

Gentleness and Lenience in D. H. Lawrence's *Etruscan Places*

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Abstract

Sketches of Etruscan Places and Other Essays, D.H. Lawrence's last and unfinished trip book, conveys Lawrence's philosophy of sensitivity and tolerance in a unique way. As he continues to travel, he becomes more and closer to these points of view on life. In this work, we explain how Lawrence's "spirit of the place" took form when he saw the Etruscan civilization in central Italy, which had been decimated by Roman occupation, when these two notions were first introduced. Always varied and linked to profound physical impulses in the heart, tenderness is Lawrence's definition of tenderness. The Etruscans' effect on the Orient may be clearly seen. Using Lawrence's experience with Etruscan art, the study shows how those concepts developed with their subtlety via the contrast between Etruscan civilization and contemporary society.

Key words: Travel writing, Etruscan Civilisation, D.H. Lawrence, Tenderness, Tolerance, Modern civilization.

Neil Roberts concludes his essay, "Travel Writing, and Writing about Place" with a realisation that "Lawrence almost certainly idealized the Etruscans, and he underestimated the degree to which they were actually influenced by Greeks, but this last book epitomises a value that run throughout his travel writing" (149). It was reported by D.H. Lawrence in *Sketches of Etruscan Places and Other Essays* (henceforth referred to as EP) that some Etruscans would burn their dead corpses, while others would bury them (EP 35). A harmonic peaceful coexistence of individuals of many faiths may be seen in these two activities, one modern and the other ancient. It went on for a long time. Modernity and civilization may have brought with it a rise in religious intolerance. As far back as the Etruscans were concerned, slaves were treated with respect. Slave corpses were thrown into "dead-pits" (EP 36) by the Romans, while Etruscans kept their ashes (remains) in jars and placed them in a holy spot, where they were revered by the Etruscans. Etruscans revered private space since each distinct group belonged to the country as a whole. There had been no attempt to impose a cohesive culture on any group or individual. As a result, the Etruscan civilization developed. It had not been possible to reach totality at the expense of individual life. They are characterised by their openness and adaptability by the "endless tangle of distinctions" (EP 47). Romans, on the other hand, referred to the Etruscans as "vicious." The word "barbaric" is often used to describe any tribal group in contemporary society. In Lawrence's opinion, this omission of proper terminology is unfair, deliberate, and malign.

Lawrence, on the other hand, prefers sensitivity to force. Force has an instant and overpowering impact, but it is short-lived. History has shown us this. Etruscans were forced to their knees by the Romans. The Romans, on the other hand, perished and perished till the end of time. Etruscans, on the other hand, are still around. Lawrence illustrated this point beautifully: just because someone kills a nightingale with a stone doesn't imply they're better than the bird doesn't mean they're better than the bird. Because of their "soft sensitivity," the Etruscans were able to coexist peacefully with the Italians: "Italy today is far more Etruscan in its pulse than Roman: and will always be so" (EP Violence and force are contrary to nature and natural objects. Nature selected Etruscans over Romans though, in fact, Romans destroyed Etruscans. And we formed a strong detest for "Latin-Roman mechanism and suppression" (EP 36).

When it comes to their art, the Etruscans did not believe in the power of force. Etruscan art, unlike Greek or Gothic art, does not represent a moral and spiritually uplifting influence. However, it implies a sense of normality and spontaneity. As a matter of fact, it has an inherent allure that is inextricably linked to life. With a little effort but a lot of joy, one can readily immerse themselves in this centuries-old art form: "Beautiful it is, with the ease simplicity of life" (EP 38). The Etruscans' wall paintings in the subterranean tomb enraged Lawrence, a self-taught artist. Colors and themes evoked the Etruscans in him for a little while. Etruscan art is not "great," Lawrence realised over and over again. "Liveliness" (EP 45) and "naturalness" (EP 45) are embodied in it.

Even in the fading paintings, the dancers' body shapes and limb motions convey a sense of rhythm and harmony that evokes images of God and places them "in intimate proximity to the rhythmic universe." Only in order to portray the gods did their hearts, knees, and souls move in unison: "They know the gods in their very finger-tips" (EP 55). When he saw the tomb paintings, Lawrence said, "There is more vitality in these Etruscan

legs": "There is more beauty, more provocation, and more life in these Etruscan legs" (EP 53). It's possible that Lawrence got to the idea that contemporary males have lost their physical attractiveness because of technology and civilization. Artificiality and crookedness replaced the natural attractiveness and body radiance.

But the paintings of the tomb were all that was needed to derive such conclusions. There's no way to know for sure whether the artist was expressing his imagination or depicting reality.

A strong sense of self-confidence, self-assertion and domineering characterise Rome for Lawrence. Their morality was only a smokescreen for their true nature. These features are now a danger to the normal growth of life.. It's a death sentence. However, the Etruscan culture persisted, as if it were a wild flower that the Romans had snuffed out: (EP, 56). The gradual progression of life to its ideal state was also discussed by Lawrence here. Unless it is permitted to grow in accordance with the religion of life and science of life, this natural growth is impossible. Without any external or artificial constraint, religion of life faithfully follows what is really beautiful. It is a complete understanding of the cosmos and man's position within it that has led mankind to explore all of life's possibilities and to fully enjoy them. To find that religion and science of life, he travelled throughout the world and worshipped it in many nations and regions.

As a result, it surpasses the typical genre of travel writing and has become really global in scope.

People in the modern day take it for granted that they are well-versed in both the present and the history. The modern era believes that it is the pinnacle of civilisation, and that all previous civilizations were barbaric. It just serves to demonstrate the adage that ignorance is bliss. We are the era that most clearly demonstrates this, according to Lawrence (EP, 59). The Cambridge edition's editor, Simonetta de Filippis, also wrote:

In this passage D. H. Lawrence is interpreting Etruscan social history in terms of his idea of „natural aristocracy“, expressed in his „leadership novels“ and in most of the essays written from 1920 to 1925, where he suggests that masses should accept that a few chosen men bear the burden of power and knowledge on behalf of everybody. (EP, “Explanatory notes” 307)

Furthermore, our age's frenzied want for money is the most harmful aspect of our day. There is a limit to how far we can go in terms of material progress, though. Only a person's spiritual growth can bring them. There is no doubt about that. As a result, it prioritised its spiritual well-being above its material well-being. By brute force the Romans destroyed it. Because of its construction and profound emotional connection, however, they remained in existence. Etruscan magic is at work here. So, it was the “wonder of their soul” that made them choose to “play about the mystery” of “this journey” and “this sojourn” in death (EP, 60).

Anything that isn't a standard kind of information is ruled out in our society's standardised knowledge. Notwithstanding what Lawrence believed, “The esoteric knowledge will always be esoteric, since knowledge is an experience, not a formula” (EP 59). Then there is the assertion he makes, that there can be no discovery without the use of magic. "Pure concentration" is required for divination, and without it, it's impossible to do it. The second word for discovery is the shaking of the soul that occurs throughout the divination process.

augury is no less a science than "our disciplines of psychology or political economics," according to Lawrence (EP 61). The intelligent augurs' science was not a conventional, objective science. They believed in divination because they studied life and the universe. Moreover, according to Lawrence, there is no alternative way to approach life. One cannot uncover life's mysteries by total prayer or unadulterated reasoning. Divination is required. Divination may be practised in a variety of ways, including prayer, contemplation, studying the stars, observing the movement of birds, and learning about the internal organs of a sacrifice.

“The science of augur and the haruspex was not so foolish as our modern science of political economy” (EP 62), wrote Lawrence in the chapter, “The Painted Tombs of Tarquinia I.” And in this paragraph he described the secret of methodology of the science of haruspex who could interpret an event by observing the guts of a sacrifice animal. To him, the cosmos was alive and the blood was aware. As the liver cleanses the blood, the sight of a liver provided him power to overcome his confusions by linking his own blood to the animal's and therefore attain the global awareness.

It takes a pure heart to focus one's attention on anything with their whole mind and heart. Science and religion are not infallible, and no pure truth can be found via scientific calculation alone. These are certain to sever the link to the divine realm, which is the wellspring of all truth and all unique discoveries.

The haruspex and augur became jugglers and pretenders when scepticism arrived. However, they had a long-lasting impact on history. And they had a major impact on the development of the contemporary world.

Even in the sphere of art, our civilization is doomed to perish. Ancient Etruscan cave paintings may be compared to contemporary works of art. Although John Singer Sargent was a master portrait painter, he was also described by Lawrence as "boring and frigid" at times in the context of his work (Letters. I, 113). In spite of this, the paintings of unknown Etruscan painters were nonetheless vibrant and full of life. All of the contemporary artist's works brought the same joy to the tomb wall as this small game bird. Manomohan, a character in Satyajit Roy's latest film, *Aguntuk*, comes to mind (A Strange Guest). He stopped painting after seeing a picture of an unnamed tribal man's bison painting on the wall of Ajanta cave in India when he was a child. He lowered his head and charged with his horns towards the attacker. Even Leonardo Da Vinci's paintings

were less intriguing to him than this bison. Because he couldn't find an art school where he could learn to draw such bison, he made the snap decision to become anything than a painter. It has a lively, vibrant feel to it because to the way the colours, proportions, and contours have been arranged and juxtaposed. For so many centuries, it remained so new and exciting. Unfortunately, no one is aware of the painter's identity or technique today. It simply makes us more empathetic to the people of the past and their way of life.

Etruscans were influenced greatly by the culture of the East. Etruscans, on the other hand, chose to decorate rather than to symbolise their religion. They were not preoccupied with symbolism. The freedom and "depth of truth" of their work, as well as the "tireless striving" of their aesthetics, may be attributed to this.

The German scientist accompanying Lawrence was astonished when he made a thoughtless remark about some Etruscan ornaments. A profound emotional response from Lawrence led him to conclude, "He is an expert in his field, and he does not want something to be meaningful when he doesn't want it to be meaningful" (EP 122). Lawrence argues that science does not obey the natural laws of the universe. The opposite is true; nature is coerced into doing so. The Etruscan-civilization specialist scientist had no idea what the lion with a second head and neck meant. This civilisation's facts and preconceptions were all he could use to explain things. To him, everything that didn't conform to the accepted definition of civilization was meaningless. This is when Lawrence drew attention to the limitations of orthodox science and its accompanying hubris. And in contrast, Etruscan painters did not adhere to any predetermined sign or convention while painting. They just expressed their raw passion, which makes no sense.

Etruscan culture differs fundamentally from contemporary civilisation in that it is founded on truth— "those physical and creative powers and forces which go to the building up and the destroying of the soul: the soul, the personality, being that which gradually is produced out of chaos, like a flower, only to disappear again into chaos, or the underworld" — However, words are the foundation of contemporary civilization. The worlds of language and reality are distinct. The signifier-to-signified correspondence is just coincidental. People today live in a virtual world, far removed from the basic reality and sensitivity of life, according to Lawrence "We exist only in the Word, which is beaten out thin to cover, gild, and hide all things" (EP 122).

A bull, a lion, or a deer may be compared to human beings by Etruscans. And, of course, man is the culmination of all of these species. His bloodstream is always teetering on the edge of conflict between multiple animal drives, and he is the synthesis of those instincts. Etruscan artists captured this idea well in paintings like the one depicting a lion with a goat's head. Sukumar Roy, the great artist, poet, and humorist whose creation is not only fraught with irresistible laughter but is also intellectually stimulating, scripted such *Bakachchhap* (accretion of hen and turtle) or *Hasjaru* (accretion of duck and porcupine) images to convey a unison thought about species. All his thoughts are supported by his own beautiful illustrations.

These sorts of images and concepts are actually manifestation of the centrality of creation and at the same time, unity in diversity.

The apparent illogicality of Etruscan paintings made them nonsense to the German archaeologist. He failed to understand that in Etruscan paintings logic had been replaced by psychology. As bizarre as it may seem, the image symbolically depicts human beings in a profound spiritual sense. Despite his advanced scientific training, he was unable to comprehend the "blood link" and "blood awareness" shown in the images. The paintings don't seem like they're based on anything real, but instead portray the "life-ness" of things. Despite this, Lawrence had doubts about his capacity, rather than his desire, to speak the truth about Etruscan art. Because of his aspirations for future fame, he may have been reluctant to divulge the Etruscan artworks' secrets to Lawrence.

Cameras are only capable of delivering the facts, but they can't always convey what's really going on in the world. The original self of a creature is denied by photographic reality, despite the fact that the Etruscan silhouette in the Baron's tomb tried this precise thing (EP 127). The horses shown here are ideals rather than actuals. Horse-likeness was what the Etruscan artist was attempting to convey in his work. They pique our curiosity rather than our senses.

Later, Lawrence criticised contemporary men's conception of art. Contemporary art critics and so-called aficionados see little aesthetic value in the Etruscan urns discovered in the grave of a nobleman. The pure, unadulterated spontaneity of nature was seen as beneath the dignity of art and deemed deplorable. Art, by today's standards, must be completely fabricated. In order to achieve contemporary art status, a work must have a high degree of artificiality and affectation. These preconceptions prevent any spontaneous creativity and imagination of life energy from becoming a valuable and unique work of art. Lawrence provided a striking illustration. An ear of wheat is not art in our book. We'd wait for it to be "pure manaroni" before proceeding (EP 164).

Etruscan animals also differed significantly from those of the current world. Ancient Etruscan animals were vicious and sexually active. As far as I was concerned, these were not just studs to be butchered. Unused and unprocessed unrefined procreative power abounds in them "who has the horns of power on his forehead symbolising the warlike aspect of the horn of fertility; the bellowing master of force, jealous, horned, charging against opposition" (EP 124). When "blood-drinking energy" like the sun is ignited, the realms of life and

reproduction are warned. Sex and violence are the means to an end, with passion as the driving force.

Although it is not known for sure, Etruscan tomb paintings seem to show a dark side to the ancient civilization. The vicious dog attacked the victim after a guy coaxed it to bite his thigh. The dog's leash was knotted around the victim's neck, and she was in danger of being strangled. That's what Lawrence said "This picture is supposed to reveal the barbarously cruel sports of the Etruscans" (EP 126). The augur with the sceptre, the wrestlers battling over a "strange pile of three huge bowls," the standing person's conical hat, and the image of the dancing person holding the string to inflict agony on another person all point to this artwork having symbolic meaning. As if celebrating a triumph or being freed, the individual was dancing with an odd joy (EP 126). Taking the photo as a symbol might serve further purposes. By showing a flying guy with no bystanders and using an assaulting instrument, the Etruscans' innate brutality is shown unreliable as a pastime and a realistic representation. Now, if the image isn't actual, but rather symbolic, what does it represent? The two thighs "where the elemental life surges" (EP 127) were assaulted by two dogs that signified sickness and death—the two major adversaries of life—according to Lawrence. And Lawrence commented, "The motive is common in ancient symbolism. And the esoteric idea of malevolent influences attacking the great arteries of the thighs was turned in Greece into the myth of Actaeon and his dogs" (EP 127) which says of the hunter Actaeon who, "in one version of the myth, boasted that he was a better hunter than Artemis, or, in another, saw her bathing: for his offence he was changed into a stag by the goddess, torn to pieces and devoured by his own dogs" ("Explanatory notes," 309).

Even whether the image is only a symbol or an actual thing, it should not be overlooked or misunderstood. With this power, the degree of realism is raised, and it becomes more than just a game. Man's dog was shackled to a wooden grip handle when it attacked him. The victim was armed with a powerful weapon in order to retaliate. These aspects restrict the level of brutality and turn it into a competitive event.

The goat and the lion are both symbols of life. However, the primary distinction may be seen. Goats may dispute the sun's dominance by continually reproducing, whereas the sun exerts himself with his "hot tongue." But the lion in spite of being the "hard-headed father of procreation" and the symbol of animated life "lifts his paw to strike" the goat "in the passion of the other wisdom" (EP 124).

For some infinitely conflicting consciousnesses, creation is a fact. They are all heavenly because they are honest and real. However, all of the inconsistencies are intertwined. In creation, this is the most astounding fact. They are all related in some way—whether it is via their wrath or their venom or their breeding intensity or their hatred or their spirit. God, the source of all creation, is the centre of all those opposing forces that hold and reconcile them all. This is what scientists refer to as the nucleus. This is the blood-stream which is "one, and unbroken yet storming with oppositions and contradictions" (EP 125). Lawrence gained a deeper understanding of the mysteries of the universe via his travels and Etruscan artwork.

Lawrence is in a quandary when it comes to comparing the present world to the old world. Because we lack the traits that they had, we're not like them. Modern man lacks the three important feelings of amazement, terror, and adoration, as well as the force, strength, and sensory knowledge of genuine adulthood. How do we know whether they were really grownups and we are children, or the other way around? Instead of utilising their ripeness as a yardstick, we need to use our own contemporary rigorous maturity to gauge their level of adulthood. The writer and the traveller are both in a quandary about how to measure up.

To measure a civilization's maturity via its art, we may go no farther than the Etruscan civilisation, whose artwork exemplifies this maturity in spades. Materialistic civilization has also had a destructive influence on it. "The Etruscan enchantment appears to evaporate" in one tomb, Lawrence remarked (EP 128). The images resembled Pompeian art, rather than Etruscan, a Roman colony that long since fell to the barbarians. The painting's depiction of the Etruscan magic charm was not accurate. As a result of his brilliance and modernity, "and a bit like Blake," he symbolised Roman culture. Lawrence was unimpressed with the natural quietness of the performance.

It's easy to see Roman rule in Etruscan tomb paintings. Unlike the older tombs, which were filled with the "dancing Etruscan spirit" (EP 128) described by Lawrence, the more modern tombs lack this aspect altogether. Their ingenuity and meticulousness were characteristic of Roman society. However, instead of "the magnificent antique shadow shapes," he received "contemporary type of artwork," and he felt completely demoralised and disheartened" (EP 129). Lawrence slammed the Romanization of Etruscan civilization. The Romans overthrew the Etruscan Lucumones and the country's chief priests and defiled it: "The people are governed by the flower of the race. Pluck the flower, and the race is helpless" (EP 129). The Etruscan civilization was not wiped out, but it was stripped of its identity. They remained in a perpetual state of death.

What is uniquely Etruscan about Etruscan culture was lost when Roman Empire was imposed on it. Modern Roman meticulousness has been injected into their works. In the blink of an eye, the nation became "voiceless and thoughtless."

Under Roman pressure, the Etruscan culture was reduced to a husk by the third and second century B.C. to a vacuum. The Roman objectivity overpowered the inherent subjective tendencies. To put it another way, the enormous natural Etruscan wisdom was reduced to a heap of meaninglessness and plain illogical and

gullible ideas by Etruscan kings, the Etruscan people, and Etruscans themselves.

The pounding of Etruscan blood could not be completely and permanently halted by Roman force and pressure. Giotto and other early sculptors continued to feel its pulse. The most sad period in Etruscan history, as Lawrence put it "a struggle between the endless patience of life, and the endless triumph of force" (EP 129). There was an artificial tyranny of authority preventing the natural flow of life.

One incomplete artwork of the next tomb depicts a guy getting an egg from a lady as she rests her hand on his shoulder in a banquetting scenario. The scene depicted a transitional period between the civilisations of the Etruscans and the Romans. Coupled with the act of extracting an egg, the image depicts an eroding sense of Etruscan fervour, passionate desire, and inherent life force. Instead of being unique, their looks seemed "important." Lawrence wrote, "There is nothing between them" (EP 130). Every gesture appeared to him as empty and void. The sensationalised passion of an endless man-woman love had likewise faded from the egg's texture. The egg, according to Lawrence, "had gone cold" (EP 130).

Etruscan art underwent significant transformations during the Roman invasion of Etruria. Lost its uniqueness and Roman artificiality and materialism were imposed on it, making it less authentic. As a consequence, Etruscan art as a whole became "boiled," with certain abnormalities added in. A "certain wildness of light and shadow" gave rise to Gothic art as a consequence of this (EP 168).

The Etruscans had no idea of terror or repulsion. They're all Roman in origin. These themes were reflected in Orcus' Tomb, which included a "ghastly underworld" and "sinister tunnels. The Etruscan view of death and life-after, which was a continuation of the "wonder-journey of life," was shattered by the unexpected introduction of the classic hell (EP 130).

Lawrence, of course, discards Theopompus' awful account of Etruscan society and its shameful practises. Etruscans were considered immoral by several ancient Greek and Roman writers, including Theopompus of Chios and Plato. Etruscan became nearly a byword for prostitute in later Roman times. The editor of the Cambridge version of the book, Simonetta De Filippis, stated:

Theopompus of Chios (4th century BC), Greek historian, wrote *Hellenic Histories*, covering the period 410-394 BC, a continuation of *The History of the Peloponnesian War* by Thucydides (460-396 BC), a work in eight books covering the period up to 411 BC. Theopompus also wrote *Philippic Histories*; in book 43 of that work he states that an Etruscan law allows men to share women, who, moreover, often strip themselves naked in the presence of men, do not share their banquet couch with their husbands but with any man taking part of the banquet, drink a great deal and readily make love with anyone who asks them (see Ducati, 172). Dennis, describing the Tomb of the Feast, comments: „It is worthy of remark that all the women in this tomb, even the slave who is waiting on the banqueters, are decently robed. So it is in the other tombs; and this tends to belie the charge brought against the Etruscans by the Greeks, that the men were waited on by naked handmaids" (i.321). ("Explanatory notes," 311)

Lawrence also opined that all those gossips were basically baseless and purposeful. And what's more astonishing is that historians didn't bat an eye. In spite of fifty million small graves demanding a rewrite, they remained unmoved.

Tarquinius's angular, angular towers, which Lawrence deemed "blind and meaningless," climbed far into the sky. They breathed fresh life into this once-sleepy metropolis. Factory chimneys of a contemporary, industrialised metropolis could be seen in the distance. The irony is that, despite its best efforts, the city succumbed to modernization. It seemed as though these structures had been lifted into the sky in triumph over a long-destroyed civilization. The opposite is true: They voluntarily or unintentionally become chimneys of the contemporary age. The modern city, on the other hand, eventually morphed into an Etruscan civilization that it rejected and destroyed over time. A hidden dilemma is raised by the likeness of the "sharp... meaningless towers" (EP 133) to industry chimneys: which one wins—the old or the modern? Do we mean forward or backward progress?

Those who believe that the Etruscans opposed modernity by opposing the use of scientific and technological advances are wrong. Several examples may be found to back up this claim. Etruscan engineers, for example, were well-versed in the city's sewage system (EP 140). Under the heading "Etruscan Engineering & Agricultural Achievements," the website www.mysteriousetruscans.com informs us that:

The Etruscans had a deep knowledge of Hydrology and hydraulics, a knowledge which they put to good use in their many land drainage schemes. The lower lying portions of Rome such as the area between the Capitol and Velia was formerly marshland. Settlement of the low-lying ground would never have been a possibility without the hydraulic engineering skills of the Etruscans. This took place around 625 BCE when, according to archaeological evidence a network of drainage channels was dug through the marshy ground, and at the same time, the stream that separated the two hills of the Capitoline and Palatine was regulated, its embankments were strengthened, and it was finally covered over. ("Land Improvement")

During the rule of the Romans on this civilization, everything deteriorated and turned into a marshland and a country of marsh sickness, a kind of malaria. The stagnant shallow ponds served as a massive breeding ground for mosquitoes, which were to blame. Every aspect of the Roman Empire was detrimental to the

Etruscans.

Vulci, an Etruscan city located in the Maremma between the towns of Montalto di Castro and Canino, symbolises the city's emptiness along its voyage. Even the coachman, the driver of the gig, was "in an agony of shyness, stupefied" (*EP* 139). The way to Vulci was alongside the "coastal strip and the whitish emptiness of the sea's edge" (*EP* 139). It gave Lawrence a "great sense of nothingness, the sea down there" (*EP* 139). He was haunted by the memory of a ruined village. A part of him feared that because of their untamed character, all wild creatures will be extinct in their native habitats in the near future. The primal energy of the Etruscan civilization led to its demise at the hands of the Romans, who dubbed it "wild and savage." As a result of their lack of intrigue, adventure, and controversy, "tame" animals, according to Lawrence, may soon be the only creatures left on Earth. They do not stand up to the opposition; they do not disrupt the balance of power. They are open-minded and accepting of others. And since man is "the tamest" and so, "the most swarming," his presence on Earth has proliferated (*EP* 142). He gave up his animalistic character in the cause of civilization and sported an air of shyness and indifference. Humanity lost its individuality in the pursuit of what is now known as "immorality."

DH Lawrence was so enamoured by the Etruscan civilization's demise that he considered making it his home. He was unable to comprehend the annihilation of a civilization that he found so fascinating. By late afternoon on a Saturday, the barren graves had become almost tangible in his imagination, and he began to harbour resentment against the Maremma's dedicated residents and their simple way of life. In the fading light of the waning sun, the quiet graves looked to him as a rage on the part of the dead mankind, with their absolutely terrible and horrible character. "scrambled through bramble-tangle" (*EP* 151) is where the author, a representative of contemporary society, arrived. and wished she could have stayed. There is a sense that all of this is atonement for the devastation and depravity that was inflicted upon them by him. Maybe it was a mixture of appreciation and sadness that led him to see the people and their way of life as "wonderful," and as a sign of truth, to think of permanently relocating there. He thought about it.

Malaria was the only thing that bothered him, and it is widely believed that the Romans were directly responsible for its spread. Etruscan sewerage infrastructure failed during their rule because to long-term neglect. Consequently, mosquitoes began to multiply in the area, causing an outbreak of the illness.

And Lawrence's love for the Etruscans may be seen in minor instances like the "cheeky girls" on the streets of Volterra saluting Lawrence with the Roman salute. Because of their lengthy history of resistance and rejection to Roman empire, he found it distasteful. Suppressing the Roman empire's authority over them was a show of arrogance. Lawrence was taken aback, and he declined to reciprocate the salutation: "a salute which has nothing to do with me, so I don't return it" (*EP* 158).

After reading Lawrence's thoughts on what constitutes civilisation and what does not, both Lawrence and his readers were in a quandary. Here, we'll focus on only one line: "But only the town, with its narrow streets and electric light, is impervious" (*EP* 162). Sunset is the setting. Last fiery burst of light engulfs the earth against the luminescent peaks of the hills. Lawrence saw the light as molten gold, and the world as a whole was melting into one. Everything took on a new shape as the sun set, bringing out the unity in the variety. As Lawrence has said before, the universe is in a condition of unity: "And man, with his soul and his personality, emerges in eternal connection with all the rest. The blood-stream is one, and unbroken, yet storming with oppositions and contradictions" (*EP* 125). Man's individuality is stripped away in this state of the planet, which binds him to all of creation for all time. As a result, the town was unable to react to the melting process. Due to the town's dependence on electricity, residents are unable to see the huge changes taking place in the natural world around them, as shown by the town's tiny streets. For the sake of convenience and artificiality, modern civilisation has sacrificed realism and a sense of connection with one's own soul and creation.

The essay "Pyrotechnics" concludes with a description of the insanity of the fireworks and one's natural response to it: "And all the time, in another more real world, the explosions and percussions continue, penetrating through the ear into the soul, with a sense of fear. The dog in vain has tried to get used to it. By now he is numb nervous wreck" (*EP* 207). The animalistic world was threatened by the craziness of pleasure and celebration, which was fueled by fire and song. Lawrence saw the dog on a regular basis. The roar of the explosions practically made him tremble. A dog that had become "a nervous wreck" as a result of its inevitable encounter with contemporary urban society and the ensuing crazed celebration represents basic, fundamental human instinct. He had no place to hide in his coiled up body.

The fact that Lawrence satirises the whole firework display is obvious. The picture of a dog is the first example. There are also those young males who are standing and observing the spectacle "in the subdued tone of mockery usual to the Italians, they say: bello! bello! bellezza!—But it is pure irony" (*EP* 206). "Explanatory Notes" translates the Italian words as "Beautiful, beautiful, wonderful!" and corrected the phrases as "bello! bello! Che bellezza" (*EP* 326). Third instance is: "And as the eye is dazzled and thrilled, thinking how marvellous man is, the ear almost ceases to hear" (*EP* 207). Modern civilization cannot achieve its full potential without obliterating our innate faculties of perception. Its richness can only be appreciated by using a few of your senses. The only way to sound the alarm about urbanisation is to stifle communication and suppress human

impulses. And it's not like nobody feels bad about it. This is the fourth and last example: "The crowd disperses quickly and silently, diving into the outlets from the Lungarno, as if they were running away. And you feel they are all mocking quietly at the spectacle. *Panem et circenses* is all very well, but when the crowd starts quietly jeering at your circus, you are left a bit at a loss" (EP 207). For Imperial Rome's citizens to be satisfied with food and amusement, *Panem et circenses* (Juvenal, Satires, X.81) was coined in Latin to signify "bread and circus-game." Explanatory Notes, EP 326 A member of the lowest socioeconomic strata is referred to as a "pleb," a pejorative term used informally. For all we know, Lawrence may have thought the show was designed to delight lower-class locals, but it was so ridiculous and stupid that even a commoner couldn't help but laugh at it. There was no one to amuse, and the celebration meant nothing. Both the crowd and the author were enraged by this.

Lawrence then enjoys his return to nature's sensitivity and magnifies it greatly: "And as you drive home again, into the silent countryside smelling faintly of vine-flowers, and you see the high moon filling the sky with her soft presence, you are so glad that she does not spin round and shed sparks, and make horrible explosions out of herself, but is still and soft, and all-permeating" (EP 207-208). While Lawrence had previously criticised anything that is stable and permanent ["How dismal things are when they never flicker and waver and change..." (EP 204).] a few pages earlier in the same essay. Lawrence, like that fearful dog, had grown weary of the ever-changing artificial blaze of pyrotechnics, fusillade, and iridescent flaming figures.

Lawrence's depiction of love and sensitivity here is commendable. As far as Lawrence is concerned, tenderness is a subjective concept that may be defined in many ways. Distinguished Lawrence researcher Mark Spilka said in his article, "Lawrence's Quarrel with Tenderness," that Lawrence had a problem with tenderness: "What Lawrence wants, apparently, is to release a whole range of spiritual possibilities by accepting the sensual basis of emotion" (Spilka 67-68).

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