be one among many, to feel the horrible imprisoning oneness and insularity collapsed, a real delusion broken, and to know that the universal ideals and morals were after all only local and temporal. (N 108)

Mr Noon was written in 1920. It is a novel about Lawrence and his wife Frieda who eloped in 1912 when Lawrence was 26 years old. Lawrence seems to be the model of Mr. Gilbert Noon. Considering the above quotation, he began to think of the importance of variousness in the early time of his writing career. Gilbert Noon says later that the world of mankind is made up of manyness and it has harmony.

Beautiful brindled creatures of fire and darkness, sun and smoke. What is your darkness but shadow, and what is your shadow but watery intervention, the cloud in the sun, against the sun.—Beautiful brindled creatures, snakes and tortoises, fish and wild-geese, tigers, wolves, trees. Only men are all white or all black. But then mankind itself is brindled. Never forget it. (N 187)

As seen above, this world is made up of variousness and they are beautiful because they are balanced. He also says “Opposition! Wonderful Opposition! The whole universe rests on the magical opposition of fire and water, sun and rain. Is not every plant brindled?—dark damp below earth, sunny above” (N 186). Therefore his rainbow is not the Biblical one but pagan. It has plural principle. He says that “we live, all of us balanced delicately on the rainbow, which is born of pure light and pure water. Think, gentle reader: out of the perfect consummating of sun and rain leaps the all promising rainbow: leap also the yellow-and-white daisies, pink-and-gold roses, good green cabbages, caterpillars, serpents and all the rest” (N 186). In *Kangaroo* Somers’ wife Harriet adores the early morning sea.

The sun rose on the north-east—she could hardly see it. But she watched the first yellow of morning, and then the strange, strong, smoky red-purple of floating pieces of cloud: then the rose and mist blue of the horizon, and the sea all reddish, smoky flesh-colour, moving under a film of gold like a glaze; then the sea gradually going yellow, going purple primrose, with the foam breaking blue as forget-me-nots or frost, in front. And on the near swing of the bluey primrose, sticking up through the marvelous liquid pale yellow glaze, black fins of sharks. (K 101)

The characteristic point of the above quotation is the appearance of sharks after the marvelously beautiful scenery of various colours of the sea which has the imagery of flowers. It is shocking to readers. But in the scene even the sharks are expressed as beautiful things, we notice.

In *The Escaped Cock* this fertile beauty of nature is expressed in various colours. First of all, a cock, which a peasant near Jerusalem acquired, is young whose appearance is getting beauty “resplendent with an arched and orange neck” (VGO 123). Later this game-cock is expressed as having orange and black colour. “Cock” implies a man’s genitals and this leads to the Man’s restoration as a risen man. In the story the Man who died revives and He seems to be Christ, but Lawrence never gives Him a name. Scholars and critics describe Him as “the Risen Man” or “the Man” or “Lawrence’s Christ” or “the unnamed Christ figure” or “the-man-who-died” and so on. I write Him “the Man,” when I discuss the novella. The cock has “a special fiery colour” which connotes a phoenix, which revives from fire according to a legend. This legend leads to the story that the

Man who has died revives. Though the cock is tied by a string to the post by a peasant in his garden in Jerusalem, “one morning, just before the light of dawn, rousing from his slumbers with a sudden wave of strength, he leaped forward on his wings, and the string snapped” (*VGO* 124). “At the same time, at the same hour before dawn, the same morning, a man awoke from a long sleep in which he was tied up” (*VGO* 124), in the “narrow cell of rock” (*VGO* 125). The cock and the Man escape at the same time from the old bandage. In this point the cock becomes a totem of the Man. Outside fig-trees are letting out leaves from their end-tips, and vines and olives and wheat are young and green. The Man faces “the animal onrush of light” (*VGO* 125). He sees the escaped black and orange cock among the olive trees and catches it. He hands the cock to the peasant who has come to catch it and He hides in the peasant’s house. In the natural world a nightingale is coaxingly calling from the bushes near a stream, and silky, silvery-haired buds of the scarlet anemone are bending downwards. This world is full of life and it is sexual. The sun sways him too. Cowan says that “In its suspension in the sky the sun has phallic significance, thus foreshadowing the risen man’s subsequent identification with Osiris,⁴ who is often represented as a sun-god” (D. Jackson and F. B. Jackson 178).

The man who had died looked nakedly on to life, and saw a vast resoluteness everywhere flinging itself up in stormy or subtle wave-crests, foam-tips emerging out of the blue invisible, a black and orange cock, or the green flame tongues out of the extremes of the fig tree. (*VGO* 129)

As shown above, fire and greenness is outstanding. The greenness means youth and life, and is depicted like “little jets of green leaf” (*VGO* 129) and “the green flame tongue out of the extremes of the fig-tree” (*VGO* 129). In *Lady Chatterley’s Lover*, when Mellors and Connie make love, nature around them sings greenness. And green rain pours on them. They are sexual because as “cock” connotes manhood, so “fig” connotes womanhood. Dervin argues that “the black-orange bird is also the micro-cosmic sun at dawn, the little dark sun which must live at the center of one’s self” (Dervin 178–79).

It was not till evening again that the tide of life in him made him forget. Then when his favorite hen came strong unconcernedly near him, emitting the lure, he pounced on her all his feathers vibrating. And the man who had died watched the

unsteady, rocking vibration of the bent bird, and it was not the bird he saw, but one wave-tip of life overlapping for a minute another, in the tide of the swaying ocean of life. (*VGO* 130)

As noticed above, the imagery is full of fecundity in nature which Lawrence depicts using trees, animals and imageries of fire and water. Humma tells that “this imagery grows, or expands, as the man progressively sloughing off the spiritual-intellectual aridity of his previous “life,” begins to grow in awareness of the emotions and the body. As his awareness embraces larger and larger worlds, the imagery embraces wider and wider categories, extending from organic to inorganic, from terrestrial and solar to cosmic, interfolding these categories so that they become an integrated, natural whole” (Humma 102).

The Man gave a gold coin, which he got from Madeleine in the garden, to the peasant and his wife for the cock which has the voice and eye of life, and he leaves them.

II The Greater Day and the Little Day

The cock which the Man got from the peasant is full of life and brave, but the ass which the peasant keeps is dull. The contrast between the cock and the ass is that of the Man and other human beings. They have never died and never understand the meaning of life. The Man’s colour is white which means His purification, that is, He is definitely different from the person before He has died. The Man, now risen, quests another life.

“My triumph,” he said, “is that I am not dead. I have outlived my mission, and know more of it. It is my triumph. I have survived the day and the death of my interference, and am still a man. I am young still, Madeleine, not even come to my middle age. I am glad all that is over. I had to be. But now I am glad it is over, and the day of my interference is done. The teacher and the savior are dead in me; now I can go about my own business, into my single life. (*VGO* 132)

Before He died He lived His public life. He was self-important. He wanted to be greater than the limits of His hands and feet. Now He knows His own limits.

Risen from the dead, he had realized at last the body, too, has its little life, and beyond that, the greater life. He was virgin, in recoil from the little, greedy life of the body. But now he knew, that virginity is a form of greed; and the body rises again to give and take, to take and give ungreedily. Now he knew that he had risen for the woman, or women, who knew the greater life of the body, not greedy to give, not greedy to take, and with whom he could mingle his body. (*VGO* 135)

He thinks “the Word⁵ is but the midge that bites in the evening” (*VGO* 137). Before He died He just lived the world of words without flesh. He, in his mission, ran to excess. He gave more than He took, and that was woe, and vanity. He was self-important.

And he thought of his own mission, how he had tried to lay the compulsion of love on all men. And the old nausea came back on him. For there was no contact without a subtle attempt to inflict a compulsion. And already he had been compelled even into death. The nausea of the old wound broke out afresh, and he looked again on the world with repulsion, dreading its mean contact. (*VGO* 140)

Now He has understood that balance is important. Now He wants to take and give, ungreedily. It means equilibrium. The woman He wants to mingle with will definitely be a different woman from ordinary women. He says to Himself, “and perhaps one evening I shall meet a woman who can lure my risen body, yet leave me my aloneness” (*VGO* 138). The life He has come back is not the same life as He left. He now lives in the other life, “the greater day of the human consciousness” and is “alone and apart from the little day,⁶ and out of contact with the daily people” (*VGO* 148). The peasant and his wife will never be reborn. They are greedy. Only persons in quest of truth of life like the Man or the priestess of Isis⁷ will meet their true partners. The woman in “The Woman Who Ran Away” or Lou in *St. Mawr* or Connie and Mellors in *Lady Chatterley’s Lover* and Juliet in “Sun” are in the same group as the Man. The Man in part I likes a solitary life. He is in a single condition. “Single” connotes “separate, distinct from each other or from others” and “undivided or unbroken” as well as “alone or solitary.”

There was nothing he could touch, for all, in a mad assertion of the ego, wanted to put a compulsion on him, and violate his intrinsic solitude. It was the mania of

individuals, it was the mania of cities and societies and hosts,⁸ to lay a compulsion upon a man, upon all men. For men and women alike were mad with the egoistic fear of their nothingness.

And he thought of his own mission, how he had tried to lay the compulsion of love on all men. And the old nausea came back on him. For there was no contact without a subtle attempt to inflict a compulsion. And already he had been compelled even into death. The nausea of the old wound broke out afresh, and he looked again on the world with repulsion, dreading its mean contacts. (*VGO* 140)

Lawrence disliked cities because they wanted men alike. During World War I, he thought the war made human beings mechanical taking away their intrinsic aloneness. Cities had the mob during and after the War. He was killed and his body was hurt and damaged, that is, he was broken like the Man who died in the story. Goodheart argues that “the effect of Lawrence’s contempt for “the idiotic foot-rule” that “man is the measure of the universe” is a kind of misanthropy. In *The Man Who Died*, for instance, the repudiation of Christ’s mission to convert men to the God of Love (“to lay the compulsion of love on all men”) is accompanied by an intense hatred of the City of Man (Goodheart 150–51). Now the Man is alive, He has to restore His broken body, making it perfect. He needs a woman who will cure His wounds.

The Man and other people are definitely different. He experienced “the death,” but other people don’t know it. “The death” was a sacred one. He pursued his belief, though He now understands it was wrong. Only a few people will have such a great death. The Man has got “the greater day of the human consciousness.” And now He needs a woman who will truly make Him risen.

In the peninsula where the temple of Goddess Isis stands, the Man feels malice in the air. “Out of the little sacred world of the peninsula he looked on the common world, and saw it still hostile” (*VGO* 152). Except the priestess of Isis, all other people will be hostile against Him. The Man “who had died heard the low buzz” (*VGO* 153) of the slaves’ chatter working on the beach. This chatter reminds the readers of Sir Clifford Chatterley and his friends who chatter about many little things in *Lady Chatterley’s Lover*.

It was the life of the little day, the life of little people. And the man who had died

said to himself: Unless we encompass it is the greater day, and set the little life in the circle of the greater life, all is disaster. (*VGO* 153)

“The little life” in the above quotation points to the life which pursues only money, as written in *Lady Chatterley’s Lover*, as described by Mellors’ words “I’m frightened really. I feel the devil in the air and he’ll try to get us. Or not the devil—Mammon: which I think, after all, is only the mass-will of people, wanting money and hating life (*LCL* 300). The mother of the priestess of Isis is also an enemy to Him. “He knew her mother would oppose her, and that the spirit of the little life would fight against the spirit of the greater” (*VGO* 154). But His belief is so stable and He says to Himself.

At the same time, he was haunted by fear of the outer world.” “If they can, they will kill us,” he said to himself. “But there is a law of the sun which protects us.”

And he said again to himself: “I have risen naked and branded. But if I am naked enough for this contact, I have not died in vain. Before, I was clogged.” (*VGO* 155)

The Man understands the true meaning of life after He made love with the priestess of Isis. The sentence of “I have risen naked and branded” means He was reborn in the cave where He was lain because He seemed to have died perfectly. And wandering to the peninsula, He comes to the temple of the priestess of Isis. The priestess who was seeking her Osiris thinks the Man her Osiris and wants Him. He also wanted a woman who will love Him and make Him be reborn. Before making love with her, He slept in the goats’ cave. This cave means a womb, which has given Him His true rebirth. This is a pagan place where “the all-tolerant Pan watched over them. All tolerant Pan should be their god forever” (*VGO* 151). Pan is the symbol of phallus.

III The Priestess in Search of Her Osiris

He has to be single till he finds his eternal woman. “I can learn to be alone,” He says to Himself. He has risen for the woman, or women, “who knew the greater life of the body, not greedy to give, not greedy to take, and with whom He could mingle His body” (*VGO* 135). Before He wanted to be mixed up in the phenomenal world, and as a result He was killed. Now He must return, “to be alone in the midst” (*VGO* 138). He wants to be apart

from the phenomenal world because it is dirty and clean. Before He didn't know the life bubbles variously. These innumerable bubbles mean manyness of the world. Before He died He wanted it to bubble all alike. He regrets that He preached to them all alike. The phenomenal world is dangerous because it has a man of narrow belief who "denies the right of his neighbor to be alone" (*VGO* 139). He thinks that He shall meet a woman who can lure His risen body, but leave Him alone. Here Lawrence's idea of "star-equilibrium" (*WL* 152), which Birkin, spokesman for him advocates, is seen. Birkin tells Ursula about "freedom together."

One must commit oneself to a conjunction with the other—For ever. But it is not selfless—it is a maintaining of the self in mystic way and integrity—like a star balanced with another star. (*WL* 152)

This idea of "star-equilibrium" is Lawrence's unique thought, which means that the two poles of man and woman can be accomplished by keeping their true self. Lawrence calls this achievement of the true self "singleness." In *Kangaroo* Somers, a spokesman for Lawrence, also advocates "singleness."

Now, all he wanted was to cut himself clear. To be clear of humanity altogether, to be alone. To be clear of love, and pity, and hate. To be alone from it all. To cut himself finally clear from the last circling arm of the octopus humanity. To turn to the old dark gods, who had waited so long in the outer darkness. (*K* 265)

Kangaroo is the novel in which Lawrence wrote his experience of World War I though he did not participate in it as a soldier but he suffered from it so badly. The escaped cock also gleamed with "bright aloneness" (*VGO* 138).

The Man wanders in Lebanon and comes to a small peninsula where a temple stands towards Egypt. In the temple a woman aged 27 serves Goddess Isis who is looking for the dead Osiris who was cut into fragments.

And through the years she found him bit by bit, heart and head and limbs and body. And yet she had not found the last reality, the final clue to him, the genitals that alone could bring him really back to her, and touch her womb. For she was Isis

of the subtle lotus, the womb which waits submerged and in bud, waits for the touch of that other, inward sun that stream its rays from the loins of the mail Osiris. (*VGO* 143)

The priestess is alone and virgin. She is also looking for her own Osiris. The temple of Isis looks like a lotus flower because it has “wooden pillars rising like stems to the swollen lotus-bud of Egypt at the top” (*VGO* 143) and is painted all pink and white and blue. The Man and Osiris have the same special feature in being killed and cut apart. Though the Man was not cut apart in His body, He is symbolically separate in His body and mind. They must be gathered together and restored. The priestess shall meet the Man who will be her Osiris. The peninsula is covered with trees, especially pine trees. The sun shines brilliantly. This sun is pagan like that of “Sun,” Lawrence’s short story, in which Juliet meets a farmer, embodiment of the Mediterranean sun. She recovers from her mental illness, bathing in sunshine. The Mediterranean sun is depicted like the beautiful God Apollo. R. Owen tells the importance of the sun to Lawrence, “The South, the Mediterranean, the ancient Greek landscape of southern Italy, all hold out the promise of re-birth. When the sun shines, Lawrence wrote, even death ‘does not have many terrors. In the sunshine, even death is sunny.’ And in his poem *The Sun in Me* he wrote: ‘A sun will rise in me, I shall slowly resurrect’” (Owen 164).

Various colours like gold, white, yellow, black, green, pink and indigo are used to express the peninsula, the woman, slaves. The woman looks like a winter narcissus, yellow and white. The priestess is an embodiment of a narcissus. Symbolically narcissuses express fertility and have ambivalent meanings of death, sleep and rebirth. The priestess seems to be in the condition of sleep till she has intercourse with the Man. She waits for the dark sun because she is like a lotus submerged in water. In Egyptian iconography the Creator and the sun appear from the heart of the flowering lotus. The lotus is the symbol of eternal birth and rebirth, and therefore the vagina. A philosopher once told her as follows:

Rare women wait for the re-born man. For the lotus, as you know, will not answer to all the bright heat of the sun. But she curves her dark, hidden head in the depths, and stirs not. Till, in the night, one of those rare invisible suns that have been killed and shine no more rises among the stars unseen purple, and like the violet, sends its

rare, purple rays out into the night. To these the lotus stirs as to a caress, and rises upwards through the flood, and lifts up her bent head, and opens with an expansion such as no other flower knows, and spreads her sharp rays of bliss, and offers her soft, golden depth such as no other flower possesses, to the penetration of the flooding, violet sun that has died and risen and makes no show. (*VGO* 144–45)

“The flooding, violet sun” means “the dark sun,” which Lawrence thinks as the symbol of instinct of human beings. He sometimes describes it as snakes. It sleeps under the earth. Lawrence thought mankind had forgotten their dark portion, that is flesh and blood. He tried to recover it, expressing it the dark sun in his works.

IV The Rebirth of the Man

The Man asks the priestess to rest Him at her home one night. She allowed Him to stay at hers, but in the cave. A slave guides Him there. The cave hints that the place is where the God Pan once stayed because it “was a small cave, with a litter of the tall heaths that grew on the waste places of the coast, under the stone-pines. The place was dark, but absolutely silent from the wind. There was still a faint odour of goats” (*VGO* 146). Lawrence writes in his essay “Pan in American,” the pine tree is Pan’s guardian tree and Pan has the lower half of a goat. And also it lives in the dark place. The Man who sleeps there is also related to Pan. He has “the black pointed beard” (*VGO* 147) which also suggests Pan’s goatee. In the morning the slave tells the priestess that the Man is an escaped malefactor, so she comes to see the sleeping Man. She notices the scars in the palms of His hands. But she is a true priestess. She sees “the other kind of beauty in it, the sheer stillness of the deeper life” (*VGO* 147), though His sleeping face is worn and rather ugly. There can be seen “a sort of majesty” (*VGO* 147), and “his dusky skin had the silvery glisten of youth still” (*VGO* 147). Only a few human beings can notice the inner beauty of a man who has a shabby outer appearance. Alvina in *The Lost Girl* can notice Ciccio’s beauty though he is ordinary in his outer appearance. The priestess sees the Man as follows:

There was a beauty of much suffering, and the strange calm candour of finer life in the whole delicate ugliness of the face. For the first time, she was touched on the quick at the sight of a man, as if the tip of a fine flame of living had touched her. It

was the first time. Men had roused all kinds of feelings in her, but never had touched her on the yearning quick of her womb, with the flame-tip of life. (*VGO* 147)

When reading this passage, we notice the famous passage in *Lady Chatterley's Lover* when Connie saw Mellors washing his body. It was so white and pure and she was shocked in her womb. In the above quotation the word “flame” is important. It is the source of life. Also we notice the similarity of the priestess and Connie. Both are like vulnerable flowers and tender. Connie is like a hyacinth and the priestess like a spring crocus. The priestess ponders that the Man is the lost Osiris. So she asks Him to look on Isis. He feels the sun in her. It will heal His wounds. He follows her into the inner shrine and looks at the statue Isis. Outside the temple He wonders if He will get into touch with her.

Shall I give myself into this touch? Men have tortured me to death with their touch. Yet this girl of Isis is a tender flame healing. I am a physician, yet I have no healing like the flame of this tender girl. The flame of this tender girl! Like the first pale crocus of the spring. How could I have been blind to the healing and the bliss in the crocus-like body of a tender woman! Ah tenderness! More terrible and lovely than the death I died— (*VGO* 150)

As mentioned above, “tenderness” of a flower is very important in the relationship of man and woman in Lawrence. It is the nature of touch in sexual intercourse. Mellors and Connie can accomplish this touch of tenderness in their relationship. The priestess says to Him to stay one more night. And that night in the inner shrine she heals His wounds by chafing all His body with oil. He recovers in His soul “unbroken dark stillness, wholeness” (*VGO* 159). Symbolically in the Mediterranean region, offering oil means the worship of unseen gods. The priestess maybe uses olive oil because in the Mediterranean region they can get it abundantly. And oil has a similar colour to the sun. Oil is the symbol of the sun and vital power. So after the priestess chafes His body He feels Himself recovered.

Then slowly, slowly, in the perfect darkness of his inner man, he felt the stir of something coming: a dawn, a new sun. A new sun was coming up in him, in the

perfect inner darkness of himself. He waited for it breathless, quivering with fearful hope. “Now I am not myself. I am something new—” (*VGO* 159)

“A new sun” in the quotation means the Man’s genital organs, that is, “the cock.”

And his death and his passion of sacrifice was all as nothing to him now, he knew only the crouching fullness of the woman there, the soft white rock of life. “On this rock I build my life!”⁹—The deep-folded, penetrable rock of the living woman!—the woman, hiding her face. Himself bending over, powerful and new like dawn.

He crouched to her, and he felt the blaze of his manhood and his power rise up in his loins, magnificent. “I am risen!”—magnificent, blazing indomitable in the depths of his loins, his own sun dawned and sent its fire running along his limbs, so that his face shone unconsciously. (*VGO* 159)

“I am risen!” in the quotation means the Man’s sexual rebirth. The Man once died by being crucified and has risen bodily but His inner self was not revived. But by making love with the priestess He has risen completely. “His own sun” also means His sexual organ. So the title of the novella “the Escaped Cock” means the Man’s new pagan life which loves a pagan woman, although real Christ was virgin. The preaching He made before He died was wrong.

Suddenly it dawned on him: I asked them all to serve me with the corpse of their love. And in the end I offered them only the corpse of my love. This is my body—take and eat¹⁰—My corpse—A vivid shame went through him.—After all, he thought, I wanted them to love with dead bodies. (*VGO* 157)

The priestess is mentioned as “the heart of the rose” (*VGO* 160). “So he knew¹¹ her and was at one with her” (*VGO* 160). His wounds no longer hurt and they are sunny touched by her. He says to her, “they are my atonement¹² with you” (*VGO* 160). Here appears Lawrence’s new Christ.

Conclusion

In their intercourse, the Man thinks that Isis is full of tenderness and after He was at one with the priestess of Isis, He looks at the vivid stars before dawn and thinks the space is full of manyness like the petals of a rose.

How plastic it is, how full of curves and folds like an invisible rose of dark-petalled openness, that shows where dew touches its darkness! How full it is, and great beyond all gods. How it leans around me, and I am part of it, the great rose of space. I am like a grain of its perfume, and the woman is a grain of its beauty. Now the world is one flower of many-petalled darkness, and I am in its perfume as in a touch—
(*VGO* 160)

The reader notices here again that this story is full of many kinds of flowers and trees and birds. They have a lot of fragrance and colours. The world and space is made up of various kinds of things and in the Man's eyes they are in harmony and balance. This is the pagan world. The perfume integrates the space perfectly which has the rose as a symbol of integration. The rose looks like a lotus in the shape. The symbol of a rose is also manyness, life, soul, heart and love. He thinks "I have sowed the seed of my life and my resurrection, and put my touch forever upon the choice woman of this day, and I carry her perfume in my flesh like essence of roses" (*VGO* 163). And it also seems to be mystic rebirth. The Man got His woman and the woman got her Osiris. She becomes pregnant with Man's child. The Man has to leave her and go on his journey alone because her mother and the slaves will tell the Roman overseer that the Man is a malefactor.

So he knew the time was come again, for him to depart. He would go alone, with his destiny. Yet not alone, for the touch would be upon him, even as he left his touch on her. And invisible suns would go with him.

Yet he must go. For here on the bay the little life of jealousy and property was resuming sway again, as the suns of passionate fecundity relaxed their sway. In the name of property, the widow and the slaves would seek to be revenged on him for the bread he had eaten and the living touch he had established, the woman he had delighted in. But he said: Not twice! They shall not twice lay hands on me. They

shall not now profane the touch in me. My wits against theirs. (*VGO* 162)

Lawrence's Christ is not Him of Christianity. The Man who died once has risen as a pagan man. Therefore the world where the Man lives is not of the combination of Christianity and Paganism as some scholars suggest. In *the Escaped Cock* Lawrence presents his new religion of love.

Notes

1. Lawrence, D. H. *The Virgin and The Gipsy and Other Stories*. Ed. M. Herbert, B. Jones and L. Vasey. (Cambridge: Cambridge University Press), "Introduction" pp. xxxv–xlii.
2. Pan is a god of forests, shepherds and domestic animals in Greek mythology with horns, ears and legs of a goat. Lawrence adapted this god for his works for his own phallic God, and therefore He is anti-Christian.
3. In *Women in Love* Birkin who is a spokesman for Lawrence is described as "a demon lover."
4. Osiris is a god of the underworld in Egyptian mythology who was murdered by his younger brother Set and reborn by his sister and wife Isis. Lawrence adapted this god for his novella.
5. See John 1. ('In the beginning was the Word, and the Word with God, and the Word was God') in *The Holy Bible* Revised Standard Version. New York and Glasgow: Collins' Clear-Type Press, 1971. Lawrence argues that the Flesh is more important than the Word (Mind).
6. See 'Explanatory Notes' (*The Escaped Cock*) p. 278.
7. Isis was Goddess in Ancient Egyptian mythology who was Osiris' wife and depicted a figure with horns of a cow. See 'Explanatory Notes' (*The Escaped Cock*) pp. 277–28.
8. See 'Explanatory Notes' (*The Escaped Cock*) p. 277.
9. See 'Explanatory Notes' (*The Escaped Cock*) p. 279.
10. See 'Explanatory Notes' (*The Escaped Cock*) p. 279.
11. See 'Explanatory Notes' (*The Escaped Cock*) p. 280.
12. See 'Explanatory Notes' (*The Escaped Cock*) p. 280.

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