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978-0-521-65292-6 - Mornings in Mexico and Other Essays

D. H. Lawrence

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*MORNINGS IN MEXICO AND  
OTHER ESSAYS*

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## NOTE ON THE TEXTS

The base-texts for the essays in this volume are named first, as follows:

‘Corasmin and the Parrots’: autograph manuscript (MS), 8 pp., UT; emended from DHL’s autograph revisions (TCCR) in the carbon copy typescript (TCC), 9 pp., UT; collated also with TCC and TCCC (marks in TCC by another hand); *Adelphi*, iii (December 1925), 480–9, 502–6 (Per); Secker’s *Mornings in Mexico* (E1) and Knopf’s *Mornings in Mexico* (A1).

‘Walk to Huayapa’: autograph manuscript (MS), 14 pp., UT; emended from DHL’s autograph revisions (TCCR) in the carbon copy typescript (TCC), 16 pp., U111; collated also with TCC and TCCC (marks in TCC by other hands); *Travel*, xlviii (November 1926), 30–5, 60 (Per1); *Adelphi*, iii (March 1927), 538–54 (Per2); *Mornings in Mexico* (E1) and *Mornings in Mexico* (A1). Additional emendation is made from E1 because of evidence of DHL’s revision in proofs for E1.

‘The Mozo’: autograph manuscript (MS), 13 pp., UT; emended from DHL’s autograph revisions (TCCR) in the carbon copy typescript (TCC), 14 pp., UT; collated also with TCC and TCCC (marks in TCC by other hands); *Adelphi*, iv (February 1927), 474–8 (Per); *Mornings in Mexico* (E1) and *Mornings in Mexico* (A1). An additional emendation from E1 follows evidence of DHL’s revision in proofs for E1.

‘Market Day’: autograph manuscript (MS), 9 pp., UT; collated with *Travel*, xlvi (April 1926), 7–9, 44 (Per1); *New Criterion*, v (June 1926), 467–75 (Per2); *Mornings in Mexico* (E1) and *Mornings in Mexico* (A1). Emendations are made when Per1 and Per2 agree in revisions except when misreading or accidental omission of MS is indicated. Single quotation marks, which Per2 used consistently for dialogue, are not recorded unless part of another variant.

‘Indians and Entertainment’: autograph manuscript (MS), 13 pp., UCB; collated with two identical carbon copy typescripts (TCC1–2), 18 pp. each, UCB and UT; the *New York Times Magazine*, iv (6 October 1924), 3, 11 (Per1); *Adelphi*, ii (November 1924), 494–507 (Per2); *Mornings in Mexico* (E1) and *Mornings in Mexico* (A1). Emendations are made when Per1 and Per2 agree in revisions except when Per1 is excised (leaving Per2 the earliest choice) and except when misreading or accidental omission of MS is detected. Emendation is also made from E1 upon evidence of DHL’s revision in proofs for E1. Per1 ends at 67:23 and all other printed versions at 68:32, but this edition includes an additional paragraph.

‘The Dance of the Sprouting Corn’: *Theatre Arts Monthly*, viii (July 1924), 447–57 (Per1); collated with *Adelphi*, ii (August 1924), 208–15 (Per2); *Mornings in Mexico* (E1) and *Mornings in Mexico* (A1). An autograph manuscript, 6 pp. (once belonging to the Peralta-Ramos family), is noted but presently unlocated.

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'The Hopi Snake Dance': autograph manuscript (MS), 18 pp., UT; collated with *Theatre Arts Monthly*, viii (December 1924), 836–60 (Per1); *Adelphi*, ii (January–February 1925), 685–92, 764–78 (Per2); *Mornings in Mexico* (E1); *Mornings in Mexico* (A1); and a late carbon copy typescript (TCC), 19 pp., UCB. Emendations are made when Per1 and Per2 agree in revisions except when misreading or accidental omission of MS is indicated. Per1 consistently substitutes 'gray' for DHL's 'grey', and these variants are unrecorded except as part of another entry.

'A Little Moonshine with Lemon': carbon copy typescript (TCC1), 4 pp., UT; collated with a part-ribbon typescript and two carbon copies (TCC2), 5 pp. each, UT; *Laughing Horse*, xiii (April 1926), 1–15 (Per); *Mornings in Mexico* (E1) and *Mornings in Mexico* (A1).

'Certain Americans and an Englishman': part-ribbon and part-carbon typescript (TS1), 2 of 12 pp. (excised), YU, to 106:2, then *New York Times Magazine*, Section iv (24 December 1922), 3, 9 (Per); collated with ribbon copy typescript (TS2), 13 pp., UT, and its following *Phoenix II*, ed. Roberts and Moore (E1).

'Indians and an Englishman': part-ribbon, part-carbon typescript (TS), 12 pp., YU; emended from DHL's autograph revisions in TS (TSR); collated also with TSC (marks in TS by other hands); *Dial*, lxxiv (February 1923), 144–52 (Per1); *Adelphi*, i (November 1923), 484–94 (Per2); carbon copy typescript (TCC), 14 pp., UT; and *Phoenix*, ed. McDonald (A1). All other printed versions end at 120:27, but this edition contains two additional paragraphs.

'Taos': *Dial*, lxxiv (March 1923), 351–4 (Per1); collated with *Cassell's Weekly* (11 July 1923), 535–6 (Per2); two carbon copy typescripts (TCC1 and TCC2), 4 pp. and 6 pp., UCB; and *Phoenix*, ed. McDonald (A1). Per2 added rows of decorative symbols after seven paragraphs, but these are handled in the Textual apparatus only as regular section breaks.

'Au Revoir, U. S. A.': *Laughing Horse*, viii (December 1923), 1–3 (Per); collated with *Phoenix*, ed. McDonald (A1). Throughout, Per presented extra spaces between paragraphs, but this practice is not recorded and not followed.

'Dear Old Horse, A London Letter': *Laughing Horse*, x (May 1924), 3–6 (Per); collated with *Letters*, ed. Huxley (E1).

'Paris Letter': *Laughing Horse*, xiii (April 1926), 11–14 (Per); collated with *Phoenix*, ed. McDonald (A1).

'Letter from Germany': autograph manuscript (MS), 6 pp., UT; collated with *New Statesman and Nation*, *Autumn Books Supplement*, xiii (October 1934), 481–2 (Per); two carbon copy typescripts (TCC1–2), 7 pp. each, UCB; and *Phoenix*, ed. McDonald (A1).

'Pan in America': autograph manuscript (MS2), 12 pp., DU; collated with *Southwest Review*, xi (January 1926), 102–15 (Per); a carbon copy typescript (TCC), 18 pp., UT; and *Phoenix*, ed. McDonald (A1).

'See Mexico After, by Luis Q': autograph manuscript (MS3), 8 pp., UT; emended from DHL's autograph revisions (TCC1R) in a mostly carbon copy typescript (TCC1), 7 pp., UCB; collated also with TCC1C (marks in TCC1 by an unknown hand); a ribbon copy typescript (TS), 7 pp., Quintanilla; three identical carbon copy typescripts (TCC2–4), 10 pp. each, UCB and UT; and *Phoenix*, ed. McDonald (A1).

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'New Mexico': *Survey Graphic*, lxvi (1 May 1931), 153–5 (Per1); collated with 'The Spell of New Mexico', *John O'London's Weekly* (25 June 1932), 423–4 (Per2); a carbon copy typescript (TCC), 12 pp., UCB; a ribbon copy typescript (TS), 12 pp., UT; and *Phoenix*, ed. McDonald (A1).

'Just Back from the Snake Dance': early version of 'The Hopi Snake Dance' (Appendix I): autograph manuscript (MS), 2 pp., YU; collated with the ribbon copy typescript (TS), 4 pp., NWU, containing TSC (marks in TS by another hand); *Laughing Horse*, xi (September 1924), 26–9 (Per); and *Letters*, ed. Huxley (E1).

['Indians and an Englishman' and 'Certain Americans and an Englishman']: early fragment in Luhan (Appendix II): *Lorenzo in Taos*, pp. 52–8 (LT); collated with pp. 1–6a of the part-ribbon, part-carbon typescript named above as base-text for both essays (TS), containing DHL's autograph revisions (TSR) and TSC (marks in TS by other hands), 7 pp., YU; part of *Dial*, lxxiv (February 1923), 144–7 (Per1); and part of *New York Times Magazine*, Section iv (24 December 1922), 3 (Per2). A guide on the right-hand side of the Textual apparatus identifies the fragment with corresponding parts of the two main essays in this text. Quotation marks, at the beginning of all paragraphs, are retained to preserve the fragment's status as a quoted piece, not coming directly from Lawrence. They are recorded in the Textual apparatus only when part of another entry.

'Pan in America': early version (Appendix III): autograph manuscript (MS1), 7 pp., UT, never published before.

['See Mexico After, by Luis Q.']: early fragments (Appendix IV): autograph manuscript (MS1), 8 pp., Quintanilla, and autograph manuscript (MS2), 1 p., UCB.

## Silent emendations

Variants between the base-texts, typescripts that affected transmission, early publications and the present text are recorded in the Textual apparatus, except for the instances mentioned above and the following silent exceptions:

- 1 Errors in transmission of the text have not generally been recorded here, but potentially revealing errors have been included. Omitted full stops or missing quotation marks are silently supplied. Lawrence sometimes omitted or misplaced apostrophes in possessives and contractions (for example 'oclock', 'are nt', 'mother's' for 'mothers'), and these have been regularised.
- 2 In foreign languages, corrections are not generally supplied in the text (but in Explanatory notes) when a word is part of a dialogue that may contain dialect or intentional phonetic spelling. Diacritical marks in foreign languages have not generally been corrected or supplied unless necessary in proper nouns. In all such cases, alterations have been duly recorded.
- 3 The printed texts often employed ornamental, large or bold capitals for the first character, word or line of an essay, but these have been recorded in an apparatus entry only in the regular font in use in this edition. In variant titles, bold face has not been recorded. Lawrence's own practice of using upper and lower case has been adopted. This volume has not reproduced superscript letters in the text but renders them in regular type.

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- 4 In typescripts produced by Dorothy Brett, letters and punctuation often had to be supplied at the ends of lines; these alterations have not been recorded unless they introduced variants.
- 5 Unlike Lawrence's MSS, some typed and printed versions of these essays left extra spaces, especially before or after a question mark or exclamation point. Some published versions also included extra space in contractions (like 'can 't'). Such extra spaces have not been recorded.
- 6 Lawrence did not usually underline punctuation when indicating that words should be in italics, but the printed texts almost always italicised the punctuation. His own usual practice has been followed, and italic punctuation has not been recorded in an apparatus entry unless part of another variant.
- 7 Lawrence usually employed double quotation marks, but typescripts or publications sometimes introduced single marks. He usually placed a comma or period inside quotation marks, but this order was occasionally reversed or indeterminate and sometimes the comma or period appears directly under the quotation marks. When doubtful, such punctuation follows his usual practice. While DHL placed spaces between capitals 'D. C.', 'D. F.', 'I. W. W.'s', 'A. F. W.'s' and 'P. J. P.'s', printed versions frequently omitted them; DHL's practice is silently followed. Any missing period in such abbreviations is also supplied silently.
- 8 'House-styling' by editors and publishers, including Americanisation of Lawrence's British spellings (for example, 'labor' for 'labour', 'color' for 'colour', 'civilization' for 'civilisation', 'realize' for 'realise', 'authorize' for 'authorise', 'center' for 'centre') has been eliminated to reflect DHL's own usual practice. The printed texts often hyphenated 'to-day', 'to-morrow' and 'to-night', whereas Lawrence wrote 'today', 'tomorrow' and 'tonight'; his practice has been followed.
- 9 Lawrence often used short single-stroke dashes, and Dorothy Brett's typescripts regularly transcribed these in kind while publications generally rendered them as an em, a practice that has been adopted (but not recorded) here.
- 10 Omitted or illegible letters have not been recorded when numbering fewer than three characters.

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## Corasmin and the Parrots\*

One says Mexico: one means, after all, one little town way south in the Republic: and in this little town, one rather crumbly adobe house built round two sides of a garden patio:\* and of this house, one spot on the deep, shady verandah facing inwards to the trees, where there is an onyx table and three rocking chairs and one little wooden chair, a pot with carnations, and a person with a pen. We talk so grandly, in capital letters, about Mornings in Mexico. All it amounts to is one little individual looking at a bit of sky and trees, then looking down at the page of his exercise book. 5

It is a pity we don't always remember this. When books come out with grand titles, like *The Future of America* or *The European Situation*,\* it's a pity we don't immediately visualise a thin person or a fat person, in a chair or in bed, dictating to a bob-haired\* stenographer or making little marks on paper with a fountain pen. 10

Still, it is morning, and it is Mexico.\* The sun shines. But then, during the winter, it always shines. It is pleasant to sit out of doors and write, just fresh enough, and just warm enough. But then it is Christmas next week, so it ought to be just right. 15

There is a little smell of carnations, because they are the nearest thing. And there is a resinous smell of ocote wood, and a smell of coffee, and a faint smell of leaves, and of Morning, and even of Mexico. Because when all is said and done, Mexico has a faint, physical scent of her own, as each human being has. And this is a curious, inexplicable scent, in which there is resin and perspiration and sun-burned earth and urine,\* among other things. 20

And cocks are still crowing. The little mill where the natives have their corn ground is piffing\* rather languidly. And because some women are talking in the entrance way, the two tame parrots in the trees have started to whistle. 25

The parrots, even when I don't listen to them, have an extraordinary effect on me. They make my diaphragm convulse with little laughs, almost mechanically. They are a quite commonplace pair of green birds with bits of bluey red, and round, disillusioned eyes and heavy, 30



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overhanging noses. But they listen intently. And they reproduce. This pair whistles now like Rosalino,\* in the wild, sliding, Indian fashion of whistling. It is so like Rosalino, who is sweeping the patio with a twig broom; and yet it is\* so unlike him, to be whistling full vent, when  
5 any of us is around, that one looks at him to see. And the moment one sees him, with his black head bent rather drooping and hidden, as he sweeps, one laughs.

The parrots whistle exactly like Rosalino, only a little more so. And this little-more-so is extremely, sardonically funny. With their sad  
10 old long-jowled faces and their flat disillusioned eyes, they reproduce Rosalino and a little-more-so without moving a muscle. And Rosalino, sweeping the patio with his twig broom, scraping the tittering leaves into little heaps, covers himself more and more with the cloud of his own obscurity. He doesn't rebel. He is powerless. Up goes the wild, sliding  
15 Indian whistling into the morning, very powerful, with an immense energy seeming to drive behind it. And always, always a little more than lifelike.

Then they break off into a cackling chatter, and one knows they are shifting their clumsy legs, perhaps hanging on with their beaks  
20 and clutching with their cold, slow claws, to climb to a higher bough, like rather raggedy green buds climbing to the sun. And suddenly, the penetrating, demonish mocking voices:

“Perro! Oh Perro! Perr-rrro! Oh Perr-rrro! Perro!”

They are imitating somebody calling the dog. *Perro* means dog. But  
25 that any creature should be able to pour such a suave, prussic acid sarcasm over the voice of a human being calling a dog, is incredible. One's diaphragm chuckles involuntarily. And one thinks: *Is it possible?* Is it possible that we are so absolutely, so innocently, so *ab ovo*\* ridiculous?

And not only is it possible, it is patent. We cover our heads in  
30 confusion.

Now they are yapping like a dog: exactly like Corasmin. Corasmin is a little, fat, curly white dog who was lying in the sun a minute ago, and has now come in to the verandah shade, walking with slow resignation, to lie against the wall near my chair. “Yap-yap-yap! Wouf!  
35 Wouf!! Yapyapyapyap!!” go the parrots, exactly like Corasmin when some stranger comes into the zaguan. Corasmin and a little-more-so.

With a grin on my face I look down at Corasmin. And with a silent, abashed resignation in his yellow eyes, Corasmin looks up at me, with a touch of reproach. His little white nose is sharp, and under his eyes  
40 there are dark marks, as under the eyes of one who has known much

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trouble. All day, he does nothing but walk resignedly out of the sun, when the sun gets too hot, and out of the shade, when the shade gets too cool. And bite ineffectually in the region of his fleas.

Poor old Corasmin: he is only about six, but resignedly, unspeakably resigned. Only not humble. He does not kiss the rod.\* He rises in spirit above it, letting his body lie. 5

“Perro! Oh Perr-rro! Perr-rro! Perr-rr-rro!!” shriek the parrots, with that strange, penetrating, antediluvian malevolence that seems to make even the trees prick their ears. It is a sound that penetrates one straight at the diaphragm, belonging to the ages before brains were invented.\* 10  
And Corasmin pushes his sharp little nose into his bushy tail, closes his eyes because I am grinning, feigns to sleep; and then, in an orgasm of self-consciousness, starts up to bite in the region of his fleas.

“Perr-rro! Perr-rro!” And then a restrained, withheld sort of yapping. The fiendish rolling of the Spanish ‘r’,\* malevolence rippling out of all the vanished, spiteful aeons. And following it, the small, little-curly-dog sort of yapping. They can make their voices so devilishly small and futile, like a little curly dog. And follow it up with that ringing malevolence that swoops up the ladders of the sunbeams right to the stars, rolling the Spanish ‘r’. 20

Corasmin slowly walks away from the verandah, his head drooped, and flings himself down in the sun. No! He gets up again, in an agony of self-control, and scratches the earth loose a little, to soften his lie. Then flings himself down again.

Invictus!\* The still unconquered Corasmin! The sad little white curly pendulum oscillating ever slower and slower between the shadow and the sun. 25

“In the fell clutch of circumstance  
I have not winced nor cried aloud!  
Under the bludgeonings of chance  
My head is bloody, but unbowed.”\* 30

But that is human bombast, and a little too ridiculous even for Corasmin. Poor old Corasmin’s clear yellow eyes! He is going to be master of his own soul, under all the vitriol those parrots pour over him. But he’s not going to throw out his chest in a real lust of self-pity. That belongs to the next cycle of evolution. 35

I wait for the day when the parrots will start throwing English at us, in the pit of our stomach. They cock their heads and listen to our gabble. But so far, they haven’t got it. It puzzles them. Castilian,\* and Corasmin, and Rosalino come more natural. 40