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THE SEVENTH INTERNATIONAL ALDOUS HUXLEY SYMPOSIUM:

ORGANIZATION

Theme: Aldous Huxley in France: The Experience of Exile

Venue: University of Toulon, Campus Centre-Ville and Campus La Garde

Conference dates: 13–15 October 2021

Convenors: University of Toulon and the International Aldous Huxley Society

- Prof Alice Cheylan, University of Toulon
- Prof André-Alain Morello, University of Toulon
- Prof Bernfried Nugel, Aldous Huxley Society
- Prof James Sexton, Aldous Huxley Society
- Dr Gerhard Wagner, Aldous Huxley Society

Local Organizing Committee:

- Prof Salhia Ben-Messahel, University of Toulon
- Prof Clare Sibley, University of Toulon
- Heike Sieger, University of Münster
- Uwe Rasch, University of Münster
- Henning Nugel, University of Münster

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Support: International Aldous Huxley Society
Université de Toulon

Registration:

Wednesday, 13 October, 8:30–9:00
Campus Centre Ville, Amphitheatre FA 110
Thursday, 14 October, 9:00–9:30
Campus La Garde, Amphitheatre Y1.008
Friday, 15 October, 9:00–9:30
Campus Centre Ville, Amphitheatre FA 010

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Photos of Aldous Huxley:

On the cover: Aldous Huxley in his garden in Sanary (Gori Family Collection), courtesy of Gilles Iltis

On p. 4: Aldous Huxley in his garden in Sanary ca. 1934, © Albert Harlingue/Roger-Viollet

The Seventh International Aldous Huxley Symposium is sponsored by:

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Aldous Huxley in his garden in Sanary, c. 1934

Welcome

to the Participants of the
Seventh International Aldous Huxley Symposium

For the fifth time the international community of Huxley scholars has resolved to hold a symposium in a region that Huxley himself visited and explored in the course of his worldwide travels. This time it is the Provence in France that has attracted Huxleyans from all over the world, and against this backdrop the general theme of the conference is "Aldous Huxley in France," focussing on Huxley's attitude towards French culture and also on his self-styled 'exile' in Sanary near Toulon, the main conference venue. But, as usual with the preceding Huxley symposia, this conference covers many other topics more or less closely connected with that period. In addition, a special feature of the symposium is the Huxley Forum, a format introduced at the two previous symposia in order to encourage the discussion of an overreaching issue in Huxley studies. In Toulon it focusses on "Aldous Huxley's Controversial Philosophical Theories," and the convenors are very grateful to Prof Dana Sawyer (Maine College of Art) for having organized it and co-ordinated as many as nine presentations in two large sections.

Earlier meetings of the International Aldous Huxley Society have taken place in 1994 in Münster, Germany, on the occasion of the 100th anniversary of Huxley's birth; in Singapore, in 2000/01, on the subject of "Aldous Huxley and the Challenges of the Third Millennium"; in Riga, Latvia, in 2004, on the subject of "Aldous Huxley, Man of Letters: Thinker, Critic and Artist"; in Los Angeles, in 2008, on the subject of "Aldous Huxley in America"; in Oxford, in 2013, on the subject of "The Condemned Playground: Aldous Huxley and His Contemporaries," and in Almería on the subject of "Aldous Huxley in Europe." Lists of speakers and their topics at these meetings are available on the Society's website under <http://www.uni-muenster.de/Anglistik/Huxley/ahs_conferences.html>.

The Aldous Huxley Society, founded in 1998, has two chief purposes: to promote the academic study of the works of Aldous Huxley, in particular critical editions, commentaries and interpretations, and to make a wider public acquainted with the thought and writings of the author. Furthermore, the Society supports the Centre for Aldous Huxley Studies (CAHS) at the Department of English at the Westfälische Wilhelms-Universität Münster, and undertakes to organize academic meetings, further academic work of its members within the scope of its authority and possibility, cooperate with other societies devoted to the academic study of the works of Aldous Huxley and send delegates to international conferences. The Society possesses its own research library, and sponsors a journal, *Aldous Huxley Annual*, edited by Professors Jerome Meckier (University of Kentucky) and Bernfried Nugel (University of Münster), as well as a monograph series, "Human Potentialities," edited by Professors Lothar Fietz (†) (University of Tübingen) and Bernfried Nugel.

Those interested in joining the Society should first consult its website and then apply to its Chairman, Professor Bernfried Nugel (<nugel@uni-muenster.de>).

One of the foremost English-language writers of the last century, Aldous Huxley (1894–1963) was an encyclopaedic man of letters in the traditional sense, that is, a thinker, critic and artist in one. After the radical scepticism of the first two decades of his career (1916–1936), which culminated in his world-famous satirical novel of the future, *Brave New World* (1932), he aspired, from the end of the 1930s, to a metaphysical expansion of his world-view and his image of humanity. Among the steps that clearly testify to this development are his foundation of a modern ethics in his essay collection *Ends and Means* (1937), his anthology (with comments) of excerpts from Western and Eastern mystics, entitled, in allusion to Leibniz, *The Perennial Philosophy* (1945), and his self-experiments with mind-expanding drugs, described in *The Doors of Perception* (1954) and *Heaven and Hell* (1956). At the centre of his later thinking was the notion of "actualizing human

potentialities," depicted, for instance, in his last novel, *Island* (1962). Throughout his career, Huxley had a searching mind, always open to new insights and solutions of problems. His last great essay, *Literature and Science* (1963), shows him as a bridge builder between the humanities and the natural sciences; it closes with an encouraging remark typical of the later Huxley: "Cheerfully accepting the fact [of man's limited ability to explore the universe], let us advance together, men of letters and men of science, further and further into the ever expanding regions of the unknown."

Within this mental framework Huxley worked also as a distinguished literary critic, art critic, and critic of society and culture. Several essay collections, such as *On the Margin* (1923), *Proper Studies* (1927), *Music at Night* (1931), *The Olive Tree* (1936), *Themes and Variations* (1950), *Adonis and the Alphabet* (1956) and *Brave New World Revisited* (1958) can still be read with profit and delight nowadays, especially because Huxley was doubtless one of the leading essayists of the twentieth century. His literary œuvre is characterized by extraordinary variety: apart from essays, he wrote not only poems, short stories and dramas, but also novels and utopias. His first utopia, *Brave New World* (1932), was dystopia and anti-utopia in one, and *Ape and Essence* (1948) as well as his musical comedy version of *Brave New World* (1956) reveal that his anti-utopian thinking deepened over the years; even his so-called positive utopia *Island* (1962) provides no blueprint of a perfect society but a qualified picture of what might be humanly possible at the time of its composition.

To commemorate Aldous Huxley, the International Aldous Huxley Society (Münster, Germany) and the Aldous & Laura Huxley Literary Trust (Los Angeles) have set up an oak bench in Compton Cemetery (Surrey) near the grave of the Huxley family. On the top rail, as Huxley's call for continuous awareness, a quotation from *Island* has been carved: "Here and now, boys!" Almost all the books, manuscripts and letters he kept at his home in Los Angeles were destroyed in a brush fire in 1961. Some surviving materials are housed at the UCLA Library, which also

acquired materials from Mrs Laura Huxley's residence in the Hollywood Hills in 2009.

After Huxley's death in 1963 interest in his work has been growing since the mid-1960s and gathering strength since the 1990s, with the foundation of the Aldous Huxley Society and its associated meetings throughout the world. With the death of Huxley's only son, Matthew, in 2005, and that of his wife, Laura, in 2007, the long-standing copyright problems associated with the filming of his best-known novel, *Brave New World*, had finally been resolved, but regrettably the film project under the direction of Ridley Scott and the production of George DiCaprio has not materialized. But at least a new TV adaptation was produced in 2020 by NBCUniversal Content Studios and streamed by Peacock (see <https:// www.imdb.com/title/tt9814116/>).

The Seventh International Aldous Huxley Symposium has been convened by the University of Toulon and the International Aldous Huxley Society, but it is the participants who really matter: they will doubtless make it a further highlight in the tradition of international Huxley Symposia since 1994!

With all good wishes,
on behalf of the organizing committee,

Alice Cheylan
André-Alain Morello
University of Toulon

Bernfried Nugel
Aldous Huxley Society
(University of Münster)

PROGRAMME
SEVENTH INTERNATIONAL ALDOUS HUXLEY SYMPOSIUM

Theme: Aldous Huxley in France: The Experience of Exile

Convenors: University of Toulon, represented by Profs Alice Cheylan & André-Alain Morello, and the International Aldous Huxley Society (AHS)

Venue: University of Toulon, Campus du Centre-Ville and Campus de La Garde

Dates: 13–15 October 2021

TUESDAY, 12 OCTOBER 2021

18:00–20:00 Conference Warming
(arranged by the International Aldous Huxley Society)
Building Pi on the outside terrace.

WEDNESDAY, 13 OCTOBER 2021

(Location: Campus Centre-Ville, Building FA, Amphitheatre 110)

ALDOUS HUXLEY AND FRENCH CULTURE

9:00–9:30 *Opening Addresses*

Xavier Leroux, President of the University of Toulon
Gilles Leydier, Director of the Babel Research Laboratory
José Garcia-Romeu, Dean of the Faculty of Humanities
Bernfried Nugel, Chairman of the International Aldous Huxley Society

WEDNESDAY, 13 OCTOBER 2021 (ctd.)

9:30–10:30
Chair: Gerd Rohmann

Keynote Lecture:
James Sexton: "Aldous Huxley on France and French Literature"

10:30–11:00 *Break* (coffee and snacks)

11:00–13:00 HUXLEY FORUM: ALDOUS HUXLEY'S CONTROVERSIAL PHILOSOPHICAL THEORIES (I)
(arranged by Dana Sawyer)

Walter Cicha: "The Metamorphosis of Our Brave New World"

Uwe Rasch: "Aldous Huxley, Anarchist'"

Alessandro Maurini: "A Non-Controversial Philosophical Theory: Aldous Huxley's Political Realism"

Laura Muzzetto: "The Political Thought of Aldous Huxley Through His Dystopian and Utopian Works"

13:00–14:30 *Lunch Break*

14:30–16:30
Chair: André-Alain Morello

Gerri Kimber: "'Sun, roses, fruit, warmth': Mansfield, Lawrence and Huxley on the Med"

Grzegorz Moroz: "Provençal Landscapes in Aldous Huxley's Fiction and Non-Fiction"

Gilles Iltis: "The Huxleys in Sanary: Photos, Postcards and Letters from the Gori Family Collection"

16:30–17:00 *Break* (coffee and snacks)

17:00–18:30 ***French Perspectives on Aldous Huxley***

Chair: Alice Cheylan

Valéria Sgueglia: "L'Inde au cœur des États-Unis: le double exil d'Aldous Huxley"

André-Alain Morello: "*Eyeless in Gaza*: Aldous Huxley entre Malraux et Mauriac"

Jean-Marc Quaranta: "De Proust à Houellebecq: Huxley entre trois siècles et deux romanciers français"

THURSDAY, 14 OCTOBER 2021

(Location: Campus La Garde, Building Y1, Amphitheatre 008)

THE EXPERIENCE OF EXILE: SANARY AND BEYOND

9:30–11:00
Chair: Bernfried Nugel

Keynote Lecture:
Kirpal Singh: "Aldous Huxley in an Age of Disbelief: Where the Lessons Lie"

Marketa Goetz-Stankiewicz: "Sanary Visitors"

11:00–11:30 *Break* (coffee and snacks)

11:30–13:30 HUXLEY FORUM: ALDOUS HUXLEY'S CONTROVERSIAL PHILOSOPHICAL THEORIES (II)
(arranged by Dana Sawyer)

Shantena Augusto Sabbadini: "Quantum Theory and Perennial Philosophy"

Robin Hull: "Aldous Huxley and Hermann Hesse: Strangers and Soulmates"

Joaquín-José Cuéllar Trasorras: "Aldous Huxley's 'The Death of Lully' and the Spanish Tradition of Mysticism"

Ronja Bodola / Erin Capone: "Exiled Minds and the Mind's Exiles: Aldous Huxley on Mental Health"

Dana Sawyer: "Aldous Huxley and the Perennial Philosophy Today"

13:30–15:00 *Lunch Break*

15:00–17:00
Chair: Joan Wines

Gerd Rohmann: "Aldous Huxley, the Austrian and the German Refugees in France"

Lawrence Davidson: "Aldous Huxley and a Life of Voluntary Exile"

Eva Oppermann: "Social and Digital Exiles: Surveillance and Social Control in Aldous Huxley's *Brave New World* (1932) and Dave Eggers' *The Circle* (2011)"

Maŝa Uzelac: "Transcending Materialist Dualism: The Role of Mysticism in Huxley's and Houellebecq's Philosophy"

17:00–17:30 *Break* (coffee and snacks)

17:30–19:00
Chair: David Dunaway

Filip Świerczyński: "'I never pretended to be a congenital novelist': On the Poetics of Aldous Huxley Through the Prism of Narratology"

Maria Babkina: "Aldous Huxley's *The World of Light* and Its Transitional Role in His Intellectual Development"

Jean-Claude Mary: "Aldous and Julian Huxley: Two Contrapuntal Approaches to Life"

FRIDAY, 15 OCTOBER 2021

(Location: Campus Centre-Ville, Building FA, Amphitheatre 010)

VARIA

9:30–11:00
Chair: James Sexton

Keynote Lecture:
Jerome Meckier: "Richelieu's Piles: Satire as History in *Grey Eminence* and *The Devils of Loudun*"

Alice Cheylan: "Mutual Appreciation and Discord: Aldous Huxley and Richard Aldington's Fluctuating Esteem and Criticism"

11:00–11:30 *Break* (coffee and snacks)

11:30–13:00
Chair: Robin Hull

Nicolas Balutet: "Aldous Huxley et les cultures méso-américaines précolombiennes dans *Des Caraïbes au Mexique: Journal d'un voyageur*"

Hisashi Ozawa: "Aldous Huxley and E. M. Forster: A Comparison of Their Futuristic Fiction"

Heike Sieger: "Aldous Huxley's Adaptations: Variations of His Own and Other Works"

13:00–14:30 *Lunch Break*

14:30–16:00
Chair: Gerhard Wagner

Irina Golovacheva: "From 'The Best Picture' to the 'Dancing Shiva'"

Clare Sibley: "On Hubris and Humility: Aldous Huxley's Perennial Ecosophy"

Joan Wines / Jackson Reed: "Channeling the Huxleys: Will Michael Pollan Be Changing Our Minds?"

16:00–16:30 *Break* (coffee and snacks)

16:30–17:30
Chair: Jerome Meckier

Bernfried Nugel: "'An Old Codger, Rampant, But Still Learning': Aldous Huxley and Heraldry"

David Dunaway: "*Science, Liberty and Peace* in the 21st Century"

20:00–22:00 Farewell Dinner at Le Lido de Toulon, Corniche Frédéric Mistral, Plage du Mourillon, 83000 Toulon.

SATURDAY, 16 OCTOBER 2021

BANDOL DAY

Organization: Gilles Iltis, M.A., and the Cercle des Auteurs Bandolais ('Circle of Bandol Authors') in conjunction with the Town of Bandol

Programme:

(Open to all Symposium participants: please register with Gilles Iltis <wireman83@gmail.com>)

(1) **8:30**: Free bus transport from Toulon to Sanary / Bandol

(2) **9:00**: Breakfast and visit on the location of 'Les Flots' ('Villa Huxley') in Sanary (sponsored by the present owner, PEP 13)

(3) **10:15–12:15**: Memorial visits in Bandol (within a rather small perimeter):

– Glimpse at 'Hôtel Beau-Rivage,' where Katherine Mansfield, D. H. Lawrence and Frieda, Aldous Huxley and Maria stayed on their arrival in Bandol

– Glimpse at 'Villa Pauline,' where Katherine Mansfield lived from January to April 1916

– Inauguration of a plaque in memory of D. H. Lawrence on the site of 'Villa Beau Soleil,' which he and his wife Frieda rented from September 1929 to February 1930

(4) **12:30**: Lunch buffet at the Grand Casino of Bandol overlooking the Bay of Bandol (sponsored by the Cercle des Auteurs Bandolais [CAB], organizer of the Colloquy) [only for those registered at the Colloquy]

(5) **14:30**: Aldous Huxley Colloquy (in French) at Théâtre Jules Verne, rue des Ecoles, Bandol

Lectures on Aldous Huxley and D. H. Lawrence:

• Gérard Garcia: "Trois auteurs Anglo-Saxons à Bandol"

• James Sexton: "Lettres, tableaux, journalisme"

• Nicholas Murray: "L'amitié entre Aldous Huxley et D. H. Lawrence"

• Jean-Claude Mary: "L'Exil en France"

• Gilles Iltis: "Aldous Huxley à Sanary 1930–1937"

• Michel Antoni: "Aldous Huxley et *Les Portes de la Perception*"

Those who do not want to attend the colloquy are free to visit other places of interest:

– Visit to the charming sea-side town of Bandol (**http://www.bandol.fr**)

– Stroll on the sea-front promenade with several dozens of retail shops

– Visit to Domaine Ray Jane and its Wine Museum (**https://www.ray-jane.fr**)

(6) **19:30**: departure for Toulon.

NOTES ON THE SPEAKERS AND ABSTRACTS OF THEIR PAPERS

MARIA BABKINA

is currently preparing her Ph.D. thesis at the Ural Federal University (Yekaterinburg, Russia). The topic of her research is "The Intertextual Dimension of Aldous Huxley's Creative Activity." Her academic supervisor was the well-known Russian Huxley expert Professor Valery Rabinovitch, who suddenly died in September 2019. In her dissertation she examines most of Aldous Huxley's novels through the prism of the theory of intertextuality, tracing the determinants of the philosophical evolution of Huxley's work—from an early radical skepticism to a later positive outlook. A separate chapter of the dissertation is devoted to the intertextual relationship of Huxley's works with later authors, in particular Michel Houellebecq and Margaret Atwood. Maria Babkina has already published fifteen articles on the topic of her dissertation in Russian academic journals. One of these articles is entitled "The Evolution of the 'Autobiographical Character' in Aldous Huxley's Creative Work Seen from the Auto-Intertextual Angle" (2017) (indexed in the international database "Web of Science").

(E-mail: <mar-babkina@yandex.ru>)

ALDOUS HUXLEY'S *THE WORLD OF LIGHT* AND ITS TRANSITIONAL ROLE IN HIS INTELLECTUAL DEVELOPMENT

(This abstract is based on a draft that Prof Valery Rabinovitch [Ural Federal University] and I had prepared jointly for the Huxley Symposium in Toulon. After his death in September 2019 it has been a great honour for me to finish this draft in his spirit.)

The early period of Aldous Huxley's creative activity, covering the 1920s up until the beginning of the 1930s, reveals a radical skepticism as the main dominant of the writer's world-view. The critical rethinking of different, but, for Huxley, equally wrong pictures of the world, was most vividly embodied in the novel *Point Counter Point* (1928), which is built on a polylogue of different "voices" and contains the metaphor of the world as an orchestra: "And all are equally right and equally wrong, and none of them will listen to the others."

It is generally accepted that the process of Huxley's transformation into a visionary took place between 1932–1936, when the writer was working on *Eyeless in Gaza*, which was his first 'prophetical' novel, documenting the hard-fought evolution of Huxley's hero Anthony Beavis with almost minute autobiographical exactness. However, Huxley had expressed a spiritual need for gaining a positive ideal quite before the agonizing years of 1932–1936, and examples of this can especially be found in works preceding *Eyeless in Gaza*, in particular the play *The World of Light* (written in 1930, published and staged in 1931).

In *The World of Light*, as in Huxley's novels of the 1920s, different 'truths,' assigned to equally different characters, clash with one another and, as a consequence, demonstrate their subjectivity: fictional worlds ultimately collapse. However, while in most of Huxley's fiction of the 1920s the characters face emptiness after their 'truths' have been debunked as being subjective, in *The World of Light* there is already a hint of the existence of absolute Truth—cleansing, albeit uncomfortable.

Evidence of Huxley's critical self-estimation as a skeptical intellectual wishing for objective answers and practical solutions can also be found in his letters of this period. For example, while commenting on *The World of Light* in a letter of 18 May 1931 to Kethevan Roberts he wrote: "For even tho' there would not in fact have been such a solution in life, it is perhaps one of the functions of art to provide definite solutions" (*Letters of Aldous Huxley*, ed. Grover Smith [London, 1969], 348).

NICOLAS BALUTET

est Professeur des Universités en civilisation et littérature hispano-américaines à l'Université Polytechnique Hauts-de-France (Valenciennes). Il est l'auteur de deux ouvrages sur les cultures méso-américaines précolombiennes: *Le jeu sacré maya* (Paris, 2006) et *Homosexualité et imaginaire sexuel chez les Aztèques* (Oxford, 2008).
(E-mail: <nicolas.balutet@orange.fr>)

ALDOUS HUXLEY ET LES CULTURES MESO-AMERICAINES PRECOLOMBIENNES DANS *DES CARAÏBES AU MEXIQUE: JOURNAL D'UN VOYAGEUR* (1934)

En 1933, Aldous Huxley et son épouse entreprennent un long voyage dans les Caraïbes, en Amérique centrale et au Mexique. Face à l'angoissante montée du fascisme et au sentiment de délitement de la société capitaliste et consumériste, la tentation est forte, pour l'écrivain britannique, d'aller vérifier par lui-même les propos tenus par son compatriote et ami D. H. Lawrence dans *Le serpent à plumes* (1926), lequel estime que le Mexique a préservé ses savoirs ancestraux et sa culture millénaire. Aldous Huxley nous laisse ainsi ses premières impressions hispano-américaines dans un texte, certes beaucoup moins connu que ses romans mais passionnant pour tout latino-américaniste, *Beyond the Mexique Bay* (1934).

Si ce récit de voyage aborde de nombreux sujets comme la nature américaine ou bien la situation politique et historique du Mexique, en particulier les objectifs et les conséquences de la Révolution récente, rien dans le titre original ni dans celui de sa traduction française, *Des Caraïbes au Mexique: Journal d'un voyageur*, ne laisse présager autant de développements sur le Guatemala et, plus modestement, le Honduras et l'actuel Belize, alors toujours sous administration britannique. Sur les près de 250 pages de l'ouvrage, seule une petite soixantaine est consacrée au Mexique et sept à Mexico. Plus surprenant encore, Aldous

Huxley se révèle un fin connaisseur des cultures méso-américaines précolombiennes, particulièrement des Mayas, dont il a l'occasion de contempler *in situ* certaines œuvres.

Cette communication entend mettre en lumière cette connaissance culturelle de l'auteur britannique. Elle abordera tout d'abord les lectures et sources d'informations d'Aldous Huxley, puis se focalisera sur plusieurs aspects mis en avant dans le récit de voyage: l'architecture et les caractéristiques esthétiques des peuples méso-américains, leur représentation du temps, les hypothèses concernant le déclin des cités mayas et la religion.

RONJA BODOLA / ERIN CAPONE

Ronja Bodola received a Ph.D. in English from the University of Stuttgart with a thesis on narrative visuality in Huxley, Waugh, Greene and Orwell. She has taught English, Cultural and Media Studies at universities in Europe and the US, including the University of Potsdam, Europa-University Viadrina (Frankfurt/ Oder), UT Austin and NYU. She has received several grants and fellowships from the DAAD and the DFG, such as a funding for a three-year research group on "literary visual culture." The previous focus of her interdisciplinary research has shifted in recent years from visual culture studies to the historical cultures and ethics of life sciences. Her publications include "Biopolitical Dystopia: Aldous Huxley, *Brave New World*," *Dystopia, Science Fiction, Post-Apocalypse*, ed. Eckart Voigts, Alessandra Boller (Trier, 2015), 29-46; *Mirroring the Lamp: Literary Visuality, Strategies of Visualizations and Scenes of Observation in Interwar Narratives* (Trier, 2013), and *Picturing Life—Wittgenstein's Visual Ethics*, ed. Ronja Tripp, Karsten Schoellner (Würzburg, 2015).

(E-mail: <ronja.bodola@gmail.com>)

Erin Capone holds an M.D. and is an Assistant Professor of Psychiatry, Director of the Psychiatry Student Clerkship, and Associate Director of Residency Training at Louisiana State University Health Sciences Center in New Orleans. She received undergraduate degrees in Psychology (B.S.) and Sociology (B.A.) from the LSU honors college in 2003, and a medical degree from LSUHSC New Orleans, where she also attended residency training. She was awarded the Gene Usdin Award of Excellence in 2013. She worked at a community mental health center and intensive outpatient treatment center for addictive behavior before she became a full-time faculty member at LSUHSC—NO Psychiatry Department. Research interests include psychosis, mania, substance use disorder and teaching methods.
(E-mail: <ecapon@lsuhsc.edu>)

EXILED MINDS AND THE MIND'S EXILES: ALDOUS HUXLEY ON MENTAL HEALTH

This talk takes a closer look at Huxley's multifaceted discussions of psychiatry and mental health. It contributes to a significant body of scholarship that has, thus far, focused primarily on psychopharmacology. While Huxley's own experiments, his collaboration with Dr Osmond and his accounts of those experiences have received considerable attention, his critique of asylums, for instance, and how it ties in with his early arguments for social reform has not. Beyond a mere account of these discussions that range from early essays to later interviews, this presentation will highlight his ambivalent stance towards the mental health issue. The two-sidedness that is manifest in his critical rendering of "Chemical Persuasion" in *Brave New World Revisited* shows soma/mescaline as two sides of the same coin. The same also applies to Huxley's take on institutions, psychoanalysis as well as psychiatrists. Huxley's comparison of the psychiatrist to the dictator, suggesting that "probably […] they will both enslave and make free, heal and at the same time destroy," illustrates his keen sense for power relations and systemic injustices inherent in the field.

The talk discusses Huxley as both a part of the history of (psychedelic) psychiatry and as a critical historian of the field, thus pointing to the topicality of his thought for contemporary debates in academic psychiatry and psychiatric training.

ALICE BAILEY CHEYLAN

received a B.A. from Northwestern University, a Master's degree from Middlebury College, and a doctorate with high honours in Modern French Literature from the Université d'Aix-Marseille. She has taught in the English and Applied Foreign Languages departments at the Université de Toulon, France, where she is a member of the Babel Research Laboratory. Her main fields of interest include bilingualism, expatriate writers, feminism, surrealism and translation. She has recently published articles on Ezra Pound, Lawrence Durrell, Gertrude Stein, Edith Wharton, Richard Aldington, Ford Madox Ford, and Amy Lowell.
(E-mail: <alicecheylan@yahoo.fr>)

MUTUAL APPRECIATION AND DISCORD: ALDOUS HUXLEY AND RICHARD ALDINGTON'S FLUCTUATING ESTEEM AND CRITICISM

Emerging from the traumatism of the Great War, Aldous Huxley and Richard Aldington were two of the most important British writers of the twentieth century. Novelists, essayists, literary critics, editors, poets, screen writers, and political dissenters, they shared an ironical, at times sarcastic humour and world-view which appeared in their works. At intervals they were acquaintances or colleagues; either friends or foes, they had much in common and their careers followed similar paths. As editors, both worked to publish young unknown writers. Already in 1919 when Aldington was asked to write an article about young writers he

thought would become known, he cited Huxley. Huxley also admired Aldington, referring to him as "one of England's greatest living novelists." Both were close friends of D. H. Lawrence's and were instrumental in editing and publishing his work. They collaborated on the posthumous publication of his letters, Aldington compiling them and Huxley writing the introduction. Yet this close working relationship was sometimes the source of competition and criticism. Aldington referred to *Point Counter Point*'s success as a "disaster," and *The Devils of Loudun* made him want to "vomit," yet he also deplored in 1958 that Steinbeck was to receive the Nobel Prize for Literature when Huxley had been denied it. Both lived as exiles in France for a certain time where they had mutual friends, before spending time separately in New Mexico, and finally working in Hollywood as script-writers—where they did not socialize and avoided each other. This short paper proposes to study this fluctuating relationship between these two great writers who alternated between mutual appreciation and discord.

WALTER CICHA

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THE METAMORPHOSIS OF OUR BRAVE NEW WORLD

In the opening sentences of the "Foreword" to *Brave New World Revisited*, Aldous Huxley's 1958 assessment a quarter century later of his dystopian masterpiece, Huxley wrote: "The soul of wit may become the very body of untruth. However elegant and memorable, brevity can never, in the nature of things, do justice to all the facts of a complex situation." And the closing sentences of

the same book read: "Perhaps the forces that now menace freedom are too strong to be resisted for very long. It is still our duty to do whatever we can to resist them."

The rapid advent and associated promises during this millennium of digital technology in its many iterations and specifically artificial intelligence (AI) in its many unfolding guises (such as 5G) pose a very complex situation, one that unfortunately also menaces our freedom in a variety of not always obvious ways, and yet is becoming increasingly difficult to resist. This largely is due to the support that the advancement of these technologies seems to enjoy from the majority of our industrialized society's population, and the vast bundles of profit that it brings to the respective innovators. After all, these new digital technologies tempt almost all of us with the capability of sharing vast amounts of fun information with unprecedented rapidity and convenience, and to be socially hyper-connected with everyone, all the time. Twitter, Facebook, Instagram… a brevity of words, many images, lots of frivolous opinions. And the charming couple Google and Alexa can answer virtually any question we ask—we now all have our own personal oracle! What is there not to like? Soma, indeed!

Of the dozen chapters in Huxley's *Brave New World Revisited*, no less than eight address topics that are uncannily relevant to the threat that the likely unavoidable wider adoption of AI poses on our freedom in the absence of a deeper philosophical/moral assessment; consider, for a start, the impending arrival of self-driving cars, facial recognition surveillance cameras, more fake news than facts, and machine-learned robotic lecturers. The aforementioned chapter topics are 1) quantity, quality and morality; 2) over-organization; 3) propaganda in a democratic society; 4) propaganda under a dictatorship; 5) the arts of selling; 6) brainwashing; 7) subconscious persuasion, and 8) education for freedom. As Huxley himself asks in the title of the last chapter of the book, what can be done?

The first step toward a solution is understanding the problem. This paper attempts to make a contribution toward that understanding. In his extensive 1946 essay *Science, Liberty and Peace*, Huxley takes issue with the then popular mantra that "the only

really real elements of reality are matter and energy in their measurable aspects; values are nothing but illusions that have somehow got themselves mixed up with our experience of the world." This mantra is a misconception that appears to have an even greater hold on our society today; it indirectly has allowed the apparent unabated support for the evolution of digital technology, which after all is nothing more than matter and energy in the form of things such as microchips, bits, qbits, nano-transistors, and a vast amount of electrons. The result is a seeming decrease in respect for human privacy, dignity and thus freedom in our so-called democratic society.

Like Huxley, the great Czech writer Karel Čapek had a keen foreshadowing of the tragic effect rampant technological advance could have on unquantifiable human values, especially when he wrote his classic play *Rossum's Universal Robots (R.U.R.)* exactly a century ago. This play also introduced "robot" to the English language. In effect, AI is a diversity of robots that increasingly have the capability of self-educating through machine learning, and thus evolving in complexity and capability without any direct human intervention. A worse nightmare Čapek could not have had… One of Čapek's literary contemporaries in pre-Hitler Prague also warned about the threat to freedom posed by 'progress' of the sort that AI is well positioned to accelerate, including over-organization (hyper-centralization), propaganda for democratic and totalitarian societies, and subconscious persuasion. Greatly differing in his approach from the logically clear yet playful styles of Čapek and Huxley, Franz Kafka presented the reader stark nightmarish visions of a society bureaucratically gone mad in his *The Trial* and *The Castle*, both published shortly following his 1924 death.

Negating advanced technology's societal value today is akin to a European denying the existence of God or the geocentric model in 1500—pure blasphemy. Any scientist who today dares to downplay the universal virtues of evolving technology is ridiculed by his peers and threatened with professional ostracism. AI threatens to only further increase the rift between unquestioning

followers and more perceptive technology 'exiles,' something that likely would greatly trouble Mr. Huxley.

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ALDOUS HUXLEY'S "THE DEATH OF LULLY" AND THE SPANISH TRADITION OF MYSTICISM

Much has been written about Aldous Huxley's turn towards a mystical worldview in the mid-1930s. It marked the second half of his writing career and found comprehensive expression in what was to become a landmark publication on mysticism, *The Perennial Philosophy* (1945). It has also been pointed out that even the younger Huxley, who adhered to the "philosophy of meaninglessness," was fascinated by mystical thought, as can be seen in his letters and in a number of passages in his earlier fiction. However, one of the texts which are revealing in this respect has so far gone relatively unnoticed. It is the short story "The Death of Lully," which rounds off Huxley's first collection, *Limbo* (1920), and must therefore have been of particular significance to him. It is a

masterful story depicting the last hours in the life of Ramon Llull, who is considered one of the most important medieval mystics in Europe. Although Huxley uses fictional characters and invents some details, there are continuous references to key historical passages in the Majorcan mystic's life. They are superbly presented as recollections by the fictional captain of the galley which transports Raymond Lully's bruised and dying body from Tunisia to Majorca. These passages will be interpreted against the backdrop of the Llullian tradition, with the aim of clarifying Huxley's use of Spanish mysticism.

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ALDOUS HUXLEY AND A LIFE OF VOLUNTARY EXILE

We can interpret the act of voluntary exile as something more than a 'move abroad.' It reflects a state of mind which can manifest itself in both physical movement and imagined journeys. In the case of Aldous Huxley, this was a state of mind that he went in and out of, but always found congenial.

Huxley went to France in the interwar period as part of a search, then fashionable with British intellectuals, for an affordable and climatically congenial abode. However, he extended his travels beyond Europe, and these experiences helped him break down many of the parochial limits of his upbringing.

Voluntary exile can also be interpreted as an act of escape from more than high prices and harsh winters. In Huxley's case the European world to which he was culturally rooted was breaking down and this disintegration made him anxious and restless. In the end, exile in Europe would not be exile far enough.

As a writer, this societal breakdown sent him into a creative exile in dark places. While in France he wrote *Brave New World* (1932), which marks his mastery of the theme of dystopia. Other works would follow that represented both a discouraging view of the future and an open-minded search for a way around such depressing prospects.

In other words, Aldous Huxley's adult life was a conscious search/escape from a deteriorating Western culture that showed mankind in a dismal light. What he was ultimately escaping to and searching for, was some way of rescuing the positive potential of mankind from both the dark place of reality and his own dystopias. He sought to do so through an amalgamation of cultural and religious ideals. Exile provided a path of discovery toward that end.

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SCIENCE, LIBERTY AND PEACE IN THE 21ST CENTURY

At the end of World War II, Aldous Huxley tried to imagine a better world, decentralized, where peace had a chance of continuing. The principal enemy of peace, as he saw it, was a progressive concentration of power: "[P]rogressive science is one of the causative factors involved in the progressive decline of liberty […] [contributing] toward the centralization of power in the hands of the small ruling majority."

As governments have become more technologically sophisticated and efficient, controlling a whole population from the White House or other center of governmental power is ever more likely. In the near future, Huxley predicts a massive centralization of power—financial, industrial, state. Is there an alternative? Yes, in "the only one hopeful issue," the only alternative to "hopeless revolution and self-stultifying or suicidal war," he wrote at the end of 1946. In "how and by what means such tendencies may be resisted," two directions are prophesied, decentralization and non-violence. We will need structural change to allow resistance, to allow *satyagraha*, pointing out that Gandhi's way is "the only hope of future revolutions."

The work is prophetic in a number of other ways: it predicts food shortages and the dangers of nuclear energy, "in the highest degree undesirable." But he finds hope in the decentralization of energy production, particularly solar, and hopes for—a very technological hope being enacted all over the world—a better battery "for storing the electrical power produced by water, wind or solar."

So how much are his predictions valid today, exactly 75 years after the book was written?

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SANARY VISITORS

Members of the Aldous Huxley Society may now experience this lovely yet strange place whose name had almost been forgotten by the world until, almost forty years after the Second World War, the German and Austrian Governments acknowledged the fact that dozens of writers and artists who had to flee from Hitler's Germany found a refuge there.

This paper is meant to take a closer look, not only at the mysteriously brief time when all this happened, but also at the astonishingly important figures who had a strong and lasting relationship with other Sanary inhabitants and thus became witnesses to a fascinating moment in European history. These figures have been analysed and carefully discussed by a variety of scholars. My remarks will concentrate on three figures who could be considered—each in its own specific way—to hold the keys to the mystery of Sanary.

Ernst Toller (1893–1939), German by birth, is a figure whose

explosive mind and blazing intellect led him to tear up arrest warrants and annual death sentences. Combat experiences during the First World War had turned Toller, the impassioned patriot, into a staunch pacifist. As such he contributed to the stormy sessions of the PEN CLUB and its newly conceived pressure to help emigré writers break out of their isolation. The writers living in their villas high above the Sanary rocks are part of the scene. At the beginning of the war, disillusioned Toller committed suicide in New York.

Egon Erwin Kisch (1885–1948) was born into a German-speaking Sephardic Jewish family in Prague. Styling himself the "raging reporter," he served in the press quarter for a while during the First World War, but then deserted his position and later became a speaker for the Communist International. A day after the Reichstag Fire in February 1933 he was arrested and briefly detained by the Nazis, and his books were burnt. As a communist, he was denied entry to the United Kingdom and later Australia as well as the United States for some time. He died two years after returning to Prague, where he resumed his journalistic activities.

Another very different figure, bright and colourful, is Sybille Bedford (1911–2006), originally Sybille von Schoenebeck, born in Berlin. A fervent admirer of Huxley and an intimate friend of the Huxley family for several decades, she wrote on the life and works of Huxley (whom, in her writings, she always called "Aldous"). One of her publications, *Quicksands: A Memoir*, is a deeply ingratiating book, delicately observing but never intrusive, moving through time levels, displaying flashes of humour, touching people and places, always in motion but yet deeply rooted in moral conscience.

So I will try to let those figures speak, rejoice, live and suffer when English, German and French national characteristics merged and clashed on a tight insular spot, idyllic on the outside but wrought through with fear, uncertainty, a constant sense of loss, and attempts at ironic flashes of humour, trying to sustain precarious forms of human life under a steadily darkening sky.

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FROM THE 'BEST PICTURE' TO THE 'DANCING SHIVA'

Dana Sawyer's thesis, that art was a kind of yoga for Aldous Huxley, makes one ask when the writer's preoccupation with such kind of practice began. A fresh look at the earlier Huxley's essays on visual art may provide an answer to this. The focal text for this purpose is apparently his famous essay "The Best Picture," in which Huxley speaks of Piero della Francesca's fresco "The Resurrection" (c. 1467–1468). There are several questions to be clarified concerning the writer's pilgrimage to "The Resurrection": 1) What were his tastes and views of visual art—both old and new—in the 1920s? 2) Why did he undertake such a long and uncomfortable trip to the remote and dusty Borgo Sansepolcro just to see the lesser known fresco of Piero, whose work had been largely overlooked even by specialists? 3) What were the secondary sources that could have prepared Huxley's assessment of Piero's work? 4) On what grounds did Huxley declare that "The

Resurrection" was the best picture in the world in this essay, which has played a unique cultural role for almost a century now?

For Huxley, viewing Piero's masterpiece was, I claim, an insightful encounter with an outstanding visual symbol of spiritual life and transcendental reality. This allows one to explore the connections between his contemplation of the fresco and his meditation on the Dancing Shiva sculpture of which he spoke in the 1960s: both artistic works open the mind to the end of grief, to the unitive knowledge of spiritual reality, the impersonal, and the divine Ground.

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ALDOUS HUXLEY AND HERMANN HESSE: STRANGERS AND SOULMATES

At first sight Aldous Huxley and Hermann Hesse seem to have very little in common. They come from widely different cultures, literary traditions and family backgrounds. Even in terms of age they are a generation apart. Though both rank amongst the planet's most well-known authors—*Brave New World* is still a global bestseller and Hesse continues to be the second most popular German writer after Karl May—they are rarely perceived to have too much in common. There are only few references to Huxley in the vast secondary literature about Hesse and even at the peak of the Hesse vogue in the US in the 70s and 80s, Huxley, who spent more than two decades of his life in the States, went

largely unnoticed. In Huxley research there are perhaps slightly more references to Hesse, including Lothar Fietz' insightful study of the structure of the *Glasperlenspiel*, but they can still be counted on one hand.

Why would Huxley then have conceived of Hesse as a soulmate? Why would he have chosen to lecture on Hesse shortly before he died? I will try to compare some of the major literary works of Huxley and Hesse in order to explore whether they are as deeply related as Huxley seems to have believed and whether they do indeed have considerable common ground in the perennial philosophy.

GILLES ILTIS

was born in Algeria during the turmoils of the independence war and grew up in Toulon, minutes away from Sanary, his favourite summer playground, where Aldous Huxley had resided in the 1930s. But nobody in the vicinity was aware of that fascinating detail. Instead of a career, Gilles decided early on to travel the world, which led him to live in London, then in NYC, with a detour to Southern California, where he trained to become a computer design expert, then Mexico, Guatemala, the West Indies, Malaysia, Singapore, Japan, etc.—in a way, inadvertently following in Huxley's footsteps as recounted in *Jesting Pilate*, his 1926 travel book. Back in his own country Gilles established himself as a web-entrepreneur and commercial photographer. Within a few years he became the local expert on Aldous Huxley's time in Sanary and, perhaps, in other parts of France.

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GILLES ILTIS

THE HUXLEYS IN SANARY: PHOTOS, POSTCARDS AND LETTERS FROM THE GORI FAMILY COLLECTION

From 1930 to 1937 the Huxley household was in the hands of a resourceful Italian woman named Giulia Gori. An illiterate peasant from Montecatini (Tuscany), Giulia worked well and fast, had a lot of common sense and wisdom that made Maria trust and somewhat admire her.

Maria was as good a driver as a photographer. During the years of "Villa Huxley" she captured moments of the domestic life of her husband, their son, as well as visiting personalities, some locals and helpers. These photographs, like many others from the private life of Aldous Huxley could have ended up in the flames or else been forgotten. Fortunately for us, Maria, as a token of friendship, offered a number of these photographs to her faithful Giulia, and it was her daughter Fosca Gori, then Christine, her granddaughter, who almost ninety years later entrusted me with the task of presenting this private collection to the world.

With the exception of Dorothy Brett's pictures and a triad of Huxley-Lawrence photos no other pictures in the "Gori Collection" were until today acknowledged by the Huxley family, which could mean they are originals. Julian Huxley, Joep and Suzanne Nicolas, Sophie Moulaert on the family side, Eddy Sackville-West, Gerald Heard, Moïse Kisling, and the most famous of all, Thomas Mann, on the side of the celebrities are easily recognizable. But what about a dozen good-looking women and men who seemed to be part of the Huxleys' life and whose names have vanished from our memories? This symposium will give the opportunity to unveil an interesting series of unknown photographs of Aldous Huxley and his circle between the wars in Sanary. It is to be hoped that eminent specialists will be able to identify some of these friends or acquaintances of the Huxleys.

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"SUN, ROSES, FRUIT, WARMTH": MANSFIELD, LAWRENCE AND HUXLEY ON THE MED

From the mid-nineteenth century up to the Second World War, the French Mediterranean coast was perceived as a health-restoring refuge for sufferers of tuberculosis, with its mild climate and proximity to the sea. In addition, for writers and artists in particular, the beauty of the Mediterranean landscape frequently provided creative inspiration.

Katherine Mansfield, D. H. Lawrence and Aldous Huxley were three writers all of whom had, intermittently, shared a close friendship. All three would travel to the south of France, staying at the same hotel in Bandol—the Beau Rivage—at different times, and for different reasons. Mansfield's first visit to Bandol was in October 1915, before the diagnosis of the tuberculosis that would eventually kill her aged just 34. She had simply needed to escape London and England, where memories of her brother, recently

killed in the Great War, were too overwhelming. Her subsequent visit in 1918, tubercular and ill, saw a much-altered, inhospitable town, now ravaged by war.

Five years after Mansfield's death, Lawrence and Frieda travelled to the south of France in the autumn of 1928, firstly to the tiny, almost deserted Mediterranean island of Port Cros, just across the bay from Hyères, eventually moving to the Hotel Beau Rivage in Bandol the following winter, and subsequently renting the Villa Beau Soleil in the little town. Aldous and Maria Huxley, close friends of the Lawrences, initially made their way to Bandol to see the ailing Lawrence, staying at the Hotel Beau Rivage after his death in 1930, before taking up residence in the 'Villa Huley' in the then small village of Sanary-sur-Mer, just a short drive away along the coast, where they would remain for several years. "Here all is exquisitely lovely," Huxley would write to his sister-in-law: "Sun, roses, fruit, warmth; we bathe and bask."

This paper will explore the time spent by all three writers in Bandol and Sanary-sur-Mer, a place Mansfield also knew well, and assess the influence the area had on their creativity.

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ALDOUS AND JULIAN HUXLEY: TWO CONTRAPUNTAL APPROACHES TO LIFE

Aldous and Julian were the heirs of an intellectual family tradition in which science and literature were considered complementary. Even at a very young age, the two brothers pondered on the nature of the world, and throughout their lives they exchanged their

views on the evolution of knowledge. Julian became a scientist interested in literature and poetry, a fully-fledged pragmatist in line with the world, while Aldous turned out to be a writer in conflict with the world. Julian discovered the world with the calm and the method of a scientist, but also with a sense of fascination and wonder towards nature and its mechanisms. He was not without anguish, however, as his depressive periods showed. Still, he was always clear-minded and critical about the world as it is and at the same time anxious to act on it in a very practical way. Moreover, he deeply believed in the progress of humanity. His tone was generally rather neutral.

Aldous, on the other hand, was a rebel, a two-fold rebel, sometimes misanthropic; he rebelled against society (industry, wars, debilitating pleasures) as well as against our mortal condition. To him the world was some kind of hell and man's life a tragedy. Still, he always expressed his revolt with the utmost cultural elegance.

Julian committed himself fully to society and he held high-level posts corresponding to his interests. In this regard, it is very interesting to compare Aldous' and Julian's respective stances during the Second World War.

Aldous often felt like a stranger, or an outsider, in his world, wishing to leave it behind to look for something else. Throughout his life, he used various possible ways of exiling himself in order to escape from the world in which he lived: writing and intellectualism, travels during the twenties and thirties, his departure for the USA, spirituality, psychedelic and mystical experiences, leanings toward Buddhism. Concerning all of these ways, we must ascertain what Aldous was trying to avoid, what he was looking for, what he found and to what extent he differed from Julian.

Did Aldous merely try to escape into these exiles or did he pursue a quest to reconcile himself with the world and with life? More often the latter was true since he seems to have succeeded in doing so, especially during the last ten years of his life. This is what Julian also thought. All in all, his ethic and spiritual

adventure was not only a personal experience but it had a universal value.

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A NON-CONTROVERSIAL PHILOSOPHICAL THEORY: ALDOUS HUXLEY'S POLITICAL REALISM

Brave New World, Huxley's masterpiece, is a manifesto of political realism. *Island*, his last will, is a manifesto of an ecological and pacifist communitarianism. In his undeniable transition from radical pessimism to possibilistic finalism, does Huxley really betray political realism—and then, concerning political philosophy, his philosophical theory? Absolutely not—and this paper aims at demonstrating it.

Brave New World signals a watershed in Huxley's reflections on political realism. His unshakeable faithfulness to the *reality principle* forces him to dwell on other facts that are objectively and historically observable. And the *reality principle* clearly shows that, alongside Machiavelli's ambition, vanity and egoism, *love*—in the sense of charity, solidarity, the instinct to cooperate with others especially in times of crisis—is also a part of human nature, which is then *dual*, constituted by goodness and animalism. The result is an anthropological realism in which human nature is no longer irremediably condemned and utterly depressing. Love, too, as a part of human nature, can actually be a motive behind human behaviour, and thus, to paraphrase Pareto, one of the irrational forces that move history. A complete political realism also has to take into consideration cooperation and peace, not just egoism and war, because the individual's action may not be motivated by vanity and ambition alone, but also by goodness and love.

Thus, that possibilistic finalism by which Huxley seems to betray realism is, in his own view, a *cooperative and pacifist realism* which counters the egotistical and violent realism of Machiavelli and Pareto and, consequently, does not betray realism, but simply shows that "the world described by Machiavelli and in our own day by Pareto is not the only possible world." He neither betrays, nor rejects the lessons of Machiavelli and Pareto: his conclusions take into account and complete the *reality principle* and anthropological realism—while the egotistical and violent realism à la Pareto and Machiavelli certainly remains dominant, and *Brave New World*, no longer necessary, remains possible, even highly likely.

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RICHELIEU'S PILES: SATIRE AS HISTORY IN *GREY EMINENCE* AND *THE DEVILS OF LOUDUN*

Cardinal Armand Jean du Plessis Richelieu, the historical figure Huxley most despised, provides the link between *Grey Eminence* (1941) and *The Devils of Loudun* (1952). He derailed Father Joseph's quest for enlightenment and did not lift a finger to save Urbain Grandier, a philandering priest, from the stake. Huxley blames Richelieu for prolonging the Thirty Years War. He sees Richelieu and early seventeenth-century France as the nastiest personification of nationalism prior to Hitler. Huxley wrote *Grey Eminence* and *The Devils* because he was convinced history was repeating itself, first with Germany imitating France in Europe and a decade later with witch hunts in America, for which the destruction of Grandier was the perfect analogue. Richelieu's debilitated physical condition inspires Huxley's choicest satire, as if the Cardinal's many ailments were marks his crimes left upon the flesh. In particular, Richelieu's hemorrhoids, famous throughout Europe, fascinated Huxley; he delights in describing an imaginary painting by Rubens in which a saint's relics are applied to the Cardinal's posterior in hopes of effecting a miracle cure.

Throughout both *Grey Eminence* and *The Devils*, Huxley writes satire as history. From the satirical historian's perspective, history is the shameful record of who did what to whom and of how despicable the perpetrators generally were.

ANDRE-ALAIN MORELLO,

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EYELESS IN GAZA: HUXLEY ENTRE MALRAUX ET MAURIAC

Ecrit durant les années d'Huxley à Sanary, publié après *Le Meilleur des mondes*, *Eyeless in Gaza* (*La Paix des profondeurs*) est un étrange roman à la structure complexe. Roman idéologique qui réfléchit à la question de la révolution, et à celle du pacifisme, deux des questions centrales des années trente. Mais aussi roman qui, dans une certaine mesure, s'oppose au modèle proustien du roman et de la quête du passé. Huxley, qui a connu Valéry et Cocteau, est, dans ce roman, plus proche d'un Malraux. Le personnage de Mark Staithes a pu être comparé (par Pierre Vitoux) à un personnage des *Conquérants* de Malraux. Enfin, c'est Mauriac qui, en 1937, publie un compte-rendu du livre dans *Gringoire*. Cette étude sera l'occasion de situer Huxley par rapport à ces grandes figures du roman français.

GRZEGORZ MOROZ

is Professor of British Literature at Białystok University in Poland. He has published monographs and many articles on Aldous Huxley and on Anglophone travel writing. His most recent books are: *Travellers, Novelists and Gentlemen: Constructing Male Narrative Personae in British Travel Books, from the Beginnings to the Second World War* (Frankfurt a.M.: Peter Lang, 2013), *On the Road from Fact to Fiction: Evelyn Waugh's Travel Books* (Białystok: Prymat, 2016), *Recontextualising Aldous Huxley: Selected Papers* (Białystok: Prymat, 2017), *Nowe wspaniałe światy Aldousa Huxleya i ich recepcja w Polsce* ('Aldous Huxley's Brave New Worlds and Their Reception in Poland') (Wydawnictwa Uniwersytetu Warszawskiego, 2019) (with Krzysztof Hejwowski).
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PROVENÇAL LANDSCAPES IN ALDOUS HUXLEY'S FICTION AND NON-FICTION

Aldous Huxley was a resident of Sanary-sur-Mer in Provence for seven years, between 1930 and 1937. This was a very important period in his life, during which he not only wrote prolifically, but also transformed himself from a Pyrrhonic sceptic into a pacifist and a perennial philosopher. This paper attempts to compare the ways in which Huxley represented Provence and its landscapes in "Music at Night," "The Olive Tree," *Eyeless in Gaza,* and *Time Must Have a Stop*. The Provençal landscapes of Huxley are analysed with the help of notions (developed by scholars responsible for the so-called "spatial turn") such as: symbolic landscape, iconography of landscape, smellscape and soundscape.

LAURA MUZZETTO

graduated with a Master's Degree in Sociology from the University of Pisa in 2011, and received a Ph.D. in Philosophy of Law in 2015. Her main research interest is the political thought of Aldous Huxley and George Orwell as expressed through their dystopian works. She has also explored gender issues in dystopian novels of the forties, comparing Katherine Burdekin's *Swastika Night* and George Orwell's *1984*.
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THE POLITICAL THOUGHT OF ALDOUS HUXLEY THROUGH HIS DYSTOPIAN AND UTOPIAN WORKS

Huxley has made frequent use of the utopian/dystopian literary genre to analyse unexpressed human potential and the manifestations it could actually lead to. It is a genre that gives voice to the inescapable and necessary aspiration, inherent in humanity, for a perfect society, for a harmonious life that combines individual and collective good.

In Huxley's dystopian novels, *Brave New World* (1932) and *Ape and Essence* (1948), as well as in his utopian novel *Island* (1962) there are varied politico-philosophical critiques, determined by the historico-cultural context and socio-political events of the period, frequently found also in the vast production of contemporarenous essays. Following the path of utopia/dystopia traced by Huxley, we can outline the evolution of his thought, which from the 1920s to the 1960s engages with contemporary reality, observed and described in essays and novels, with an alert and critical perspective. The 'hot topics' of the time, such as the fundamental role held by science and progress in international political and social organization, or the faith in an unconditional pacifism, are also dear to the author and recurrent in his writing.

The strength of Huxley's politico-philosophical message clearly emerges in his dystopias and utopia: he used the literary genre of

utopia to outline the traits of imaginary societies, which, regardless of their feasibility or desirability, always represent the result of the actions of contemporary society. Therefore, in his novels, a critique of the political and social models proposed is explicit, as is the recurrence of the elaboration of alternative models. The constant presence of political analysis in Huxley's œuvre, especially in the dystopian and utopian works, gives his novels not only literary merit but also a justified political and philosophical importance. The three novels clearly show Huxley's concern about the extent of human ingenuity, which is undoubtedly fascinating, but equally frightening: the fragility of humankind means they have to deal with the consequences of their great potential.

BERNFRIED NUGEL

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"AN OLD CODGER, RAMPANT, BUT STILL LEARNING": ALDOUS HUXLEY AND HERALDRY

Joyceans have long been familiar with Michael J. O'Shea's book on *James Joyce and Heraldry* (1986), but no comparable study of Huxley's use of heraldry has appeared so far. Although this talk cannot possibly remedy this desideratum, it may perhaps draw

the reader's attention to the fact that Huxley was similarly enthusiastic as well as knowledgeable about heraldry as Joyce and used heraldic analogies throughout his œuvre. On the basis of a number of significant examples I intend to investigate Huxley's varied application of heraldic terminology and the literary effects that he may have aimed at by using heraldic expressions as a specialized idiom. Like many writers Huxley was doubtless aware of the "graphic and symbolic integrity" (O'Shea, 8) of heraldry as well as of its importance as social, national and historical code, spanning a period from the Middle Ages up to modern times. Huxley's mid-twentieth-century realisation that the age of heraldry was over understandably carried an unmistakable note of nostalgy and regret, for in 1952 he confessed that if the age in which he lived were still an age of heraldry, a drawing by Goya and its caption "Aún aprendo" ('I am still learning') would well serve himself as crest and motto. Calling himself "an old codger, rampant, but still learning," he even tops his self-irony by playing on the common and specialized meanings of 'rampant': in heraldry 'rampant' is used, for instance, to describe the attitude of a lion rearing on its hind legs. More powerful than words, this heraldic image aptly expresses Huxley's overall critical stance.

EVA OPPERMANN

studied English and Theology for teaching at grammar schools at the University of Kassel (Germany) and the University of Central Lancashire, Preston (England), from 1992 till 1998. She worked as a doctoral researcher and junior university teacher at the University of Kassel between 2004 and 2006, and as a research assistant (postdoc) and junior lecturer at the University of Rostock between 2008 and 2009. She wrote her doctoral dissertation on the first Golden Age of English children's literature, covering works of Lewis Carroll, Edith Nesbit, Kenneth Grahame and Frances Hodgson Burnett, and she recently finished

her second book, on the 'Fall of Satan' motif in English literature from the *Caedmon-Genesis* to the present, in the context of John Milton's *Paradise Lost* (2018). Furthermore, she has published on Aldous Huxley's *The Crows of Pearblossom*, *Brave New World* and *Island*, John Milton's *Paradise Lost* and contemporary fantasy, spatial concepts in literature (especially George Eliot's *Middlemarch*, heterotopian Avalon and other secondary spaces), intertextuality, travel literature (especially Boswell and Sterne), and the teaching of *Paradise Lost* at high school level. Dr Oppermann is currently an Independent Scholar.
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SOCIAL AND DIGITAL EXILES: SURVEILLANCE AND SOCIAL CONTROL IN ALDOUS HUXLEY'S *BRAVE NEW WORLD* (1932) AND DAVE EGGERS' *THE CIRCLE* (2011)

In Huxley's Brave New Society the wish to rebel is repressed literally *ab ovo* both by scientific manipulation and hypnopaedia as well as other ways of conditioning. The result is, on the one hand, "Community, Identity, Stability," on the other the production of individuals without individuality. Lenina's short attempt at questioning everybody's "belonging to everyone else,"—[she has been] going out with Harold Foster for four months in a row—is quickly corrected by her friend Fanny's comments. This superficial attitude drives John into exile because he still has the desire for a full and fulfilled life.

Similar to Lenina, Dave Eggers' Mae adopts the Circle's ideals after her own trespassing against them and develops into an exemplary member at the price of suppressing her wishes and desires. She even becomes addicted to the feedback given via the social media which she is permanently linked to, and she creates such slogans as "Privacy is Theft" or "Sharing is Caring." Mae, too, is subject to heavy social manipulation by her boss, but unlike John, for the sake of remaining part of the Circle, she voluntarily goes into digital exile. The term "digital exile" refers to the fact that Mae exiles herself from her friends in the real world—including Annie, in the end, and only keeps contact via the Circle's digital

devices. Mae believes that she is surrounded by friends and well-wishers, but really those who send her messages remain anonymous; humane bonds in the analogue world are not developed. Socially, therefore, Mae is completely isolated.

Both Huxley and Eggers demonstrate how powerful humans, with a godlike attitude, use their power to bully or condition individuals into oppression for the sake of their own aims. This extremely satanic attitude will be the centre of my comparison between the two novels mentioned. I will, furthermore, look at the ways in which manipulation is conducted in both novels and at the consequences for our society which Huxley and Eggers criticize.

HISASHI OZAWA

is an Associate Professor at Meiji University. He holds a PhD from King's College London. He specializes in 20th-century English literature and utopian writing in the modern and present-day eras. In 2014, Ozawa was awarded the Second Peter Edgerly Firchow Memorial Essay Prize in Aldous Huxley Studies. His articles and chapters have appeared in journals such as *Aldous Huxley Annual* and *Studies in Victorian Culture* and books such as *Orientalism and Reverse Orientalism in Literature and Film* (Routledge, 2021). He is the co-translator into Japanese of *An American Utopia* by Fredric Jameson et al. and *Fat Boys* by Sander L. Gilman.
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ALDOUS HUXLEY AND E. M. FORSTER: A COMPARISON OF THEIR FUTURISTIC FICTION

This paper analyzes E. M. Forster's "The Machine Stops" (1909) and Aldous Huxley's *Brave New World* (1932) by focusing on the mother-child relationship in order to explore the relation between these works. The paper first compares Vashti and Kuno

in "The Machine Stops" with Linda and John in *Brave New World*. Both mothers appear to represent technology, progress and rationalism, while both sons appear to represent nature, tradition and imagination, but the two texts deconstruct this binary opposition to a certain degree. These futuristic narratives also depict a mother's mixed feelings of love and hatred towards her son as well as an indefinable, special relationship between mother and child, who look very similar but are different individuals. Compared with Forster's story, Huxley's novel delves deeply into the psychology of the son and closely delineates the rational system of reproduction. These differences, to some extent, reflect the development of contemporary contexts of psychoanalysis and reproduction. This paper argues that, regarding his representtation of mother and son, Huxley owed much to Forster in terms of theme, plot and characters.

Both "The Machine Stops" and *Brave New World* represent mother and child in an imaginary world. Precisely because of this non-existent setting, Forster and Huxley could freely envision the system of reproduction and a specific relationship between mother and child. By reading "The Machine Stops" and *Brave New World* together, and especially by observing the seemingly awkward relationship between mother and child and the surprising system of reproduction, we can realize that the maternal is constructed, the state of reproduction may be changed, and after all, we can think more flexibly about the mother-child relationship.

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servir à l'enseignement de la création littéraire et de l'animation d'ateliers d'écriture. Il développe également une démarche de diffusion des connaissances littéraires qui passe par des formes originales de mise en texte de la recherche et travaille à une biographie littéraire et critique d'un épisode de la vie de Marcel Proust (ouvrage à paraître chez Gallimard). Publications: *Le Génie de Proust* (Honoré Champion, 2011); *Houellebecq aux fourneaux* (Plein Jour, 2016); Marcel Proust, *Lettres au duc de Valentinois* (édition) (Gallimard, collection blanche, 2016).
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DE PROUST A HOUELLEBECQ: HUXLEY ENTRE TROIS SIECLES ET DEUX ROMANCIERS FRANÇAIS

L'allusion à Aldous Huxley que Proust place dans *Sodome et Gomorrhe*, en 1921, constitue l'un des premiers hommages au jeune auteur dans une œuvre majeure de la littérature française. À l'autre bout du siècle, en 1998, la mention à plusieurs reprises de l'auteur du *Meilleur des mondes* dans *Les Particules élémentaires* constitue un indice de la durée de la réception de l'oeuvre en France. Il n'est pas question de limiter l'influence de Huxley sur la littérature française, à ces deux auteurs. En pratiquant ces deux coupes temporelles—dictée par mes propres choix critiques et l'importance de ces deux romanciers—l'objectif est de procéder à une mesure à deux bornes du siècle qui elles-mêmes touchent aux deux autres siècles: on verra que l'allusion de Proust plonge ses racines dans le XIXe, et personne ne contestera à Houellebecq—dont seulement deux romans sont parus avant 2001—le statut de romancier du XXIeme, sans parler de sa postérité littéraire et critique. La réception d'Huxley par Houellebecq constitue surtout une excellent porte d'entrer dans *Les Particules* et dans l'ensemble de l'oeuvre, preuve de son importance dans la construction de la pensée et de l'écriture de Houellebecq.

UWE RASCH

helps copy-edit and format the Aldous Huxley Society's *Aldous Huxley Annual* and volumes of "Human Potentialities." He is also co-editor of "Human Potentialities," vols. 9 and 12: *Aldous Huxley, Man of Letters: Thinker, Critic and Artist* (Münster, 2007) and *Aldous Huxley and Self-Realization* (Zürich, 2019). Together with Gerhard Wagner he has co-authored the first full-length biography of Aldous Huxley in German (Darmstadt, 2019). He is also co-author of *Steven Soderbergh und seine Filme* (Marburg, 2003). His further contributions to Huxley studies include "Satire in the Making: Aldous Huxley's 1912 Marburg Sketchbook" (*AHA*, 15) and "'Deliver Us, Dear God, from Belief': Aldous Huxley on an Obstacle to Realising Human Potentialities" ("HP," 12).

A member of the English Drama Group since 1990, he directed the world premiere of Aldous Huxley's *Now More Than Ever* on the occasion of the First International Aldous Huxley Symposium in Münster in 1994.

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ALDOUS HUXLEY, ANARCHIST

Anarchism, meaning any political system or social theory labelled anarchist, is a much wider and varied concept than, say, socialism or communism. And it has a much longer history. If one believes the chroniclers of anarchist ideas throughout history, anarchism can be traced back to antiquity (China, Greece). It certainly gathered new momentum with the libertarian and emancipatory movements of the nineteenth century, at first being inseparable from socialist/communist action plans but soon separating into an independent anti-Marxist strand.

To those familiar with *Brave New World* and Huxley's 1946 foreword to the novel, the association of Huxley with anarchism will hardly seem surprising. In the sane third alternative he there offers his ill-fated bard-brandishing protagonist, politics would be

"Kropotkinesque and co-operative"—five years later in a letter he unequivocally stresses the need for "anarchism in the sense in which Kropotkin uses the word." Jake Poller does not go far wrong when he states that Huxley's 1962 utopia "enjoys the autarkic anarchist economy Huxley had been advocating since *Ends and Means*" in 1937. To Huxley, the basic tenets of anarchism would turn out to be the bedrock of any desirable form of social organisation.

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CHANNELING THE HUXLEYS: WILL MICHAEL POLLAN BE CHANGING OUR MINDS?

(For the abstract see below, Joan Wines.)

GERD ROHMANN

studied English and French Literature for teaching at grammar schools at the University of Marburg, at the Sorbonne and at Downing College, Cambridge. By the time of his final exam in 1966 he had become thoroughly familiar with Huxley's most important works, but for his PhD dissertation on *Aldous Huxley und die französische Literatur* ('Aldous Huxley and French Literature' [Marburg, 1968]) he naturally read much more French than English Literature. He published widely on topics ranging from Shakespeare to Postmodernism in English, Commonwealth, Irish and American Literature, became Professor of English at the University of Marburg in 1972, and in 1974 accepted a chair at the new Gesamthochschule Kassel, where he helped to establish the University. He was elected Head of the Department of Modern Languages and Literature within the Faculty of Human Studies and Culture, was director of the ERASMUS student exchange programme and, from 2005 to 2012, President of the International Samuel Beckett Society, supported by the Embassy of Ireland in Berlin. One of the German Curators of the International Aldous Huxley Society, he attended all the Huxley symposia held from 1994 (Münster) to 2017 (Almería). He is now Professor Emeritus of English at the University of Kassel.
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ALDOUS HUXLEY, THE AUSTRIAN AND THE GERMAN REFUGEES IN FRANCE

The literary and commercial success of Huxley's great society novel of ideas *Point Counter Point* (1928) had the effect of spiritual liberation for Aldous and Maria, who could now afford to leave England for reasons of health, and Italy because of Mussolini, and to buy a villa at Sanary-sur-Mer in liberal France (1930). Attracted by Nobel Prize winner Thomas Mann, and exiled from Hitler's Reich, Bert Brecht, Lion Feuchtwanger, Ludwig Marcuse, Franz Werfel, Arnold Zweig, the painter Moise Kisling, the art historian

Julius Meier-Graefe and minor authors and artists followed since 1933 and made Sanary the "Capital of German Literature and Painting." Weimar and Montparnasse were exiled in France with an Anglophone colony and "Huxley Point" on La Gorguette hill between Sanary and Bandol the intellectual top of it. The aesthetically living Huxleys did not like the alcoholic American business people on the Blue Coast and William Seabrook's noisy orgies; they preferred the stiff, partly conceited, Austrians and Germans. Maria and Aldous adopted the 19-year-old Baroness Sybille von Schoenebeck into their household, an eye witness of their Sanary years and friends. Aldous wrote, e.g. *Brave New World* (1932), and painted every day, even on Sundays. Dinner was a time of relief, of eating and drinking with friends at Hyères, with Sanary and Bandol neighbours, with the Kislings among other painters. Aldous himself hosted parties at sundown on beaches, in olive groves, on cliffs . . . with ruffled eminent German refugees. Thomas Mann celebrated himself in his own readings, but the *Dichterfürst* also admired Huxley's cosmopolitan education and his rapidly developing literary fame. As Sybille Bedford pointed out, the Huxleys' seven years at Sanary were "years of stable health and tranquil work, healing years between two wars, between the damaging events of [Aldous'] early life and the struggle and losses later on."

SHANTENA AUGUSTO SABBADINI

is a physicist, philosopher and a scholar of Chinese classics. As a physicist he worked at the University of Milan on the foundations of quantum physics and at the University of California on the first identification of a black hole. In the 1990's he was scientific consultant for the Eranos Foundation, an East-West research institute founded in 1933 under the supervision of C. G. Jung. In that context he produced innovative translations of the *I Ching* and of the Taoist classics. He directs the

Pari Center, an international institute located in the small medieval village of Pari, Tuscany. His latest book is *Pilgrimages to Emptiness: Rethinking Reality through Quantum Physics* (Pari Publishing, 2017).
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QUANTUM THEORY AND PERENNIAL PHILOSOPHY

The history of our culture is the tale of an increasing gap between mind and matter and between humans and nature. Within the frame of this split grew the view of the world as inert, soulless matter governed by mechanical laws, a view that is still the mainstream philosophy informing our relationship with nature today. While the abstracting mind of the scientist looks at the world as if standing outside it, the body becomes a biological machine. But we cannot turn the world into a machine without turning ourselves into machines too. In a mechanical world there is no space for consciousness. That is the root cause of the sense of alienation that permeates so much of modern culture.

Yet the notion of dead matter is a fiction of our imagination. As we go deeper into the exploration of matter, the hard, solid notion of matter evaporates. That is the challenge of quantum physics. The world of matter does not admit a closed description: however you interpret it, it involves the notion of consciousness. The nature of reality is matter/consciousness, the two are inseparable. The world does not consist of 'objects,' of 'things.'

Consciousness is not just an accident occurring at some point in the evolution of a complex nervous system. It is an essential ingredient of reality. In this sense contemporary physics rejoins the Perennial Philosophy. While physicalism keeps struggling with the 'hard problem of consciousness,' in philosophy we are witnessing a return of various forms of idealism. Panpsychism, which a few decades ago seemed an esoteric world view, is amply debated in scientific and philosophical circles.

This talk will propose a view in which freedom, life and consciousness are manifestations of the same essential reality, a reflection of quantum 'acts of creation' at various levels. Life is quantum indeterminacy written big, emerging as a coherent set of

acts of creation on the macroscopic scale. Quantum indeterminacy is life written small, manifesting as single acts of creation on the microscopic scale.

That is why, as Huxley says, "God manifests itself only on the animal level and on the level of eternity." It is not to be sought in the individual self, that has a very doubtful status. It is the totality of this mysterious world we inhabit, and it is also the endless unfolding of microscopic acts of creation that is our animal nature, the spontaneous bubbling up of life that underlies all things.

DANA SAWYER

is Professor Emeritus of Religion at the Maine College of Art and adjunct professor of Asian Religions at the Chaplaincy Institute of Maine. He is a member of the American Academy of Religion, the Society of Asian and Comparative Philosophy, and the International Aldous Huxley Society. Early in his career he published work on the views and practices of the Dandi Sadhus, a sect of Hindu swamis descended from the ninth-century philosopher of Vedanta, Adi Shankara. This work carried him to India thirteen times, where he often lived in monasteries, but also led to an interest in famous Western authors who have appropriated Vedanta into their viewpoints. In this regard, he has mainly focused his research on Aldous Huxley, and Huxley's use of Vedanta in the construction of the "perennial philosophy." In 2002, Sawyer published a well-reviewed biography of Huxley (New York: Crossroad), describing the development of Huxley's philosophy in the context of Huxley's life, and he has just finished writing the authorized biography of Huston Smith, the well-known scholar of World Religion, who was strongly influenced by both Vedanta and Huxley.

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ALDOUS HUXLEY AND THE PERENNIAL PHILOSOPHY TODAY

In 1945, Aldous Huxley published his anthology of mysticism, *The Perennial Philosophy*, in which he argued that there is a common core to the world's various mystical traditions. This perspective gained some respect in the academic community, especially during the 1960s and early 1970s, due to the work of scholars of mysticism such as Happold and Staal, scholars of religion such as Huston Smith, and psychologists such as Stanislav Grof and Frances Vaughn. However, in 1978, with the publication of Steven Katz' *Philosophy and Mysticism,* a "contextualist" and *constructivist* perspective on mystical experience challenged the Perennialist paradigm, becoming the received position in academia for more than two decades. Specifically, the new view contended that there is no common core experience, and such a common experience is impossible because all human experience, even mystical experience, is mediated by cultural conditioning. Where does the debate stand today? That is the focus of my talk.

JAMES SEXTON

has doctorates in English from the University of Oregon (1980) and the University of Victoria (1997). He has been teaching a wide variety of English literature and language courses at universities and colleges in Canada, the U.S. and France since 1971. A former member of the English department at Camosun College in Victoria, and Adjunct Professor and SSHRC Research Fellow at the University of Victoria, his teaching specialties are modern Canadian, British and American literature; utopian-dystopian fiction; and Shakespeare. Now retired, he continues his research as a visiting lecturer at UBC and also teaches part-time online Academic Writing at Royal Military College, Kingston, Ontario.

Sexton is an elected Curator of the International Aldous Huxley Society, and a contributing editor of *Aldous Huxley Annual*. He has published numerous books and articles on Huxley and his circle as well as a scholarly edition of two novellas by Graham Greene. He is also active in the preparation of online learning resources, the latest of which is his rhetoric-anthology *Composition and Literature* (2019) and his 900-page "open textbook" *English Literature: Victorians and Moderns* (2015). Both open textbooks are available at no charge on the BCCampus Open Text Initiative website.
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ALDOUS HUXLEY ON FRANCE AND FRENCH LITERATURE

In his memorial tribute to Aldous Huxley, the eminent French author André Maurois referred to him as a man of both English and French culture. This paper will begin with reference to Huxley's cultural and social life in and around Sanary, including his regular visits with Edith Wharton and her distinguished guests at her *Castel Sainte-Claire*, before considering Huxley's little-known literary and social journalism as it relates to France. Those familiar with Huxley's February 1935 letter to E. M. Forster, in which he announces his decision not to go forward with an agreement to write a series of essays for *Paris-Soir* on the topic of "*La France au seuil de 1935*" ("France on the threshold of 1935"), will be surprised to learn that, in fact, he did contribute two lengthy and wide-ranging articles on the subject in French, which effectively serve as an extension of his "condition of England" articles from 1931–36, and which also remind us of the liberalism-corporatism dichotomy in *Brave New World*. I will conclude with a brief discussion of the influence of Voltaire, Balzac, and Baudelaire on his fiction and essays.

VALERIA EMI SGUEGLIA

est docteur en philosophie (Université Jean Moulin Lyon 3) et en littérature française (Université d'Aberdeen). Après avoir enseigné, entre 2001 et 2008, à l'Université Jean Moulin et à l'Université de Toulon, elle a été Teaching Assistant à l'Université d'Aberdeen pendant quatre ans. De 2016 à 2020, elle a été Assistant Professor of French à l'Université Da-Yeh à Taïwan et, de 2020 à 2021, à la National Chengchi University, à Taipei. Parmi ses publications figurent un court essai sur Nietzsche, des articles de philosophie comparée explorant la notion d'identité réductionniste et d'autres sur Yourcenar, Ortese, Caillois, Jabès.
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L'INDE AU CŒUR DES ÉTATS-UNIS: LE DOUBLE EXIL D'ALDOUS HUXLEY

En 1937, Huxley s'installe en Californie avec sa famille et un de ses amis, l'historien et philosophe Gerald Heard (1889–1971). Ce dernier introduit Huxley à la pensée indienne, tout particulièrement au vedanta, aux techniques méditatives et aux principes éthiques développés en Inde tout au long d'une histoire philosophique millénaire. Peu après, il fait la connaissance de Swami Prabhavananda, un philosophe indien et moine qui avait fondé en 1930 la *Vedanta Society of Southern California*, aujourd'hui la plus grande association pour le vedanta dans le monde occidental. C'est au cours de ces décennies que prend son envol le dialogue entre Orient et Occident, commencé formellement, pourrait-on dire, en 1893 à Chicago, au *Parliament of the World's Religions*.

Huxley se trouve ainsi confronté à un double exil. Le premier le conduira à vivre en pays étranger jusqu'à sa mort (ayant fait barrage à sa naturalisation par l'intermédiaire de ses convictions de pacifiste) et le second à se confronter à une culture étrangère: exil politique et spirituel alors, exil physique et métaphysique. Un exil, cependant, paradoxal, car il prend l'allure d'un *Langsame*

Heimkehr, un *Slow Homecoming*, pour reprendre le titre du roman de 1979 de Peter Handke, nobélisé en 2019.

Les mots évocateurs de deux vénérables penseurs peuvent éclairer la nature de l'exil *sui generis* enduré par Huxley (mais que cherche-t-on d'autre lorsqu'on s'exile qu'une autre et plus accueillante "maison"?). Les mots qui suivent sont de Swami Vivekananda (1863–1902), disciple du mystique indien Ramakrishna (1836–1886) et figure magistrale de l'introduction du vedanta et du yoga en Occident. On les retrouve sur le site web de la *Vedanta Society of Southern California*: "What does Vedanta teach us? In the first place, it teaches that you need not even go out of yourself to know the truth." Le lien que ces mots tissent avec un célèbre passage des *Confessions* de (saint) Augustin, un penseur à l'autre bout des siècles et de la planète, est saisissant: "Noli foras ire, in te ipsum redi, in interiore homine habitat veritas." ('Do not go outward; return within yourself. In the inward man dwells truth.')

CLARE SIBLEY

teaches English, American and Commonwealth literature and translation studies at the University of Toulon, France. She is particularly interested in links between literature and environmental philosophy and has written articles on ecocritical approaches to the work of Roger Caillois and of Gaston Bachelard, for example. She is currently working on a doctoral thesis entitled *L'écosophie littéraire: la sagesse écologique de l'œuvre théâtrale de William Shakespeare* (English title: 'Literary Ecosophy: the Ecological Wisdom of Shakespearean Drama').
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ON HUBRIS AND HUMILITY: ALDOUS HUXLEY'S PERENNIAL ECOSOPHY

While Aldous Huxley has been hailed as a pioneer in ecological thinking, it seems that scope remains for exploring the full relevance of his work to reflection about contemporary ecological challenges. Huxley was cited as a key influence in the shaping of

the Deep Ecology movement by George Sessions and Bill Devall, who drew particularly on *The Perennial Philosophy* and on the arguably utopian vision of Huxley's last novel, *Island*. Indeed, thinkers from various perspectives on the environmentalist spectrum continue to cite Huxley's works in their critiques of Western society's predominantly technocratic-industrial worldview and anthropocentric values. The variety of those perspectives reflects the extensive range of Huxley's intellectual and spiritual interests, from Jamesian pragmatism to Oriental mysticism.

This paper seeks to explore Huxley's holistic concern about the interconnections between humanity and the rest of planetary life in combination with his commitment to philosophical scepticism as an ethical principle, arguing that these contrasting dimensions of his thinking come together in what may be termed a 'literary ecosophy,' that is to say a certain form of indeterminate ecological wisdom having points in common with but also divergences from the ecosophies of Deep Ecologists or of Felix Guattari, for example. More specifically, this paper aims to highlight the centrality of the contrasting notions of hubris and humility in Huxley's work and to suggest their ecosophical significance. In one of his last published lectures, *The Politics of Ecology*, Huxley identified hubris as humanity's key flaw, causing mankind to act "as though we were not members of earth's ecological community"; indeed, the dangers of hubris are repeatedly explored in various forms in his work. Elsewhere, humility is referred to by Huxley as a key to establishing "a sympathetic relationship" with creatures whose mode of being differs from our own. Yet, as the essay "Francis and Grigory, or the Two Humilities" underlines, avoiding a "wilful" humility on the one hand or the excesses of bodily humility on the other offers further challenges. Reflecting on the potential links between hubris and human interaction with the rest of planetary life leads to a consideration of the significance of epistemic humility, all of these notions being perennial underlying considerations in Huxley's work.

HEIKE SIEGER

graduated from Münster University with an M. A. in English, German and Russian Literature in 2006. Her thesis, in which Aldous Huxley played a central role, dealt with "Literary Representations of Drug Experiences in America's 1950s–1970s." Afterwards, she worked as a journalist for a German wedding magazine for eight years before returning to literary studies in 2014. Now, Heike is working on her dissertation entitled *The Correlation of Music and Satire in Aldous Huxley's Literary Utopias*. Apart from her studies she works as editor-in-chief in a publishing house specialised in local advertising journals in her home region between Dortmund and Soest.

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ALDOUS HUXLEY'S ADAPTATIONS: VARIATIONS OF HIS OWN AND OTHER WORKS

In 1916, Aldous Huxley watched "a most wonderful representation of *Jane Eyre*. The plot of the novel was completely destroyed in the process of cinematising it […] but this is of course of no importance." In 1943 he worked on a cinematic version of the popular 19th-century *bildungsroman*, also facing the problem of transforming a full-length novel into about 100 minutes of film. Some years later, he worked upon a movie adaptation of his own short story "The Gioconda Smile" named *A Woman's Vengeance*—the title chosen by the studio. An original screenplay by "an inexperienced writer" made Huxley re-write his story under perfect conditions. Apart from screenplays either of his own or other works, the writer also created stage adaptations. This talk will also focus on theatrical versions of *Ape and Essence* and *Brave New World*, which Huxley turned into a hilarious musical comedy.

The chosen examples of Huxley's various adaptations reveal his preferences concerning the writer's techniques to create suspense, and they illustrate the effects of the major changes in

the plot as well as the concepts behind his choice of characters. How can you turn a short story into a full-length movie without depriving it of its suspense? And, in contrast, how do you create a dramatic love story if the original novel is an elaborate work rich in many details and focused on the development of the protagonist's life? Are those adaptations improvements of their originals? Do the new versions match the contemporaneous *zeitgeist* or are they proof that a wiser Huxley wanted to add new aspects to well-known works? The intention of my talk is to shed light on all these aspects and to introduce Huxley as witty dramatist and screenwriter.

KIRPAL SINGH

is Professor Emeritus at Singapore Management University, which hosted the signal BRAVE NEW WORLDS Symposium in 2000/2001. He did his Ph.D. on Aldous Huxley and went on to publish numerous essays and articles on his subject. From the very start Prof Singh was struck by the courage of Huxley's thinking—even when proven wrong Huxley displayed tremendous verve in arguing his position/s and was always thorough—qualities which attracted Singh to focus on Huxley's philosophy and political outlook.

Prof Singh is internationally renowned and eagerly sought by top universities around the world to share his learning. In recent years he has become increasingly known as a Futurist as well as a Creativity guru—and MNCs, governments from around the globe invite him to discuss the future in its manifold manifestations as he envisions them. His 2004 book, *Thinking Hats and Coloured Turbans*: *Creativity Across Cultures*, paved the way for a dramatic new look at creativity from the viewpoint of language and launched Dr Singh's pathway into the arena of Creativity/Innovation. He is now working on a kind of memoir, tentatively titled *Memorialisations*: *Does Truth Really Set Us Free?*

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KIRPAL SINGH

ALDOUS HUXLEY IN AN AGE OF DISBELIEF: WHERE THE LESSONS LIE

Throughout his life, Huxley was in desperate search for Truth: from individuals to groups to whole communities Huxley went for answers. Sadly, most often he was disappointed, for though many claimed Truth none seemed to be able to articulate it in a manner acceptable to an intelligent man of the 20th century. As we now move more significantly into the third millennium, it is worth asking: *What was Huxley really after?*

This question, I am certain, must have crossed all who have ventured into Huxley scholarship. From his earliest poems to *Island*—and not forgetting the numerous letters he wrote almost daily!

I will discuss a few possibilities which may, together, suggest (if not provide) an answer—one that may be acceptable to our skeptical and impatient minds. At a time when there is a desperate yearning for a 'better way of life and living' it seems appropriate that we revisit Huxley's works to find clues, and maybe, just maybe, also answers.

FILIP ŚWIERCZYŃSKI

is a graduate student of Russian Philology (Institute of Russian Studies, Faculty of Applied Linguistics, University of Warsaw) and passionate about literature, especially the works of Franz Kafka, Aldous Huxley, and Stanisław Lem. His research interests include Russian and English literary studies, as well as comparative literature, narratology, and futurology. He has published articles on Kafka, Huxley, Lem, and Gogol ("Between Catastrophism and Pacifism: Aldous Huxley's and Stanislaw Lem's Ideological Paths" [Samara, 2020]; "The Walls of the Labyrinth: Narrative Systems of Franz Kafka and Nikolai Gogol" [Gdańsk,

2020]; "Aldous Huxley and Soviet Literary Criticism in the Stalin Era" [Warsaw, 2021]) and a Polish translation & critical edition of Vladimir Mayakovsky's *Backbone Flute* (Siedlce, 2021). He was a scholarship holder at Samara National Research University (Samara, 2018) and at The Centre for Polish-Russian Dialogue and Understanding (Moscow, 2019; Moscow, 2020). He is a member of the International Aldous Huxley Society and of the Student Scientific Circle of Cooperation and Dialogue with The East (University of Warsaw). Also, he is an aspiring translator of Russian and English poetry making his own literary attempts.
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"I NEVER PRETENDED TO BE A CONGENITAL NOVELIST": ON THE POETICS OF ALDOUS HUXLEY THROUGH THE PRISM OF NARRATOLOGY

The subject matter and the purpose of this paper is primarily a narratological analysis of novels written by Aldous Huxley. Particular attention is paid to three extremely different ones in terms of narrative works representing three consecutive decades of the writer's work—*Point Counter Point* (1928), *Eyeless in Gaza* (1936), and *Ape and Essence* (1948). The conceptual apparatus developed by contemporary narratology is used in the context of the study (with particular reference to the tools and terminology formulated by Gérard Genette). The author tries to determine the focalisation, diegetic levels, types of narrative modes, and, in addition, the placement of 'filters' and 'reflectors' in the frame of the diegesis. The article is divided into three main parts: the first is a theoretical part, which is a brief description of the tools used, the second part consists of a broader consideration of the narrative situations in the three above-mentioned works, the final part presents general conclusions along with a comparison of the narrators present in Huxley's novels. The aim of the paper is both to provide a general overview of the narrative situations in longer prose works by Huxley and to be the starting point for further narratological research on his writing, as well as to encourage

consideration of Huxley's novels also from the point of view of pure poetics and literary theory.

MAŠA UZELAC

is a PhD researcher in the Discipline of French at the National University of Ireland, Galway. She obtained a Master's degree in Romance Studies at the University of Novi Sad, Serbia. Her doctoral thesis, funded by a Galway Doctoral Scholarship, looks at ambivalent representations of Utopia in the works of Aldous Huxley and Michel Houellebecq.
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TRANSCENDING MATERIALIST DUALISM: THE ROLE OF MYSTICISM IN HUXLEY'S AND HOUELLEBECQ'S PHILOSOPHY

Aldous Huxley and contemporary French writer Michel Houellebecq are often compared for their bleak visions of a future society in which the capitalist rationality—engrained in the notions of unrestrained progress, expansion, and competition—extends to interpersonal, affective, and libidinal relations. The two authors' position is grounded in their common belief that religious and secular dualism—rooted in Cartesianism, monotheistic religions, and Enlightenment humanism—is directly responsible for the rampant individualism and social atomisation of the materialist-oriented culture of late capitalism. Claiming the absolute primacy of matter and denying any recourse to a spiritual realm, the prevailing *materialist-dualist* worldview frames the human condition as a perennial state of suffering. The novels analysed in this study—Huxley's *Eyeless in Gaza*, *Ape and Essence*, and *Island*, and Houellebecq's *Les Particules élémentaires*, *La Possibilité d'une île* and *Soumission*—reflect the two authors' hesitation between, on the one hand, the sentiment of resignation

and acknowledgement of the futility of human life in a world reduced to perishable matter and, on the other, an optimistic recognition of a higher dimension of existence attainable through mystical experience. This paper brings to light Huxley's and Houellebecq's fundamental preoccupation with the tension between materialism and spirituality and investigates their ambiguous positions on the role of mysticism in a world increasingly governed by scientific rationalism.

GERHARD WAGNER

holds a Ph.D. in English Philology from the University of Münster (doctoral thesis on literary theory in Huxley's essays). He is a secondary school teacher at Arnsberg and a research associate at the Centre for Aldous Huxley Studies (Münster). He has participated in most of the International Aldous Huxley Symposia held so far, contributed widely to *Aldous Huxley Annual* and the "Human Potentialities" series and supported the work of the Centre for Aldous Huxley Studies since its inception in 1998. Together with Uwe Rasch he has co-authored the first full-length biography of Aldous Huxley in German (Darmstadt, 2019). This time he is not going to present a paper, but he will assist in making the conference run smoothly.

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JOAN WINES (AND JACKSON REED, SEE ABOVE)

Joan Wines co-organized the 2008 Huntington/CLU International Aldous Huxley Symposium and has been a Curator of Münster University's International Aldous Huxley Society since 2009. She holds B.A. and M.A. degrees in Middle English literature from the University of Detroit and M.A. and Ph.D. degrees in English Literature from the University of Southern California. She has written extensively on technology in education and was the first in both the Cal Lutheran and University of Southern California English departments to integrate computers into writing instruction. During her years at CLU, Wines served double terms as English Department chair, co-founded a multimedia program, directed the university's Center for Teaching and Learning, and shaped and directed a thriving Writing Center. She continues to teach, advise and edit the university's award-winning literary publication, and work closely with senior English majors and international students. While teaching her first college courses at the University of Detroit, Wines provided job training and placement services for incarcerated young adults through a Ford Foundation grant and served as a substitute teacher in inner-city elementary schools. She brought her interest in helping disadvantaged youths to USC's Neighborhood Initiative program and to Cal Lutheran, where she helped start the still successful Math Science Upward Bound program in 1992.
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CHANNELING THE HUXLEYS: WILL MICHAEL POLLAN BE CHANGING OUR MINDS?

Aldous Huxley's 1958 *Brave New World Revisited* voiced the concern that his dismal predictions of 1932 were materializing more rapidly than he had expected they would. But there was also cautious optimism in his text. The tools used to control the *Brave New World* populace (technology, hypnopedia, and drugs) can,

Huxley said, be used either "well or badly"; particularly, chemical compounds can "both enslave and make free." Might we, he asked, find ways to have them serve rather than control us? Huxley wrote this on the eve of an emerging drug culture gone wrong, one that shut down clinical research of the kind he advocated. After over a half century of repression, Michael Pollan, along with others, has raised this banner again. Like Huxley, he is a well-respected global humanist with a rare combination of intelligence, common sense, empathy, and daring. Unlike Huxley, he is less bound by the repressive zeitgeist due in no small part to Timothy Leary's public "drop-out" campaign. The elements fundamental to Huxley's groundwork are traceable in much of Pollan's work, but became the driving force in his recent book, *How to Change Your Mind*. Since its publication in 2018, the medical community has, increasingly, endorsed the value of administering controlled chemical substances like psilocybin to heal mental and physical illness, manage addiction, ease trauma on occasions of death and dying, and to cultivate mind expansion. The benefits for mental and physical illnesses are now beyond question. But other questions remain. Among the most important of them is how deliberately we should broaden the use of these substances for the purpose of advancing the race to what Julian Huxley labeled its "transhuman" state of existence.

Aldous Huxley Annual

A Journal of Twentieth-Century Thought and Beyond
edited by
Professor Jerome Meckier (University of Kentucky), Professor Bernfried Nugel
(Universität Münster)

Bernfried Nugel; Jerome Meckier (Eds.)
Aldous Huxley Annual Volume 19 (2019)
Volume 19 is dedicated to the memory of Prof Lothar Fietz (University of Tübingen) in appreciation of his merits as an outstanding Huxley scholar, as a Founding Member and Curator of the Aldous Huxley Society and as a true friend. The volume opens with a sequence of hitherto unpublished Huxley writings, starting with the three extant versions from 1949 of his dramatization of *Ape and Essence* (1948), thematically linked with two texts treating the physical survival of mankind and three contrasting texts discussing the question of spiritual survival. This section is followed by Huxley's draft for an introduction of Edna St. Vincent Millay at one of her poetry readings in 1938 and an autograph letter to Seabury Edwardes that he wrote shortly after the publication of *The Doors of Perception* (1954). The volume closes with several critical articles on Huxley's relationship with D. T. Suzuki, his Sanary period and his view and practice of literary utopias.
Bd. 19, 224 S., 39.90 EUR, 39.90 CHF, br., ISBN 978-3-643-91250-3

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Aldous Huxley Annual

Bernfried Nugel; Jerome Meckier (Eds.)

Aldous Huxley Annual Volume 17/18 (2017/2018)

Volume 17/18 begins with a section containing original Huxley documents: *Below the Equator*, an unpublished film story collaboration by Isherwood and Huxley, edited by James Sexton and Bernfried Nugel, to be followed by two pieces rediscovered and edited by James Sexton, viz. *The Heroes*, William R. Cox's screenplay adaptation of a lost Huxley story, and the translation of a 1960 interview held in French by the Canadian writer Hubert Aquin. Then Huxley nephew Piero Ferrucci kindly opens his family archives of original Huxley letters and photographs and contributes a remarkable essay on his coming of age with Aldous Huxley. Rounding off this section, Peter Wood introduces an unknown 1934 letter Huxley wrote to René Schickele, a forgotten German author in the writers' community at Sanary. The second section presents a further selection of papers from the Sixth International Aldous Huxley Symposium held at Almería in April 2017 as well as other critical articles.

Bd. 17, 2019, 306 S., 39,90€, br., ISBN 978-3-643-91080-6

Bernfried Nugel; Jerome Meckier (Eds.)

Aldous Huxley Annual Volume 16 (2016)

Volume 16 presents a miscellany of uncollected Huxley essays, edited by James Sexton, to be followed by a first selection of papers from the Sixth International Aldous Huxley Symposium held at Almería in April 2017. This section opens with an essay that fills a blank spot on the map of Huxley criticism, James Sexton's study of Huxley and architecture. The volume continues with several articles (including one not from Almería) on *Brave New World* and its wider context and closes with essays on Huxley's lifelong struggle with his deficient eye-sight and on his view of the art of dying.

Bd. 16, 2018, 258 S., 39,90€, br., ISBN 978-3-643-90979-4

Bernfried Nugel; Jerome Meckier (Eds.)

Aldous Huxley Annual Volume 15 (2015)

Volume 15 is dedicated to Prof David Bradshaw (Oxford University), who died on 13 September 2016 after a long illness. His last article is published at the beginning of this issue, to be followed by Uwe Rasch's essay on Huxley's 1912 sketchbook (with over 30 unpublished images) and a new selection of unpublished Huxley letters by James Sexton. The volume continues with several articles on Huxley in the 1920s and 1930s and is rounded off with an essay on Huxley's stance as social ecologist.

Bd. 15, 2016, 302 S., 39,90€, br., ISBN 3-643-90845-2

Aldous Huxley Annual / “Human Potentialities”

Bernfried Nugel; Jerome Meckier (Eds.)

Aldous Huxley Annual Volume 14 (2014)

Volume 14 of *Aldous Huxley Annual* begins with the presentation of Huxley’s 1961 diary covering his trip to Europe. It continues with his role in the editing of a book by his wife Laura and the story of the Huxley Tapes, a collection of recorded lectures and readings from his late career. Further critical articles on particular aspects of Huxley’s work follow, including a second selection of papers from the Oxford Symposium in 2013. The volume closes with the third Peter Edgerly Firchow Memorial Essay by Julian Piras (Belgium).

Bd. 14, 2015, 296 S., 39,90€, br., ISBN 978-3-643-90698-4

“Human Potentialities”

Studies in Aldous Huxley & Contemporary Culture

edited by

Prof. Dr. Bernfried Nugel (Univ. Münster) und Prof. Dr. Lothar Fietz (†) (Univ. Tübingen)

Jerome Meckier

Aldous Huxley, from Poet to Mystic

Huxley began as a poet. He perfected the voice of the modern satirical poet of ideas who used art against itself to produce a parodic poetry of breakdowns, collapses, stalemates, and dead ends best suited to the apparent pointlessness of the post-war era. His cleverest, most irreverent poems are contrapuntal; they in effect silence venerable poets and cancel traditional formats. Huxley’s poetic personas either fail to preserve conventional forms or purposely sabotage them. By 1920, Huxley became the parodic equivalent of the formative intelligences (i.e., Dante, Goethe, Lucretius) who once synthesized their respective eras positively. Meckier explicates most of Huxley's poems, including “Leda” his masterpiece, an ironical modern myth. He traces Huxley's development in terms of the poets he inserted in five of his eleven novels, along with their poems. These poets mostly fail as poets, their different stances falling apart one after another. But Huxley began to detect a spiritual significance underlying the creative urge. This allowed him to rehabilitate many of the Romantic and Victorian poets he formerly ridiculed as frauds and liars. Eventually, he celebrated mystical contemplation as silent poetry, positing a utopia in which everyone is a poet to the limits of his or her potentiality. Huxley became the perennial philosopher, a neo-Brahmin: the sage-like figure he initially personified parodically. His paradigmatic career took him from a Pyrrhonic silencing of outmoded poems and poets to the advocacy of a poetry of silence.

Vol. 11, 2011, 392 pp, 39.90 EUR, 39.90 CHF, ISBN 978-3-643-90101-9

“Human Potentialities”

Bernfried Nugel, Uwe Rasch, Gerhard Wagner (Eds.)

Aldous Huxley, Man of Letters: Thinker, Critic and Artist

Proceedings of the Third International Aldous Huxley Symposium Riga 2004

The lectures, presentations and workshops collected here reflect Aldous Huxley’s many-sidedness as a leading exponent of twentieth-century literature seen from widely different perspectives, among which Eastern European approaches from Latvia, Russia, Poland, Romania and Montenegro represent a novel feature at an international Huxley conference. Another innovation are four workshops devoted to Huxley’s *The Art of Seeing* and *The Perennial Philosophy*. Last but not least presentations from a Panel for Young Huxley Scholars testify to Huxley's continuing appeal for the younger generation.

Bd. 9, 2008, 320 S., 39.90 EUR, 39.90 CHF, br., ISBN 978-3-8258-9034-6

Hermann Josef Real, Peter Firchow (eds.)

The Perennial Satirist

Essays in Honour of Bernfried Nugel

The present collection of essays primarily honours Bernfried Nugel the teacher and scholar, but it also pays homage to Bernfried Nugel the indefatigable worker in the cause of Aldous Huxley studies. It is due to this latter manifestation that many of the contribu- tors to this volume know each other personally, having met at one or more of the international conferences that Professor Nugel organized and either hosted or co-hosted. At Münster, his home university, he has also been instrumental in establishing and heading a Centre for admirers of Huxley’s work, along with a fine library of Huxley materials, including manuscripts and numerous first editions.

Bd. 7, 2005, 400 S., 29.90 EUR, 29.90 CHF, br., ISBN 3-8258-8339-6

James Hull

Aldous Huxley, Representative Man

Edited by Gerhard Wagner

This psychological reading of Huxley’s oeuvre as a whole traces Huxley’s self-transformation in his books and aims to do justice to the artist and the person who was Aldous Huxley. It is safe to regard as basic to his entire work the unfolding of the conflict we find so clearly delineated in his early short story “Farcical History of Richard Greenow” (*Limbo*, 1920), with Pearl Bellairs representing the emotional tradition that threatens the synthetic philosopher. Huxley's own story is plainly visible even in Limbo and *Crome Yellow* (1921), but it is in *Antic Hay* (1923) that the pattern of the future assumes a solid foundation. There we encounter in full force the tensions that follow him throughout his life: on the one hand an extreme of sensuality and on the other a longing for the “chaste pleasures,” for a quiet and mystical world completely different from that in which he found himself. The question of the relations between body and mind as well as the mystery of human consciousness haunt him to the very last, but after his mid-life crisis, depicted in *Eyeless in Gaza* (1936), a strong faith in the reality of a spiritual world is obvious. In the end he even manages to reinstate the body in his scheme of things.

Bd. 5, 2004, 624 S., 49.90 EUR, 49.90 CHF, br., ISBN 3-8258-7663-2

“Human Potentialities”

NEW:

Dana Sawyer, Julian Piras,
Uwe Rasch (Eds.)

Aldous Huxley and Self-Realization

His Concept of Human Potentialities, His Techniques for Actualizing Them, and His Views of Their Social Consequences

"Human Potentialities": Studies in Aldous Huxley & Contemporary Culture
Vol. 12, 2019, 272 S., 49.90 EUR, 49.90 CHF, br., ISBN 978-3-643-91138-4

Throughout his writing career, and especially in the last thirty years of his life, Aldous Huxley exhibited a deep interest in human potentialities, which he often described as our greatest unused natural resource. The present volume is the first book to focus on this Huxleyan core concern. It is based on presentations given at the Sixth International Aldous Huxley Symposium held in 2017 at the University of Almería (Spain).

This volume collects essays by eleven scholars from eight countries that discuss Huxley's concept of human potentialities from an interdisciplinary perspective. This is another innovative feature of this book, since today Huxley is mainly remembered as a novelist, although only eleven of his fifty published works belong to that genre.

The topics of this volume span Huxley's mature philosophy, including his theories relating to the expansion of consciousness, the development of nonverbal humanities, the need to improve bio-ethics, the role of nature, the role of beliefs and prejudice, and other subjects. These essays review Huxley's various positions, shedding light on their possible significance for today. Huxley marshalled his remarkable intellect to the project of improving the human condition, and here we find an up-to-date report card of his theories and their efficacy.

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