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The Fourth International Aldous Huxley Symposium

Organization

THEME Aldous Huxley in America

VENUE The Huntington Library, San Marino, CA

CONFERENCE DATES 31 July – 2 August 2008

CONVENORS Aldous Huxley Society and California Lutheran
University

HOST The Director of the Huntington Library

ORGANIZING COMMITTEE

Prof Bernfried Nugel (University of Münster) and
Prof Peter E. Firchow (University of Minnesota) on behalf of the
Aldous Huxley Society;

Prof Joan Wines on behalf of California Lutheran University

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SUPPORT The International Aldous Huxley Society
California Lutheran University

REGISTRATION FOR THE FULL PROGRAMME OR PER DAY

Wednesday, 30 July, 3:30-5:50 p.m., California Lutheran
University Library entrance

Thursday, 31 July, Friday, 1 August and Saturday, 2 August, 8:30-
10:00 a.m., Huntington Library, Lecture Hall

ACADEMIC PROGRAMME 28 lectures, 1 panel with 7
presentations, 3 workshops, from 31 July, 9:00 a.m.,
to 2 August, 6:15 p.m.

BY-PROGRAMME from 30 July to 3 August

POSTER DESIGN AND PRINTED PROGRAMME *Trick of the Light*,
Uwe Rasch, Münster

DRAWING OF ALDOUS HUXLEY courtesy of Don Bachardy;
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Marino, California*

TYPOGRAPHY set in Californian FB and Britannic Bold

PRINTING California Lutheran University

Being Silence

In Commemoration of Aldous Huxley

Being silence
The lucid lake
An empyrean expanse
A highly organized weaving
Is silence
Woven intricately within

In being silence
Each transmitting thread
Virtuous unto itself
Is a vital stream
In tantric connection
Within the vast design

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(<http://cmkblog.wordpress.com>)

Welcome

to the Participants of the
Fourth International Aldous Huxley Symposium

At long last, the international community of Huxley scholars has decided to meet in the vicinity of a city (Los Angeles) that, when Huxley first saw it, he referred to satirically as “the City of Dreadful Joy” but which eventually and somewhat ironically became the place where he spent much of the final three decades of his life. Earlier symposia convened by the 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”; and in Riga, Latvia, in 2004, on the subject of “Aldous Huxley, Man of Letters: Thinker, Critic and Artist.” Lists of speakers and their topics at these meetings are available on the Society’s website.

(See <http://www.anglistik.uni-muenster.de/huxley/ahs_activities.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 symposia, 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>).

Aldous Huxley (1894–1963) was one of the foremost English-language writers of the last century. He is especially remembered for his dystopian satire *Brave New World* (1932), but he also wrote or compiled numerous other novels, essays, collections of verse, plays, works of intellectual history, and anthologies. From 1937 until his death in 1963, he resided primarily in the Los Angeles area. During the Second World War and the immediately following years he worked occasionally as a script-writer for various Hollywood studios; he also collaborated on film scripts with the well-known British novelist, Christopher Isherwood. Almost all of his books and manuscripts, along with other valuable materials, such as the manuscript of D. H. Lawrence's novel *St. Mawr*, were destroyed in a brush fire in 1961. Some surviving materials are housed at the UCLA Library, and more materials from Mrs Laura Huxley's residence in the Hollywood Hills may soon be added to the collection.

Recently there has been an upsurge of interest in the work of Aldous Huxley, especially in California. 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*, have finally been resolved. It now looks like the film version, directed by Ridley Scott and produced by George DiCaprio, will appear in the near future, starring George's son, Leonardo DiCaprio, as the protagonist, John Savage. In the meantime, audiences eager for dramatic versions of *Brave New World* will have to be content with the musical, *Brave New World*, as put on two years ago at the Grips Theater in Berlin, with script and lyrics by Volker Ludwig, music by Achim Gieseler, and direction by Matthias Davids. This production (by all reports an effective one),

however, does not follow the lead given by Huxley's own musical version of *Brave New World* (1956), as recently edited by Bernfried Nugel and Jerome Meckier.

Typically of Hollywood's rather myopic disregard of the activities of other and earlier critics of Huxley's work (e.g., notably of the Aldous Huxley Society), the *Los Angeles Times* quotes one of the executors of Laura Huxley's estate as foretelling that "a major revival of interest in his ideas is coming, at a moment in history when it is critical for the world to hear his warning voice, his insights into and remedies for the human situation." This "major revival of interest" has actually been going on since the mid-1960s – following Huxley's death – and gathering strength since the 1990s, with the foundation of the Aldous Huxley Society and its associated symposia throughout the world, culminating in this summer's symposium at the Huntington Library in San Marino, from 31 July to 2 August 2008.

The Fourth International Aldous Huxley Symposium, focusing on the topic "Aldous Huxley in America," has been convened by the Aldous Huxley Society and California Lutheran University (<http://www.callutheran.edu/newsevents.php>), represented by Professor Joan Wines (<wines@callutheran.edu>). Professor Wines will also be chairing a special session in memory of Huxley's second wife, Laura Archera Huxley, who died in Hollywood on 13 December 2007 at the age of 96.

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

Joan Wines
Regional organizer
(California
Lutheran
University)

Peter E. Firchow
American advisor
(University of
Minnesota)

Bernfried Nugel
AHS Chairman
(University of
Münster)

Symposium Programme (Overview including By-Programme)

Wednesday 30 July 2008	Thursday 31 July 2008
2:30 p.m. Symposium Shuttle leaves Sheraton Pasadena Hotel for CLU	<p style="text-align: center;">Huxley in California</p> <p>9:00-9:15 a.m. The Huntington Library, Lecture Hall Opening addresses</p> <p>9:15-10:30 a.m. Hollywood and Environs</p> <p>10:30-11:00 a.m. Coffee break</p> <p>11:00-12:00 a.m. Physical Co-ordinates</p> <p>12:00-1:00 p.m. Laura Huxley Memorial</p>
Conference Warming	1:00-2:30 p.m. Lunch break
<p>3:30-5:50 p.m. Registration: California Lutheran University Library entrance</p> <p>4:30-5:45 p.m. Film show: California Lutheran University, Preus-Brandt Forum</p> <p>6:00-7:15 p.m. Opening Dinner in CLU Lundring Events Center Welcome: Dr Chris Kimball, President of California Lutheran University</p> <p>7:30 p.m. Symposium Shuttle leaves for Sheraton Pasadena Hotel</p>	<p>2:30-3:15 p.m. Workshop I: A Practical Approach to <i>The Perennial Philosophy</i></p> <p>3:15-5:00 p.m. Spiritual Co-ordinates</p> <p>5:00-7:00 p.m. The Huntington Library Reception</p>

Symposium Programme (Overview including By-Programme)

Friday 1 August 2008	Saturday 2 August 2008
Huxley's American and Global Travels	Huxley's American Legacy
9:00-10:45 a.m. Between East and West	9:00-10:30 a.m. Endings and Beginnings
10:45-11:15 a.m. Coffee break	10:30-11:00 a.m. Coffee break
11:15 a.m.-1:00 p.m. Panel for Young Huxley Scholars	11:00 a.m. -1:00 p.m. <i>Brave New World or Island?</i>
1:00-2:30 p.m. Lunch break	1:00-2:30 p.m. Lunch break
2:30-3:15 p.m. Workshop II: A Practical Approach to <i>The Perennial Philosophy</i>	2:30-3:15 p.m. Workshop III: A Practical Approach to <i>The Perennial Philosophy</i>
3:15-4:15 p.m. Touristic Travels	3:15-4:15 p.m. <i>Time Must Have a Stop and The Perennial Philosophy</i>
4:15-4:45 p.m. Coffee break	4:15-4:45 p.m. Coffee break
4:45-6:15 p.m. Travels, Fictional and Spiritual	4:45-6:15 p.m. Huxley's Key Values
6:20 p.m. Shuttle leaves for CLU	8:00 p.m. Farewell Dinner
8:00 p.m. <i>Henry IV</i> : Kingsmen Shakespeare Festival at CLU	

Sunday, 3 August 2008

10:00-11:30 a.m.: AHS Board of Curators (Pasadena Sheraton Hotel)

11:00 a.m. (CLU), 12:30 p.m. (Sheraton) to 6 p.m.:
round trip to Trabuco and the Vedanta Center, Hollywood

DETAILED PROGRAMME
FOURTH INTERNATIONAL ALDOUS HUXLEY SYMPOSIUM

31 July 2008:
Huxley in California

9:00–9:15 a.m.

Opening Addresses:

The Director of the Huntington Library

The President of California Lutheran University

The Chairman of the Aldous Huxley Society

9:15 a.m.–1:00 p.m. Chair: Prof Jerome Meckier
(University of Kentucky)

9:15–10:00 a.m. Keynote Lecture: Prof David King Dunaway
(University of New Mexico): “Huxley in Hollywood:
The Good, the Bad, and the Ugly”

10:00–10:30 a.m. Prof James Sexton
(University of Victoria, B.C.): “Fictional and Historical
Sources for Aldous Huxley’s *After Many a Summer*”

10:30–11:00 a.m. Coffee break

11:00–11:30 a.m. Prof Sanford E. Marovitz
(Kent State University): “A New Look at *The Art of
Seeing*”

11:30–12:00 a.m. Dr Gerhard Wagner (University of Münster):
“Aldous Huxley and the Desert”

12:00–1:00 p.m. Prof Joan Wines
(California Lutheran University): “This Timeless
Moment’: Memories of Laura Huxley”

1:00–2:30 p.m. Lunch break

31 July (cont.)

- 2:30–3:15 p.m. Robin Hull (Zürich):
“A Practical Approach to *The Perennial Philosophy*”
(Workshop I)
- 3:15–5:00 p.m. Chair: Prof Kirpal Singh
(Singapore Management University)
- 3:15–4:00 p.m. Keynote Lecture: Prof Peter E. Firchow
(University of Minnesota): “Huxley and Isherwood: The
California Years”
- 4:00–4:20 p.m. John Roger Barrie (Nevada City, CA):
“Gerald Heard and Aldous Huxley – Mystical Voyagers”
- 4:20–4:30 p.m. Michael Horowitz & Cynthia Palmer
(Vancouver, B.C.): “Aldous Huxley and the Psychedelic
Movement” (presented by Prof Dana Sawyer)
- 4:30–5:00 p.m. Dr Jörg Schulz (Berlin):
“Aldous Huxley’s Significance for the Psychedelic Era:
A German Perspective”
- 5:00–7:00 p.m. The Huntington Library Reception
Reception music: Rjukan Ensemble
Dr Eric Kinsley, harpsichord
Joshua Shekhtir, baroque violin
Denise Briese, viola da gamba

1 August 2008:
Huxley's American and Global Travels

9:00–11:15 a.m. Chair: Prof Guin Nance
(Auburn University at Montgomery)

9:00–9:45 a.m. Keynote Lecture: Prof Kirpal Singh
(Singapore Management University): “East – West in the
Balance: Huxley and the Question of Conflict Resolution”

9:45–10:15 a.m. Prof A. A. Mutalik-Desai (Dharwad, India):
“Aldous Huxley’s Moral and Political Consciousness:
The First Stirrings on His World Tour, 1925-1926”

10:15–10:45 a.m. Prof David Leon Higdon
(Albuquerque, NM): “Huxley’s 1926 Discovery of the Zuñi
and Hopi”

10:45–11:15 a.m. Coffee break

11:15 a.m.–1:00 p.m. Chair: Dr Claudia Olk
(Humboldt University, Berlin)

Panel for Young Huxley Scholars:

Kerstin Kiehl (University of Münster):
“Aldous Huxley and the Music of the New World”

Dr Eva Oppermann (University of Kassel) :
“The Role of the Snakes in Aldous Huxley’s *Island* and
The Crows of Pearblossom”

Jake Poller, M.A. (University of London):
“‘Dangerously Far Advanced into the Darkness’:
Aldous Huxley’s Californian Quest for Enlightenment”

1 August (cont.)

Uwe Rasch, M.A. (University of Münster):
“Satire and *satori*: Parallels Between Aldous Huxley and William Blake”

Dr Katja Reinecke (University of Münster):
“‘Pareto’s Museum of Stupidity’: Aldous Huxley’s Re-Reading of Vilfredo Pareto’s *Trattato di sociologia generale* in the 1930s”

Anja Wiesner, M.A. (University of Münster):
“Aldous Huxley’s Concept of Travelling in *Along the Road* and *Beyond the Mexique Bay*”

Kathrin Wöstemeyer, M.A. (University of Münster):
“Utopia Revisited: Robert Graves’s *Seven Days in New Crete* as a Counterpoint to ‘Brave New Worlds’”

1:00–2:30 p.m. Lunch break

2:30–3:15 p.m. Robin Hull (Zürich):
“A Practical Approach to *The Perennial Philosophy*”
(Workshop II)

3:15–4:15 p.m. Chair: Prof David Dunaway
(University of New Mexico)

3:15–3:45 p.m. Dr Grzegorz Moroz (University of Białystok):
“Jesting Huxley: The U.S.A., India, Materialism and Spirituality in *Jesting Pilate*”

3:45–4:15 p.m. Prof Holly Henry
(California State University, San Bernardino):
“Through Space and Time: Aldous Huxley’s Travel Essays”

4:15–4:45 p.m. Coffee break

1 August (cont.)

- 4:45–6:15 p.m. Chair: Prof James Sexton
(University of Victoria, B.C.)
- 4:45–5:15 p.m. Prof Sanjukta Dasgupta (Calcutta University):
“Geographies and Gender: Ideological Shifts in *Brave New World* and *Island*”
- 5:15–5:45 p.m. Prof A. K. Tripathy (Varanasi, India):
“Aldous Huxley’s Literary and Spiritual Odyssey: From
Euro-English to Indo-Eastern Shores via America”
- 5:45–6:15 p.m. Prof Dr Gerd Rohmann (University of Kassel):
“Huxley on Life and Death”
- 6:20 p.m. Symposium Shuttle leaves Huntington Library for
CLU
- 8:00 p.m. *Henry IV*: Kingsmen Shakespeare Festival at CLU
Kingsmen Park (picnic dinner)

2 August 2008: Huxley’s American Legacy

- 9:00 a.m.–1:00 p.m. Chair: Prof Sanford E. Marovitz
(Kent State University)
- 9:00–10:00 a.m. Keynote Lecture: Prof Jerome Meckier
(University of Kentucky): “On D. H. Lawrence and Death,
Especially Matricide: *Sons and Lovers*, *Brave New World*,
and Aldous Huxley’s Later Novels”
- 10:00–10:30 a.m. Dr Janko Andrijašević
(University of Montenegro): “Interactive Presentation:
Good Night, Mr Huxley”
- 10:30–11:00 a.m. Coffee break

2 August (cont.)

- 11:00–11:30 a.m. Prof Valery Rabinovitch
(Urals State University): “Aldous Huxley’s Reworking of
Anti-Utopian Elements from *Brave New World* in His
Positive Utopia *Island*”
- 11:30 –12:00 a.m. Prof Ron Zigler (Penn State Abington):
“Democratic Values and the Social Visions of Aldous
Huxley: The SAT as our Brave New Test”
- 12:00–12:30 p.m. Prof Dr Bernfried Nugel
(University of Münster): “Aldous Huxley’s Revisions of
the Old Raja’s *Notes on What’s What* in His Final
Typescript of *Island*”
- 12:30–1:00 p.m. Prof Kulwant S. Gill (Ludhiana, India):
“Attention to Here and Now: Aldous Huxley’s
Calculus of Compassion”
- 1:00–2:30 p.m. Lunch break
- 2:30–3:15 p.m. Robin Hull (Zürich):
“A Practical Approach to *The Perennial Philosophy*”
(Workshop III)
- 3:15–4:15 p.m. Chair: Prof Kulwant S. Gill (Ludhiana, India)
- 3:15–3:45 p.m. Prof David Garrett Izzo
(American Public University): “Aldous Huxley’s *Time
Must Have a Stop* – A Mastery of Mysticism”
- 3:45–4:15 p.m. Prof Guin Nance
(Auburn University at Montgomery): “Biblical Inter-
polations in Aldous Huxley’s *The Perennial Philosophy*”
- 4:15–4:45 p.m. Coffee break

2 August (cont.)

4:45–6:15 p.m. Chair: Prof Gerd Rohmann (University of Kassel)

4:45–5:15 p.m. Prof Dr Lothar Fietz (University of Tübingen):
“Crossroads of Science and Religion: Aldous Huxley
and Erwin Schrödinger”

5:15–5:45 p.m. Prof Bernhardt Trout
(Massachusetts Institute of Technology): “What Aldous
Huxley Teaches Us About Higher Education in the
Twenty-First Century”

5:45–6:15 p.m. Prof Dana Sawyer (Maine College of Art):
“Aldous Huxley, Environmental Prophet”

Sunday, 3 August 2008

10:00–11:30 a.m. AHS Board of Curators
(Pasadena Sheraton Hotel)

11:00 a.m. (CLU), 12:30 p.m. (Sheraton) to 6 p.m.:
round trip to Trabuco and the Vedanta Center, Hollywood

NOTES ON THE SPEAKERS AND ABSTRACTS OF THEIR PAPERS

Janko Andrijašević

is lecturer of English Literature at the English Department of the Faculty of Philosophy in Nikšić, University of Montenegro. He obtained his B.A. degree from the University of Montenegro in 1995, his M.A. degree at Belgrade University in 2000, and his PhD degree at the University of Novi Sad in 2005. The title of his doctoral dissertation was “Religious Elements in Aldous Huxley’s Fictional and Discursive Prose.” His interests range from literature in English to the literatures of Scandinavian countries and include comparative religion, Australian studies, and other subjects. He has spent shorter research periods at several universities in the United Kingdom, Finland, Norway, USA, Denmark and the Netherlands. Besides articles in local and foreign literary magazines and participation in several international conferences, he also published a novel titled *Moja katedrala* (‘My Cathedral’) in 2006.

(E-mail: <iank@net.hr>)

“Interactive Presentation : Good Night, Mr. Huxley”

“Good Night, Mr. Huxley” is an interactive presentation conducted by Dr Janko Andrijasevic of the University of Montenegro. It is a quiz-like activity in which both the presenter and the audience will exchange opinions, ideas and personal experiences concerning their engagement with Aldous Huxley’s work. The ‘quiz’ will be divided into several stages dealing with different aspects of Huxley’s literature and life. The audience will have a chance to share their favourite Huxley quotes, literary characters, ideas. They will also be able to mention some of the biographical facts of the author, crucial for his works. The presenter will take care to lead the discussion toward the main aim of this activity, which is to point out different approaches to Huxley’s heritage, to emphasize the richness of his work, in which many people interested in quite different areas can find much valuable material, and to reevaluate and reconsider if our

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own engagement in Huxley research is in line with literary, philosophical and spiritual guidelines that Huxley bequeathed to his readers. This activity is envisaged as an attempt at exchanging rather general (not particular) ideas about Huxley by the most prominent Huxley scholars of today.

John Roger Barrie

is the literary executor of author-philosopher Gerald Heard and an authorized lay teacher in the Ramakrishna Vedanta tradition. His first book will be published by Blue Dolphin Publishing in 2008. For more information, visit <www.johnrogerbarrie.com>. (E-mail: <john@geraldheard.com>)

“Gerald Heard and Aldous Huxley – Mystical Voyagers”

Gerald Heard (1889–1971) and Aldous Huxley (1894–1963) were close friends and intellectual companions from their initial meeting in 1929 until Huxley’s death in 1963. Throughout their years of acquaintance creative sparks flew between these two intellectual giants. In this paper I will broadly examine their mutual interest in mysticism and related areas, focusing especially on their time in America.

While living in England, Heard and Huxley shared interests in secular humanism and pacifism. They advanced their pacifist views through lectures and articles. During the mid-1930s they became interested in mysticism, which influenced Huxley’s fiction writings and Heard’s nonfiction books. After moving to America in 1937, the two jointly lectured on pacifism and became involved with Vedanta, a philosophical form of Hinduism that promotes ecumenism and the attainment of mystical oneness with God. Both became affiliated with and lectured at the Vedanta Society of Southern California.

In 1942 Heard founded Trabuco College in Southern California, which advanced comparative-religious studies, and Huxley visited the college and lectured there on occasion. In England Heard sat on the council of the Society for Psychical Research, and he continued his interest in parapsychology in America,

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more so than Huxley. Heard wrote one of the first books on UFOs in 1950, but Huxley did not participate in this field of research. In 1953 Huxley famously experimented with the psychotropic drug mescaline, and later LSD, and Heard quickly followed suit. In 1961 Heard inspired the founding of Esalen Institute, which advocated humanistic psychology. Heard and Huxley were seminal lecturers at Esalen. Individually and jointly Heard and Huxley can be seen as having significantly impacted their times.

Sanjukta Dasgupta

is Professor and Dean of the Faculty of Arts as well as former Head of the Department of English at Calcutta University; she teaches English, American and Indian English literature. She is a poet, critic and translator, and her articles, poems, short stories and translations have been published in journals of distinction in India and abroad. Her published books are *The Novels of Huxley and Hemingway: A Study in Two Planes of Reality* (1996), *Responses: Selected Essays* (2002), *Snapshots* (poetry), *Dilemma* (poetry), *First Language* (poetry), *More Light* (poetry), *Her Stories* (translations), *Manimahesh* (translation), *The Indian Family in Transition* (co-edited). She is the Managing Editor of *FAMILIES: A Journal of Representations*.

Her awards and grants include a British Council Charles Wallace Scholar grant, a Fulbright postdoctoral research fellowship, a Fulbright Alumni Initiative Award, a Fulbright Scholar in Residence fellowship at SUNY at Oswego, N.Y., an Australia India Council fellowship, a visiting fellowship at the Centre for Women's Research and Gender Studies, University of British Columbia, Vancouver, an associate fellowship at the Indian Institute of Advanced Study, Shimla, and a visiting fellowship at the Women Studies and Development Centre, University of Delhi.

(E-mail: <dasgupta.sanjukta@gmail.com>)

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“Geographies and Gender : Ideological Shifts in *Brave New World* and *Island*”

Aldous Huxley’s fictional narratives traverse the binaries of dystopia and utopia as the impact of the American experience is eroticized, interrogated, rejected and finally reconstructed in a geographically different location far from the ignoble strife of the madding crowd. Huxley’s own dream, his vision of a new world order was a radical rejection of the commodification of culture and the power of the bi-polar world systems. In Huxley’s representation of women there is an element of the equivocal, a sense of uncertain chauvinism not quite free from the patriarchal norms related to the concept of the eternal feminine. In my paper I will primarily track Huxley’s fictional texts that model the dystopia and the utopia and in this connection I will focus on *Brave New World*, *After Many a Summer* and *Island*, as these three novels trace the journey of Huxley the philosopher and pacifist as well as Huxley the social and cultural ombudsman and the committed novelist of ideas.

David Dunaway

received the first PhD in American Studies at the University of California, Berkeley, in folklore, history, and literature. For the last thirty years he has been documenting the life and work of Pete Seeger, resulting in *How Can I Keep from Singing: Pete Seeger*, published initially by McGraw Hill in 1981 and currently revised, updated, and republished by Villard Press at Random House in March, 2008. He has served as a visiting lecturer and Fulbright Scholar at the University of North Carolina, Chapel Hill, Copenhagen University, Nairobi University, and the Universidad Nacional de Colombia. Author of a half dozen volumes of history and biography, his specialty is the presentation of folklore, literature, and history via broadcasting. Over the last decade he has been executive producer in a number of national radio series for Public Radio International; his reporting appears in NPR’s “Weekend Edition” and “All Things Considered.” He is currently Professor of English at the

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University of New Mexico and Professor of Broadcasting at San Francisco State University.
(E-mail: dunaway@unm.edu)

“Huxley in Hollywood: The Good, the Bad, and the Ugly”

Aldous Huxley came to California in 1937, with the intent of having his books made into films; when studios and his agent, William Morris, discovered that he no longer owned the film rights to *Brave New World*, he found himself a contract script writer in studios such as Metro-Goldwin-Mayer and 20th-Century Fox. During his Southern California years, he worked in the studios, wrote screen plays (including two with Christopher Isherwood) but also worked as a lecturer in Santa Barbara, thus getting to know and influencing the mindset of L.A. high society in particular and Californian intellectual life in general.

Lothar Fietz

is Emeritus Professor of English at Eberhard-Karls-Universität, Tübingen. His publications include *Menschenbild und Romanstruktur in Aldous Huxleys Ideenromanen* (1969), *Funktionaler Strukturalismus: Grundlegung eines Modells zur Beschreibung von Text und Textfunktion* (1976), *Fragmentarisches Existieren: Wandlungen des Mythos von der verlorenen Ganzheit in der Geschichte philosophischer, theologischer und literarischer Menschenbilder* (1994), *Strukturalismus: Eine Einführung* (1998), and *Aldous Huxley: Prätexte und Kontexte* (2005).
(E-mail: lothar.fietz@uni-tuebingen.de)

“Crossroads of Science and Religion: Aldous Huxley and Erwin Schrödinger”

Erwin Schrödinger’s *What is Life?*, first published at Cambridge University Press in 1944, came out in a German translation in 1946. In the epilogue the winner of the Nobel Prize for Physics (1933) paid great tribute to the author of *The Perennial Philosophy*:

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The point of view taken here [in *What is Life?*] levels with what Aldous Huxley has recently – and very appropriately – called *The Perennial Philosophy*. His beautiful book [...] is singularly fit to explain not only the state of affairs, but also why it is so difficult to grasp and so liable to meet with opposition.

This paper proposes to explore the causes and circumstances that made the two outstanding Western thinkers adopt a philosophy of mysticism. As far as their cultural backgrounds and their professions are concerned, they had very little in common apart from the fact that at an early stage of their careers both the physicist and the novelist – though for different reasons – felt faced with, and even subscribed to, world pictures resting upon the ideas of duality and diversity. Both of them arrived at a juncture at which they started to reason about the necessity of giving up the premises of dualism and diversity in favour of a monistic outlook upon reality. Huxley's and Schrödinger's trains of thought, however different they might be in origin, overlapped in the acknowledgement of an ultimate non-dualistic reality model characteristic of every kind of mysticism and, probably, most elaborately set forth in Vedanta philosophy.

Schrödinger's and Huxley's adoption of a mystical world-view will be discussed against the background of philosophical attempts at regaining the idea of oneness underlying the diversity and heterogeneity of appearances, and with regard to the implications of an ethics of mysticism.

Peter E. Firchow

retired in May 2008 from his position as Professor of English at the University of Minnesota, due to a severe and apparently incurable spinal condition. His PhD is from the University of Wisconsin. It formed the basis of his first Huxley book in 1972. Since then he has published nearly a dozen books on a variety of subjects, both English and German (including two more books on Huxley). In 2006 he was a Christopher Isherwood Fellow at the Huntington Library, and his next book, *Strange Meetings*, includes a chapter on Isherwood's life and work in Berlin.

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“Huxley and Isherwood: The California Years”

Isherwood and Huxley first met as voluntary exiles from Britain in California in 1939, though both shared friends and acquaintances from earlier periods, and Isherwood already knew a good deal about Huxley’s work and life. Both were also committed pacifists. Along with their mutual friend Gerald Heard, Huxley introduced Isherwood to the Los Angeles branch of the Vedanta Society, where the latter soon became active, editing and writing for a variety of publications for which Huxley also wrote. Because of Huxley’s close connections with Frieda Lawrence, he was approached to do a dramatic version of D. H. Lawrence’s novel, *Lady Chatterley’s Lover*. Reluctant to undertake the job himself, he suggested instead Isherwood and Isherwood’s friend and sometime collaborator, W.H. Auden. Nothing came of this project, but Isherwood and Huxley did eventually work together on other screen projects, including most notably *Jacob’s Hands*. This work, never produced, was originally a so-called “treatment” (a stage prior to a full-fledged screenplay) and was not intended at the time for publication. It reflects some of the two authors’ most intimate concerns with the practical applications of spirituality. Though neither Huxley nor Isherwood benefited financially from any of their collaborations, their work together did help to deepen their friendship, as may be seen in the unusual circumstance (for both) that neither ever denigrated the other in print or in interviews.

Kulwant Singh Gill

has retired as Professor and Head of the Department of Journalism, Languages and Culture, Punjab Agricultural University, Ludhiana. A teacher with more than forty years’ experience, he is an Indo-English poet with many rewards including a D.Litt. (Honours) from the USA. He is a translator of religious texts and is at present a visiting professor in a postgraduate college. He is a known Huxley scholar and has many publications to his credit. (E-mail: <klwntgill@yahoo.co.in>)

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“Attention to Here and Now: Aldous Huxley’s Calculus of Compassion”

Shortly before the Second World War, Aldous Huxley settled in America and came into the exalted company of Christopher Isherwood, Thomas Mann, Stravinsky and many other notable thinkers and artists. During his first visit to America in 1926, he bewailed that in Los Angeles, the Joy City of the West, there was no keen search for Truth. This search became his abiding passion. The Occident and the Orient have different approaches towards desire. While the West struggles for its fulfillment, in the East the stress is on its abnegation and effacement. Man yearns for an abiding value that can grant him joy and peace. This value Huxley discovers in compassion: *karuna* in Eastern lore. By paying attention to here and now, man can attain compassion. This compassion is embodied in Bruno Rontini: he attains the *bodhisattva* status and emerges as the hero of the Huxleyan saga. Compassion for all sentients is the end result of the spectrum of human experience.

Holly Henry

is Associate Professor of English at California State University, San Bernardino. Henry’s interdisciplinary research brings together cultural studies, literary studies, science studies, and the history of astronomy and space science. She is the author of *Virginia Woolf and the Discourse of Science: The Aesthetics of Astronomy* (Cambridge, 2003). Henry additionally reviews book proposals and manuscripts for CUP.

Henry has published in both humanities and science: her publications include an essay on Woolf and astronomy, which appeared in *Virginia Woolf in the Age of Mechanical Reproduction* (2000), ed. Pamela L. Caughie, and articles in *Astronomy & Geophysics: The Journal of the Royal Astronomical Society*. She has also published in the journal *College Literature*, has written book reviews for *Studies in the Novel*, *Woolf Studies Annual*, and *English Literature in Transition* and has reviewed essay manuscripts for *Twentieth Century Literature* and *Woolf*

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Studies Annual. Henry regularly presents at conferences of the Society for Literature, Science and the Arts, the Modern Language Association, the International Virginia Woolf Society, and conferences of INSAP: The Inspiration of Astronomical Phenomena. She has been a delegate to the Space Generation Forum at UNISPACE III, the third United Nations Conference on the Peaceful Uses of Outer Space, held in Vienna, Austria, in 1999: UNISPACE III was only the third meeting of the United Nations on the peaceful uses of outer space since the launch of Sputnik I.

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“Through Space and Time: Aldous Huxley’s Travel Essays”

This paper considers the impact of cruise ships at the turn of the century moving large numbers of travelers to far-flung reaches of the globe and the extent to which traversing the open ocean produced an increased general awareness of space and time. Michael Whitworth has observed: “New technologies not only affect the material circumstances of our lives, but they introduce new metaphors by which we live.” As Dava Sobel and Ian Bartky have shown, longitude is intimately bound up with time. Knowing the time on board a ship, if calibrated to a standard time, is to know a ship’s location in terms of longitude. Additionally, wireless telegraphy was instrumental in the standardization of global time. Introduced by Guglielmo Marconi, wireless telegraphy made it possible to maintain contact with major metropolitan cities, and with other ships, as cruise ships traveled the open ocean. (The *Titanic* was outfitted with equipment from the Marconi Company; in fact, Marconi initially was to be on board during the ship’s ill-fated maiden voyage.) In his travel essays, Aldous Huxley theorized the impact of the new modes of travel and telecommunication in shaping novel means of engaging in an emerging global community. Mark L. Thamert writes:

In Francis Bacon’s *Essays or Counsels, Civill and Morall*, we have the humorous image of the jesting Pilate posing the

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question “What is truth?” But then Pilate runs away, deciding not to wait for an answer. An authentic encounter with the truth means that we must be willing to stand still momentarily and think about the answer to that question in our lives, to examine our rigid adherence to fixed explanations of reality and to move toward a thoughtful detachment which allows us to question and transform the way in which we think [...]. The truths we encounter [...] are what can free us from the prison-houses we so easily construct for ourselves out of half-truths, thoughtless allegiances, and unexamined ideological agendas.

(“A Jesting Pilate: The Great Books and Today’s Students,” <http://employees.csbsju.edu/mthamert/310-311%20great%20books%202002-2003/A%20Jesting%20Pilate.htm>).

Huxley’s travel experiences caused him to raise similar concerns regarding England’s provincial perspectives in an era of an emerging global community.

Drawing upon Huxley’s essays on cruise ship travel in *Jesting Pilate* (1926) and his essay “Wordsworth in the Tropics” published in *Do What You Will* (1929), this paper examines Huxley’s global perspectives resulting in part from travel.

David Leon Higdon

is Paul Whitfield Horn Professor Emeritus at Texas Tech University and the author of *Time and English Fiction* and *Shadows of the Past in Contemporary British Fiction*. For twenty-three years, he edited *Conradiana*, a scholarly journal devoted to studies of the work and life of Joseph Conrad. He and his colleague Floyd Eugene Eddleman edited Conrad’s *Almayer’s Folly* for Cambridge University Press. Since completing his doctorate at the University of Kansas with a dissertation on the intertextuality of epigraphs, Professor Higdon’s research interests have focused on twentieth-century British fiction. At present, he is researching the impact of Huxley’s *Jesting Pilate* on *Brave New World* and completing a study of ‘countertext novels.’

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“Huxley’s 1926 Discovery of the Zuñi and Hopi”

In 1961, Huxley told interviewers: “I had to do an enormous amount of reading up on New Mexico [for *Brave New World*], because I’d never been there.” Letters to Robert Nichols and Mary Hutchinson, however, show that in May 1926 he crossed the American Southwest, visiting the Grand Canyon, and stopping briefly in Albuquerque, New Mexico, as he traveled on Santa Fe’s California Limited between Los Angeles and Chicago. At the Grand Canyon, he was welcomed by Hopi dancers and had the opportunity to visit the Hopi House, a replica of a building at Oraibi, the oldest of the Hopi pueblos, and to see Hopi craftsmen at work. His route through New Mexico enabled him to see five pueblos and to visit the Indian House during the stop in Albuquerque. Along the way, he picked up Indian Detour brochures and Walter Hough’s *The Moki Snake Dance*, a Santa Fe passenger department pamphlet which contained numerous photographs of pueblo sites, tribal priests, dances, sentimentalized children and donkeys, and an interesting discussion of the snake dance and general Hopi culture. Later in the London Library, he would add to these two sources several generously illustrated Smithsonian Reports by Jesse Walter Fewkes. One of these ethnographic reports contains a colored lithograph and numerous photographs of the snake dance. These three written sources and his brief exposure to Pueblo culture explain how Huxley achieved such accurate and full detail in his descriptions of the dancers, the ceremony, and the pueblo site, and though he may say they are in New Mexico, they actually are in Arizona.

Margaret Sloan (see her article in *AHA* 3 [2003]) and I independently discovered that every Zuñi word, name, and sentence was taken from Frank Hamilton Cushing’s *Zuñi Folk Tales*, thus providing an authentic linguistic overlay on the more substantial Hopi materials. It has long been known that Chapters 7 and 8 of *Brave New World* combined Zuñi and Hopi materials, but just what he knew and how he knew it has been uncertain. Now the exact sources can be known. Further study will demonstrate whether or not the chapters owe any debts to John Gregory Bourke’s lively descriptions of his visit to Hopi

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land in 1881 and to Edward Curtis's photographic record of Native American life.

Michael Horowitz & Cynthia Palmer

compiled and edited the book *Moksha: Aldous Huxley's Writings on Psychedelics and the Visionary Experience, 1931–1963*. Originally published in 1977, it is currently in print from Park Street Press and has been translated into seven languages.

“Aldous Huxley and the Psychedelic Movement”

Aldous Huxley was 59 when he took a psychedelic drug for the first time. His account of his mescaline experience (which took place less than 20 miles from here) on May 6, 1953, was published one year later. Its brevity notwithstanding, *The Doors of Perception* is not only the first but arguably the most important work of modern psychedelic literature. The title, taken from the mystic poet William Blake, is generally recognized as the central metaphor of the modern psychedelic experience.

That book established the mode for describing the indescribable, going from the personal to the universal in the context of a spiritual quest for personal transcendence. *Heaven and Hell*, the sequel that followed two years later, is notable for indelibly linking psychedelics with the visionary experiences of historical mystics and artists. Huxley assisted Humphry Osmond in coining the term “psychedelic,” and later wrote the first great psychedelic novel, *Island* – his last major work. All this activity took place in the final decade of his life.

But the cornerstone of his legacy may ultimately be the innovative way he faced his death, requesting and receiving from Laura, his devoted wife and trip partner, two doses of LSD. The studies that are today poised to win government approval after 40 years of suppression are those in which terminally ill people are given LSD to ease their passage – a use first foreseen by Aldous and documented by Laura. “The manner in which he died,” wrote Timothy Leary, “may have been the most important

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gesture of his life.” [Unfortunately the presenters are unable to participate in the conference but have offered to send an abridged version of their paper and a rare Huxley recording, which Prof Dana Sawyer (see below) has kindly agreed to convey.]

Robin Hull

(b. 1961 in Switzerland) was brought up on Aldous Huxley by his father, Dr James Hull, who spent a lifetime immersed in the works of the great English writer. Robin took a degree in English and German at Zürich University and spent his final year researching Luther's notion of worldly authority. Throughout the 1990s he assisted his father in his efforts to write a comprehensive study of Huxley's mysticism as reflected in his complete works. After his father's death, Robin became a Curator of the International Aldous Huxley Society, involving himself actively in the Society and the posthumous publication of his father's *magnum opus*. His aim is to do further research into the practical implications of Huxley's quest.

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“A Practical Approach to *The Perennial Philosophy*” (Workshops I-III)

Huxley describes our ordinary state as a “morass of non-actuality.” In order not to yield to this morass too readily during the conference this tripartite workshop will try to explore some of the exercises suggested in *The Perennial Philosophy* to see whether they might be of use to those of us who share a more practical interest. Anyone interested in experimentation is invited to join this workshop in order to ‘prepare for the day.’ The workshop will encourage participants to exchange their views about how they approach Huxley's Perennial Philosophy in everyday life.

David Garrett Izzo

is Professor and Director of English and Humanities for American Public University. He has published 14 books and 60 essays of scholarship as well as novels and plays. His book *Aldous Huxley and W. H. Auden on Language* presents the Perennial Philosophy as a literary theory (1998). His novel *A Change of Heart* (2003) is a historical fiction of British authors from 1929–1933, with Huxley as the leading ‘character.’

A collection of critical essays has just been published by McFarland: *Huxley’s “Brave New World”: Essays*. Forthcoming in 2009 will be *The Influence of Mysticism on 20th-Century British and American Literature* (McFarland), which will include Huxley and the topic of Izzo’s paper at this symposium. (See <www.davidgarrettizzo.com>.)

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“Aldous Huxley’s *Time Must Have a Stop* – A Mastery of Mysticism”

The waning of the reputation of one of the most famous figures of the twentieth century engendered an article by John Derbyshire in London’s *New Criterion* of 21 February 2000, titled, “What Happened to Aldous Huxley?” Derbyshire wrote: “Metaphysics is out of fashion. [...] Living as we do in such an un-metaphysical age, we are in a poor frame of mind to approach the writer [Huxley] who said the following thing, and who took it as a premise for his work through most of a long literary career: ‘It is impossible to live without a metaphysic. The choice that is given us is not between some kind of metaphysic and no metaphysic; it is always between a good metaphysic and a bad metaphysic.’”

As early as 1916, in a letter to his brother Julian, Huxley wrote: “I have come to agree with Thomas Aquinas that individuality [...] in the animal kingdom if you like [...] is nothing more than a question of mere matter. We are potentially at least, though habit of matter has separated us, unanimous. One cannot escape mysticism; it positively thrusts itself, the only possibility, upon one” (*Letters*, 88). And in 1925: “I love the inner world as much

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or more than the outer. When the outer vexes me, I retire to the rational simplicities of the spirit” (*Along the Road* [London, 1925], 110). The quest for choosing between a “good metaphysic and a bad metaphysic,” and forming a way to live within the good metaphysic, is the fulcrum from which Huxley’s entire body of fiction and non-fiction was launched. He spent his entire life seeking the ‘something better’ and knew it would be found in the world of the metaphysic over the physis. Huxley’s novels of ideas are always about moral dilemmas that need to be sorted out. In the 1920s his characters wallow in the philosophy of meaninglessness with sarcasm as their defense veiling a prevalent despair. The characters secretly – or openly – seek a vehicle that can give meaning to a world that has realized that science, technology, and industry are not the answers. Huxley’s protagonists evolve as either upward seekers of the Perennial Philosophy of mysticism, or they devolve downward into an even greater disaffected nihilism. Huxley’s 1944 novel, *Time Must Have a Stop*, is the penultimate merging of fiction as parable and the Perennial Philosophy as the parable’s message.

Kerstin Kiehl

studied English Literature, History and German Literature at Münster, Bamberg and Heidelberg and obtained her degrees in English and History in 1999. In addition, she studied musical history as well as singing and choir conducting. Since spring 2000, she has worked on her doctoral thesis entitled “Perception and Evaluation of Music in the Works of Aldous Huxley.” At present she is teaching at grammar schools at Münster and Dortmund.

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“Aldous Huxley and the Music of the New World”

Based on a selection of Huxley’s fictional and non-fictional writings, such as *Jesting Pilate*, *Beyond the Mexique Bay*, *Time Must Have a Stop* as well as his negative utopias *Brave New World* and *Ape and Essence*, this presentation will focus on the

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question to what extent Huxley's view of American music, i.e., the music of the American continent, changed during the years. A short survey will reveal where Huxley encountered music and of what kind it was.

As a traveller, he was led by curiosity to remote parts in several countries and listened to native American music on several occasions, e.g. ritual dances of South America. However, he found this music strangely mirrored in the dancing tunes of the northern parts of the American continent. Judging the music of the natives somehow amusedly on the one hand, he neither spared the music of the masses from his irony on the other. Although it can be said that he at least tried, to some extent, to understand the style of the native American music in the southern parts, the musical ways of the northern, industrialized parts met with less sympathy.

As an immigrant from Europe, he was again surrounded by North American musical culture. Thus, a last section will deal with the question to what extent Huxley drew on these experiences in his non-fictional and fictional writings to transport his ideas as well as his ideals of music and how he finally even attempted to use this music for his literary work.

Sanford E. Marovitz

is Professor Emeritus of English at Kent State University, where he taught from 1967 to 1996 and chaired the Department from 1987–1992. Author and co-author/editor of four books, he has lectured internationally and published widely in critical collections and professional journals. Among his special interests are nineteenth-century American literature as well as the life and writing of Aldous Huxley.

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“A New Look at *The Art of Seeing*”

Although Huxley's limited eyesight from an early age is familiar to most devotees of his life and writing, still uncertain are, first, how much he *could* see once the initial stage of his

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affliction had passed, and, second, how much – if any – his eyesight actually improved as a result of applying the Bates method. After all, with or without lenses, he painted watercolors for much of his life; he also read far more comprehensively and saw more detail in the art and life-forms he studied than all but a limited few who lived before, with, or after him. How did he do it?

Since 1911 when Huxley was sixteen, his eyesight was dubious because he was afflicted with a case of keratitis punctata that evidently made him nearly blind in his right eye while his left perceived only with lenses and other optical devices or at extremely close range. Attempting to compensate for this serious ailment, Huxley grasped at a new method of visual improvement when he came across it, as he did the posture theory of F. M. Alexander at about the same time. The visual method most closely associated with him is that of W. H. Bates's *Better Eyesight Without Glasses*, originally published in 1920, about which he wrote *The Art of Seeing*, a small book that sold well and became influential on publication in 1942. The Bates Method, however, is extremely controversial. Ophthalmologists and other scientific eye-specialists deny its validity because of Bates's allegedly erroneous physiological observations regarding the structure and capabilities of the eyeball. Huxley himself was aware of the controversy from the beginning but insisted on the benefit his eyesight received on applying a variation of the method he learned in 1939 from a popular disciple of Bates, Margaret Corbett. The scientists overlooked or dismissed as quackery what Huxley and many other advocates valued as natural healing with appropriate exercises and mental attitudes intended primarily to reduce stress in and around the eyes. Huxley seldom used spectacles after training in the Bates Method but continued to depend on thick magnifiers and extremely close observation, insisting that he received help from maintaining the right attitude and following the rituals for relaxing the eyes that Bates and Corbett taught.

I plan to analyze the well-defined controversy and expose the principal shortcomings in the positions of the Batesians and their critics. The cause of the dispute may be reduced to a single word:

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purblindness, i.e., reduced vision, an unwillingness of both sides to consider opposing views. Whereas Bates and his followers are derided for their allegedly naive and cavalier treatment of science, most notably physiology and ophthalmology, their more scientific critics dismiss the claims of improved vision made by countless adherents as well as the likely value of natural healing through reduced eye-strain and a positive mental attitude. That is, they refuse to recognize that the *art* of seeing is not simply the *act* of seeing; although simultaneous, they are not identical.

Jerome Meckier

Emeritus Professor of English at the University of Kentucky, Jerome Meckier has published three books on Aldous Huxley: *Aldous Huxley: Satire and Structure*, *Critical Essays on Aldous Huxley*, and *Aldous Huxley: Modern Satirical Novelist of Ideas*. He has also published four other books, three of them on Dickens, and numerous essays on nineteenth- and twentieth-century writers. He co-edits *Aldous Huxley Annual*.

“On D. H. Lawrence and Death, Especially Matricide: *Sons and Lovers*, *Brave New World*, and Aldous Huxley’s Later Novels”

“At the end of everything, the flesh gets hold of the spirit and squeezes the life out of it,” regrets Mr Cardan in *Those Barren Leaves*, that is “the one appalling fact.” “At the end of it all,” ponders Calamy in the same novel, “what’s the way out?” Huxley’s biting satirical modern novels are surprisingly, perhaps morbidly, obsessed with eschatology, especially from *After Many a Summer* on. Death – actual, mentioned, or feared – is a pervasive concern.

From *Those Barren Leaves* to *Island*; better than a dozen of Huxley’s characters expire or dread the idea of doing so. In between *Those Barren Leaves* and *After Many a Summer*, Huxley fell under D. H. Lawrence’s sway, until he decided that the blood philosophy had no answer for death. *Brave New World* is an anti-Wellsian dystopia that concludes with the suicide of John

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Savage, Huxley's caricature of his former mentor. Linda's death, which discombobulates John, cruelly parodies the death scene of Gertrude Morel, Paul's mother in Lawrence's autobiographical novel, *Sons and Lovers*. Not until *Island*, when Lakshmi's satisfactory death reverses Linda's and Mrs. Morel's, does Huxley, the year before he died, answer Calamy's question.

Grzegorz Moroz

teaches English Literature at the University of Bialystok, Poland. He wrote his PhD thesis on Evelyn Waugh's travel books. He has published papers on the methodology of teaching English Literature as an academic subject, Aldous Huxley and on travel writing. At present he is working on a book devoted to narrative personae in modernist travel books.
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“Jesting Huxley: The U.S.A., India, Materialism and Spirituality in *Jesting Pilate*”

Jesting Pilate is Aldous Huxley's travel book about his round the world trip of 1925–1926. It consists of almost one hundred diary entries starting in Port Said and ending in London. Although only six of them, towards the end of the book, are set in the U.S.A., the references to American culture and its influences permeate the whole text.

This paper attempts to analyse and compare Huxley's views and reactions to what might be broadly referred to as Indian spirituality and American materialism. Huxley's sustained critique of the former in over fifty diary entries was recurrently and regularly carried out from the positions of materialism. But Huxley abandons these positions long before his ship reaches San Francisco. His critique of American popular culture, Hollywood and the Jazz Age, the critique that Huxley would six years later make one of the central issues of *Brave New World*, is carried out from a very different position. In the final diary entry Huxley clings to the conviction that “the established spiritual

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values” of beauty, goodness, wisdom and knowledge “are fundamentally correct and should be maintained.”

A. A. Mutalik-Desai

is a graduate of Poona, Karnatak, Agra and Indiana (USA) and a Smith-Mundt and Fulbright Fellow. He has written his dissertation on Norman Mailer. He is a Professor of English retired from the Indian Institute of Technology, Bombay. Earlier he taught at the Sir Parashurambhau College, Poona, and at Indiana and Fairfield universities. His critical essays on modern English and American literature have appeared in Indian anthologies of criticism and in *Aldous Huxley Annual* (Germany), *Indian Book Chronicle*, *Indian Journal of American Studies*, *Indian Journal of English Studies*, *Indian Scholar*, *Journal of Indian Writing in English*, *Literary Criterion*, *Literary Horizons*, *Littcrit*, *Reflections*, and others. He is a member of the Indian Association for American Studies (President in 1998 and Trustee since 2000), the Indian Association for English Studies (Vice-Chairman, 1996–1999) and the South India American Studies Network. For IAAS, he has edited five volumes of conference papers. He has won the Olive I. Reddick Senior Award for Literature. He translates from Kannada into English. He resides in Dharwad, India.
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“Aldous Huxley’s Moral and Political Consciousness: The First Stirrings on His World Tour, 1925–1926”

This paper discusses the fact that it was during the 1920s that Aldous Huxley’s consciousness changed. His early years were characterized by an upbringing typical of the Huxley clan: an aristocracy of the intellect, a world of books, ideas, culture and speculative thought, in short, a life of the mind. Theirs was a world far from poverty, want and deprivation of any kind. *Crome Yellow* (1921) presents a protagonist who leads a life of youthful and romantic idealism. In *Antic Hay* (1923), there is a glimpse of the other world. Huxley’s second protagonist,

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Theodore Gumbriel, Jr, briefly witnesses what society and its laws can do to reduce one to abject misery. Gumbriel reacts to it with quiet vehemence. The wretched human spectacle appalls him. To him it is also “a real eye opener.” In 1925, Huxley went to India and he saw much. But for a young intellectual, it was the political scene that touched a nerve in him and thus began an awakening in matters social and political leading to a philosophical metamorphosis.

In *Jesting Pilate* (1926), Huxley, with hardly any experience of how hundreds of millions lived under the dominance of the British, condemns their rule and sides unequivocally with Indian aspirations. Even as he landed in Bombay he was struck by the arrogance of the ruling class, how shaky its claim to privilege and therefore how frail the future of the British presence. He reiterates in a Gandhian manner how the British could be forced to withdraw from the sub-continent without any violence, and that if he were an Indian he would fight for self-rule. Huxley was beginning to come of age as far as the claims of conscience are concerned. All through this journey his moral pulse quickened. It is this last thought that is attended to in the present argument.

Guin A. Nance

is Chancellor Emerita and Professor of English (retired) at Auburn University Montgomery. She is the co-author of a book on Philip Roth and author of *Aldous Huxley* (Continuum, 1988). In addition to articles on educational issues and several American women writers, she has published on Huxley’s heroines and on Huxley as a thinker in the vanguard of the mind-body connection.

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“Biblical Interpolations in Aldous Huxley’s *The Perennial Philosophy*”

In his Introduction to *The Perennial Philosophy*, Huxley explains that in the interest of freshness of perspective, induced by less familiar texts, he has drawn his illustrations of the

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Perennial Philosophy in the Western tradition almost exclusively from sources other than the Bible. Yet, in his commentary Huxley makes rather extensive use of the Bible, offering through these interpolations an interesting look at his reading of this sacred text. This paper will examine Huxley's use of Biblical texts and ideas in explicating the tenets of the Perennial Philosophy.

Bernfried Nugel

is Professor Emeritus of English at the University of Münster, Germany, and has published books and articles on neoclassical literature and literary theory as well as on specific aspects of Modernism. He is the Chairman of the International Aldous Huxley Society and Director of the Centre for Aldous Huxley Studies at the Department of English, University of Münster (www.anglistik.uni-muenster.de/Huxley). He co-edits *Aldous Huxley Annual* and the Huxley-centred monograph series "Human Potentialities."

"Aldous Huxley's Revisions of the Old Raja's *Notes on What's What* in His Final Typescript of *Island*"

Since, for various reasons, it has proved increasingly difficult in recent years to materialize a critical edition of *Island* and consequently of its final typescript, I have meanwhile resorted to discussing specific aspects of Huxley's process of revision in separate articles. As for the Old Raja's *Notes on What's What*, a handbook of the theory and practice of life on the island of Pala, Huxley's changes in the typescript (TS) still await closer analysis in the light of the essays and lectures he wrote and delivered in the last period of his career from 1956 to 1963. Thus it appears highly rewarding to study the parallels between the longer TS passages later deleted in the first edition and essays written in the finishing stages of the composition or shortly after the publication of *Island* (1962), such as "Education on the Non-Verbal Level" (delivered as an address at the M.I.T. centennial celebration in April 1961, published in 1962), "Human Potenti-

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alities” (published in 1961) and “Culture and the Individual” (written and published in 1963).

But it is not enough to merely identify such correspondences – it is much more illuminating to see what ideas Huxley singles out as particularly important by incorporating them into the full TS text. In addition to the Old Raja’s pronouncements on the self and self-transcendence (sections I-III of his *Notes*), which I discussed in an earlier article, there are his emphatic exhortation of educators to teach children a critical use of language (section IV), his advice on how to avoid “home-made sorrow” in social life (section V), the measures he recommends to cope with evil and to prevent crime (presumably section VI), and his detailed interpretation of the principles of Palanese philosophy and culture in chapter XI, where the Old Raja touches, among other things, on the twelve co-ordinates of the “Continuum of experience,” the rational control of irrationality, the connection between freedom and responsibility, the question of survival after death, the benefits and dangers of culture, and the advantages of “the individual’s first-hand experience” over “the conventions of his culture.”

Against this background, a deeper reason for Huxley’s choice of the Old Raja as mouthpiece for a future cosmology and its corresponding ethics may become apparent: if, as he says in “Education on the Non-Verbal Level,” Western philosophy largely deals with “the manipulation of abstract symbols for the benefit of the speculative and moralizing intellect [whereas] oriental philosophy is almost always essentially operational,” the Old Raja’s voice is not merely a simple literary device but rather demonstrates the importance of the novel’s main theme, the necessity to make the best of all worlds, particularly of Western and Eastern thought.

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University of Oxford. Her habilitation thesis treated “The Aesthetics of Vision in Virginia Woolf’s Works” and her PhD thesis explored the development of fictionality in Medieval and Renaissance Travel Narratives. She has published on Medieval and Renaissance Literature, Modernism and contemporary writing.

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Eva Oppermann

studied English and Theology for teaching at grammar schools at the University of Kassel from 1992 to 1998 and went on an Erasmus/ SOCRATES exchange to the University of Central Lancashire, Preston in 1996-97. She wrote her PhD thesis on children’s literature, which caused her interest in *The Crows of Pearblossom*. She made it one of her research projects, which was presented in Riga and has inspired her new Huxley project, to be presented in Los Angeles. Her current field of research is Milton’s *Paradise Lost* and its intertexts. She is working as a research assistant at the University of Rostock.

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“The Role of the Snakes in Aldous Huxley’s *Island* and *The Crows of Pearblossom*“

Both texts fit the topic of the conference since both books were produced in the United States, his children’s book is even set in the Mojave desert in California. In addition, this is the sequel to the presentation I gave at the Riga Symposium in 2004. This time, I would like to compare the roles played by the snakes in *Island* and *The Crows of Pearblossom*, which, in a way, are contrastive: in *The Crows*, Rattlesnake is the typical ‘bad boy’ whereas in *Island* only Will Farnaby is terrified by the snakes of Pala, and even that only in the beginning. They really are part of the nature and the peaceful community of the island. Indeed, Farnaby’s fear is healed by means of confronting the animals. This seems to be due to both Farnaby’s ‘western’ education and the Buddhist kind of philosophy which is the basis of all life on

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Pala. In *The Crows*, which is a children's book, Huxley sticks to the 'traditional' Christian view of the snake as the animal which seduced Eve; not only does Rattlesnake kill Mrs Crow's eggs, but the illustrations also show the crows and the snake in a typical paradise constellation. This is supposedly due to the fact that, in the case of a children's book, Huxley was cautious not to spread his own Buddhist philosophy, especially since his addressees Siggy and Olivia were members of a supposedly Christian community, at least at school.

Jake Poller

is a PhD student at Queen Mary, University of London, under the supervision of Professor Michèle Barrett. His doctoral thesis focuses on the impact of mysticism on Huxley's life and work. His paper, "These Maximal Horrors of War': Aldous Huxley, Garsington and the Great War" will be published in volume 6 of *Aldous Huxley Annual*. He is currently researching the influence of Gerald Heard and Jiddu Krishnamurti on Huxley and Huxley's changing attitude to pacifism in the period 1935-1945. (E-mail: < j.r.poller@qmul.ac.uk >)

“Dangerously Far Advanced into the Darkness’: Aldous Huxley’s Californian Quest for Enlightenment”

The function of mystics, Huxley argues in *Grey Eminence* (1941), is to dispel the ignorance of our benighted world by letting in the light they derive from their knowledge of ultimate reality. A world without mystics, he wrote, would be “totally blind and insane,” and he lamented that at present “we are dangerously far advanced into the darkness.” Gerald Heard played a decisive role in Huxley's ‘mystical conversion,’ but in spite of his unstinting meditations, ascetic lifestyle and encyclopaedic grasp of mystical literature, he himself was not enlightened. In Jiddu Krishnamurti Huxley believed he had found a true mystic, someone possessed of “unitive knowledge” of the “transcendent Godhead or Brahman.” Huxley scholars have hitherto been content to take at face value the hagiography

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of Krishnamurti written by Mary Lutyens. However, later biographers have been more critical, and the scandalous revelations they provide about Krishnamurti's private life seriously undermine his mystical credentials. Moreover, it would seem that Krishnamurti was at least as much influenced by Huxley as Huxley was by him. This paper will examine Huxley's friendship with Krishnamurti and the biographical background that impugns his status as an enlightened sage.

Valery Rabinovitch

is Professor at the Department of Foreign Literatures at Urals State University, Ekaterinburg. In addition he lectures as Professor of Western Literatures at the Institute of Foreign Communications at Urals State Technical University. He is the author of more than 20 scholarly and educational books, among them two editions of his doctoral thesis on *Aldous Huxley: The Evolution of His Creative Activities*, the educational book *Western Literature: The History of Spiritual Quests* as well as the course of lectures *A History of Literature of English-Speaking Countries*. He is also co-author (together with his mother Slava Rabinovitch) of a book of essays entitled *The Hebrew Passions*.

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“Aldous Huxley's Reworking of Anti-Utopian Elements from *Brave New World* in His Positive Utopia *Island*”

Thirty years after Huxley's famous anti-utopia *Brave New World* (1932) his positive utopia *Island* (1962) appeared. This novel contains many correspondences with *Brave New World*, all correlating, however, with Huxley's changed world-view.

When *Brave New World* appeared, Huxley looked at the world from the position of absolute skepticism – thus each attempt to create an ‘ideal society’ was inseparable for him from the reduction of human individuality to a simple collection of feelings and motives. *Island*, on the other hand, displays his latest ‘positive programme,’ which is based on the synthesis of

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different values – Western liberal and rational ones, Eastern ‘supra-individual’ ones, the latter aspiring to Mr Propter’s ideal of “liberation from individuality,” and even certain values from Huxley’s anti-utopia *Brave New World*.

Among those modified and softened anti-utopian elements one can find the following in *Island*:

1. elements of caste organization, determined by innate qualities (but without prenatal predestination, like in *Brave New World*);
2. elements of manipulation with people’s subconscious, including drugs provided by the state (but the *moksha*-medicine in *Island* is not given systematically like *soma* in *Brave New World*, it is administered only in particular moments of life for the experience of supra-individual unity);
3. traditions of psychological preparation for death as transcendence towards ultimate reality;
4. the incomprehensibility of ‘high literature’ both in the brave new world and on Pala (Shakespeare’s tragedies, both forbidden and incomprehensible in the brave new world, and *Oedipus*, not forbidden on Pala, but comprehended primitively, as cultural expression of non-utopian, real human life with its passions and tragic moments).

One can also find in *Island* a reworking of the image of the Savage, but on a lower level. Thus, the arguments of rebels against Pala’s idyll correlate with certain arguments of the Savage in the brave new world (there is even an element of parody), and whereas the Savage challenges the brave new world by the name of Shakespeare, the cultural basis of Murugan’s challenge of Palanese life is a commercial catalogue of consumer goods.

Finally, as regards the ‘death of ideals,’ whereas the Savage commits suicide, encircled by hooting inhabitants of the brave new world, the Savage’s descendants on Pala destroy the existing utopia.

Uwe Rasch, M.A.,

teaches English for students, scholars and researchers and German for Foreign Students at the University of Münster. As a research assistant to Prof Nugel at the Centre for Aldous Huxley Studies at the University of Münster he copy-edits and formats *Aldous Huxley Annual* and volumes of “Human Potentialities,” the Aldous Huxley Society’s series of monographs. He is also co-editor of *Aldous Huxley, Man of Letters: Thinker, Critic and Artist: Proceedings of the Third International Aldous Huxley Symposium Riga 2004* (“Human Potentialities,” vol. 9) and co-author of the first monograph on the American film director Steven Soderbergh (*Steven Soderbergh und seine Filme*, Marburg, 2003).

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. Apart from the Phils in *Now More Than Ever* and Christopher Hampton’s *Philanthropist*, he has, among other challenging characters, portrayed Nick in Mark Ravenhill’s *Some Explicit Polaroids* and Bernard Nightingale in Tom Stoppard’s *Arcadia*. For the Münster-based theatre group *theater en face*, a project that often seeks to combine modern theatre forms with the concerns of contemporary art, he has also been Andy Warhol and Joseph Beuys. Apart from these diverse occupations, Mr Rasch also works as a translator, journalist and graphic designer (see, e.g., this brochure and the symposium poster).

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“Satire and *satori*: Parallels Between Aldous Huxley and William Blake”

Throughout Huxley’s writing, particularly in the early essays and novels, Blake has always featured prominently. *Do What You Will*, Huxley’s important collection of essays, as well as one of his most influential texts, *The Doors of Perception*, took their titles from Blake. However, Blake’s work, unlike that of other authors or thinkers, never became the subject of one of Huxley’s

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in-depth studies or the backbone of one of his anthropological blueprints. Whenever Blake or references to Blake appear in Huxley's work they seem to do so in the manner of beacons. Most striking is perhaps the fact that in his anthological study of religious thought and attitude, *The Perennial Philosophy*, Blake is quoted surprisingly sparsely.

This paper proposes to take a closer look at Huxley's elective affinity with Blake and also at a striking combination of attitudes to be found in both. Both Huxley and Blake were metaphysicians and satirists rolled into one. Both these attitudes, quite naturally and unquestioningly, were present in Blake from the outset. While Huxley's satirical stance was apparent from the start, his religiousness was at first tentative and confused but eventually led to a lifelong quest and consolidation. What kind of Blakean was Huxley? And how natural is it for such an unlikely pair as spiritual enlightenment and satire to form a successful marriage?

Katja Reinecke

studied English and Spanish philology at the University of Münster, Germany. She also read Uruguayan literature and history at the University of Montevideo (Universidad de la República de Montevideo) in 1996 and graduated in 1999. She finished her doctoral thesis in 2006, a comparative research project on Huxley's reception of Vilfredo Pareto's sociology. She currently works as a teacher at Heinrich Heine Grammar School, Dortmund, where she is teaching English, Spanish, philosophy and pedagogy.

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“Pareto's Museum of Stupidity': Aldous Huxley's Re-Reading of Vilfredo Pareto's *Trattato di sociologia generale* in the 1930s”

This paper is intended to provide an overview of Huxley's reception of Pareto's *Trattato di sociologia generale* (TSG) between 1926 and 1935. The main focus will be on Huxley's

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interpretation in 1934–1935. In 1926, while he was preparing *Proper Studies*, Huxley began to study Pareto's *TSG*, which was then available only in Italian. Thus, his first encounter with Pareto's work took place in Pareto's native tongue. Huxley continued reading and re-reading the *Trattato* in the following years, which, in the 1930s, lead up to a series of essays on Pareto's *TSG* just as the English version of the *Treatise* was published in the USA. By focussing mainly on the Paretian categories of the residues and derivations, this paper evaluates Huxley's interpretation of the sociological system as described by Pareto as well as the influence it had on part of his own literary production in the 1930s.

Gerd Rohmann

studied English and French for teaching at grammar schools at the University of Marburg, at the Sorbonne, and at Downing College, Cambridge. In 1968, he finished his dissertation on *Aldous Huxley und die französische Literatur* ('A.H. and French Literature'). In 1974 he became Professor of English at the Gesamthochschule Kassel (now University of Kassel), where he taught until his retirement in 2006. He has had numerous guest professorships in Britain, France, the U.S.A., Canada and Greece. Since its foundation in 1998, he has been a Curator of the International Huxley Society and has been at all its important conferences since. Huxley's works were a constant subject in his seminars and numerous publications (the most recent on Huxley's research into the future) have resulted from his scholarly activities.

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"Huxley on Life and Death"

At many points of his life, Aldous Huxley had to face deeply touching deaths and losses. His mother died when he most needed her (1908); Trev, his favourite brother, committed suicide (1914); his first wife, Maria, died of cancer (1955); his and Laura's Californian home was destroyed by fire (1961), together with

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their whole library, music and arts collection; Aldous himself had been diagnosed cancer in 1960 and died after three years of suffering (1963).

Huxley developed his philosophy of life from detached scepticism to holistic mysticism. The unnatural or natural end of human existence has to be considered with unflinching honesty because death is the ever final part of life. Right from birth, life passes constantly including the presence of death, even if people try to ignore it.

In Montaigne's *Essais* Huxley studied topics such as "Que philosophe c'est apprendre à mourir" (I, 20) and "Qu'il ne faut juger de notre heur qu'après la mort" (I, 19). Of course, Huxley had already become acquainted with classical Stoicism at Eton and Balliol to the effect of the saying: 'Tell me how you live and I shall tell you how you will die, or, vice versa: Death reveals the ultimate truth about life.' Montaigne is an encyclopaedia of thanato-philosophy.

Under Montaigne's statement "La préméditation de la mort est préméditation de la liberté« (*Essais*, I, 20) this paper will discuss the life – death attitudes of Huxley's fictional characters, mainly in *Point Counter Point*, *Brave New World*, *Eyeless in Gaza*, *After Many a Summer, Time Must Have a Stop* and *Island*.

Since 1945, *The Tibetan Book of the Dead* became more influential upon Huxley than Western mysticism. The conclusion of the paper will deal with Maria's death as he elaborated it in *Island* and Huxley's own thanato-psychology as human potentialities.

Dana Sawyer

is an Associate Professor of religion and philosophy at the Maine College of Art and an Adjunct Professor of Asian Religions at the Bangor Theological Seminary. He is the author of *Aldous Huxley: A Biography* (Crossroad Publishing, 2002) and is currently writing the authorized biography of Huston Smith, a friend of Huxley's and a fellow perennial philosopher.

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“Aldous Huxley, Environmental Prophet”

Reading such texts as *Science, Liberty, and Peace* (1946), *Themes and Variations* (1950), and *Adonis and the Alphabet* (1956), one is immediately struck by how contemporary is Aldous Huxley’s awareness of key environmental problems. In these books and others he speaks pointedly about the dangers of overpopulation, environmental degradation, resource depletion (including the oil crisis that will cause us to “jockey for Arab oil”), and global warming decades before Paul Ehrlich, Rachel Carson, Aldo Leopold, Arne Naess, or Al Gore did. But beyond these specific problems we also find Huxley prescient, in line with current environmental experts, with regard to the fact that all these problems are fundamentally the accidental by-products of a dysfunctional value paradigm. Our culture’s beliefs about the human relationship to the earth and its other species, about the relationships between nations, about wealth and happiness, etc., based in our traditional world-view, are urging our society toward an unsustainable future.

Starting from a typology of values gleaned from the writings of some of the major environmental authors of today, including Thom Hartmann, Noam Chomsky, Lester Milbrath, Bill McKibben, Vandana Shiva, Jeremy Lovins, and Lester Brown, this paper goes on to rehearse the values Huxley denigrates and those he recommends to show how closely they match. The final goal is not simply to prove that Huxley had foresight but to articulate his poignant recommendations for upgrading our culture’s value paradigm in order to promote sustainability.

Jörg Schulz

studied science, philosophy, psychology and rehabilitation. He worked in medical faculties of several universities, e.g., Münster and Greifswald, as well as director of science and education in the German North American Society. At the moment he is working as lecturer at Humboldt University, Berlin, and as a managing editor of *Human Ontogenetics*, an interdisciplinary journal (published by Wiley).

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Apart from a number of articles on rehabilitation, nursing, genetics, social integration of people with mental diseases, prenatal interventions and human proto-development, he wrote a book on Aldous Huxley as well as several articles on the works and the significance of Aldous Huxley and his family, see <http://www.huxley.de/index.htm>.
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“Aldous Huxley’s Significance for the Psychedelic Era: A German Perspective”

Since, in the 1960s, some protagonists of the psychedelic era counted Aldous Huxley among their circle [see M. Horowitz & C. Palmer (eds.), *Moksha* (New York, 1977)], many people then saw and still see him as a promoter of drug consumption. In Germany, too, this antagonism persists between those who accept Huxley’s experiments and those who fight against his influence.

The same appears to be true for academics, who often perceive Huxley only from the point of view of their specific field of research, thus overlooking many other important aspects of his writings. But in the last two decades a new discipline called “human ontogenetics” has developed in Germany, which was influenced in part by the ideas of Aldous Huxley and also of his brother Julian. In this new interdisciplinary field, introduced at the end of 2007 through a new journal entitled *Human Ontogenetics*, one of the aims is to find out the so-called sensitive phases in human ontogenesis. At the same time, it is also important to look at phylogenetic processes and the transition between generations.

Aldous Huxley, too, saw man in the focus of extensive scientific research very similar to the founder of human ontogenetics, Karl-Friedrich Wessel, who regards man as a bio-psycho-social unit from conception until death, including effects beyond death. With the help of human ontogenetics, individuals can be understood in their uniqueness as well as in the complexity of their lifelong development, with alternating phases of continuity and discontinuity – a perspective that can

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be found in Aldous Huxley's writings from *Proper Studies* (1927) onwards.

In this lecture, Huxley's contribution to the research on human development will be discussed in the light of his self-experiments with psychedelic substances against the backdrop of his knowledge in medicine, psychology, genetics, neurosciences, developmental biology and other disciplines. Drawing on my own research into Huxley's relationship with the natural sciences, I will propose the thesis that Huxley can be justly considered one of the masterminds of human ontogenetics and this is his true significance for the psychedelic era.

James Sexton

is Adjunct Professor and SSHRC Research Fellow in English at the University of Victoria and continues to teach in the fall term at Camosun College, Victoria, B.C. He is currently preparing a brief life of Aldous Huxley for a British publisher and various editions of Huxley's anonymously published and unpublished prose. His *Selected Letters of Aldous Huxley* appeared in 2007 (Ivan R. Dee, Chicago).

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“Fictional and Historical Sources for Aldous Huxley's *After Many a Summer*”

This paper first discusses a possible fictional source for *After Many a Summer Dies the Swan* (1939, *AMSDS*): Anatole France's *La rôtisserie de la Reine Pédauque* (1893), a novel to which Huxley refers on more than one occasion, and which, like *AMSDS*, satirizes pseudo-scientific projectors who attempt to prolong human life. In addition to thematic parallels, this novel appears to have provided Huxley with hints for character development. The next sections place Huxley's Anatolian anatomy of human stupidity in a historical context, first by examining Maria Huxley's unpublished letter of November 1938, which clarifies how, in the climactic tenth chapter of Part II, Huxley incorporated into his plot certain elements of the now

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almost legendary rumour surrounding the death of Hollywood producer Thomas Ince in 1924, allegedly from a bullet fired by a jealous W. R. Hearst, the model for the novel's antagonist, tycoon Joe Stoyte.

Since at the time of writing the largest public works program in the history of California, the 392-mile Colorado River Aqueduct, was nearing completion and very much in the news, Huxley took some of the more unsavory business details surrounding the Owens River Valley 'Land-grab' scandal of 1904, particularly the actions of the San Fernando Syndicate, refashioning details of their insider-informed land purchases into his own plot, implicating Stoyte in a dishonest fictional land grab whose name – the "San Felipe Valley" irrigation project – recalls the earlier chicanery of the San Fernando Syndicate. Stoyte's bribery of a Los Angeles City engineer sets up a thematic conflict between self-serving plutocrats like himself and selfless social idealists like William Propter, who like Stoyte, was based at least in part on a historical model: the utopian decentralist Ralph Borsodi (1888–1977), whose 'School of Living' Huxley visited during a trip to New York State shortly before he began writing the novel.

Finally, the paper also explores the scientific context, specifically Huxley's knowledge of early theories related to increased longevity, such as the auto-intoxication remedies of Russian biologist Elie Metchnikoff (1845–1916) as well as the later fashionable hormonal treatments of Austrian physician Eugen Steinach (1861–1944) and others, which Huxley first satirized in *Antic Hay* (1923).

Kirpal Singh

is today recognised as an international Creativity guru after the huge success of his book *Thinking Hats & Coloured Turbans: Creativity Across Cultures* (2004) and is constantly sought after as a keynote speaker. He is now working on a new book on leadership across cultures and this, he says, is once again bringing him back to Aldous Huxley whose letters reveal a lot in

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terms of Huxley's thinking about leaders and leadership. Kirpal Singh is currently Associate Professor with Singapore Management University, where he teaches Creative Thinking. Kirpal is also a writer (poet & fictionist) of international stature and has been invited to participate in some of the world's biggest literary events (Edinburgh, Cambridge, York, Toronto, Mexico, Adelaide, etc.). He has given talks and seminars at such prestigious universities as Yale, MIT, Columbia, Cambridge, Muenster, Bonn, Alcala, Madrid, Barcelona, etc.). In-between all his other commitments Kirpal continues his work in the field of Huxley scholarship and is on the editorial board of *Aldous Huxley Journal*.

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“East – West in the Balance: Huxley and the Question of Conflict Resolution”

Aldous Huxley lived through two World Wars and had plenty to say about both. Though still young when World War I was fought, Huxley nevertheless was old enough to realise the folly and pointlessness of it. And it has sometimes been argued that his re-location to America just before World War II could have been, in part at least, due to his sense of the impending chaos into which Europe seemed to be plunging in the 1930s. In numerous essays – and, of course, in several novels – Huxley alludes to conflict and conflict-ridden situations, proffering reasons for such a state of affairs. More importantly, Huxley offered what he believed were genuine ways of ridding conflict and therefore, in the wider contexts, war.

My paper will attempt to explore Huxley's remedies from a post 9/11 perspective and ask whether his ideas are still meaningful today as they must have been (at least to him) when he first put them into words.

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received his early education at Queen's College, Varanasi. He obtained his B.A., M.A. (English) and PhD (English) from

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Banaras Hindu University, Varanasi. His doctoral dissertation *The Art of Aldous Huxley* was the first comprehensive attempt in Indian Huxley criticism to consider Huxley's major contribution on the plane of art (1974). A devoted Huxley scholar, Dr Tripathy retired as Professor and Head of Department of English at Banaras Hindu University in 2004. Apart from publishing a good number of research papers, he has taught D. H. Lawrence, James Joyce, Virginia Woolf and Thomas Browne for more than three decades to his postgraduate students. One of the areas of his special interest is Indian literature in English. He is also a literary translator and has translated Jean Paul Sartre's *What is Literature?* (in collaboration) and J. L. Styan's *Elements of Drama* from English into Hindi. About twenty-five students have received their PhD degree under his supervision. He was Visiting Professor of English, Hodeidah University, Republic of Yemen in 2005. A belated Huxley Centenary memorial volume edited by him and prefaced by Jerome Meckier will be out of press shortly, and he has planned to get it released at the time of the upcoming Huxley Symposium.
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“Aldous Huxley’s Literary and Spiritual Odyssey: From Euro-English to Indo-Eastern Shores via America”

It is universally acknowledged that Aldous Huxley has acquired a unique position both as a modernist writer and spiritual thinker in the Euro-British literary and intellectual traditions. Looked at from this angle, we find that there is a significant distinction between the Euro-English Huxley and the Indo-Eastern Huxley living in the U.S.A. in the second half of his life and career. Huxley's career as writer and thinker is marked by a continuous process of evolution, growth and change, maintaining all along an integrated linear progression characterized by shifting emphasis from cynicism, Pyrrhonist satire and skepticism to pacifism, meditation, metaphysics and mysticism along with a continuous undercurrent of his natural innate sense of irony and skepticism with regard to the fundamental bases of his ever growing world-view. We find, therefore, Huxley's life

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and career divided into two phases as European and American Huxley. The American Huxley's deep spiritual and salvationist concerns are evident from his philosophical tracts, such as *Ends and Means* (1937) and *The Perennial Philosophy* (1945), collections of essays dealing with almost similar themes, and from his novels *Eyeless in Gaza* (1936) and *Time Must Have a Stop* (1944), which enshrine almost the same philosophy. Simultaneously he underwent some practices in close contact with the Vedanta Society and J. Krishnamurti as spiritual activist to reach the stage of experiencing the moment of oneness with the Godhead, which, according to him, ought to be the supreme goal of every individual and/or society: true salvation in spiritual terms.

Divided into two sections, the paper aims to represent Huxley's development both as artist and spiritual thinker for the salvation of suffering humanity, with special reference to his American phase and with suitable illustrations from the pertinent texts.

Bernhardt Trout

is Professor of Chemical Engineering at MIT, where he is also Director of the Novartis-MIT Center for Continuous Manufacturing and the Co-Chair of the Singapore-MIT Alliance Program on Chemical and Pharmaceutical Engineering. His research focuses on molecular engineering, from developing fundamental theories of reactivity in complex systems to designing new pharmaceutical processes and formulations. He has authored or co-authored over 70 scientific publications. In addition, he has had a long-term interest in investigating the connection between science and the humanities. He has recently set up a course with another instructor at MIT called Philosophical History of Energy, the first course at MIT to be cross-listed in Philosophy and Engineering. He is also pursuing broad initiatives at MIT aimed at synthesizing the sciences and humanities.

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“What Aldous Huxley Teaches Us About Higher Education in the Twenty-First Century”

If one needed to describe the world today with one major rubric, it would be ‘science and technology.’ Governments focus on science and technology as means of economic growth and power, and the lives of everyone are dominated by the products of science and technology during almost every minute. The tremendous success of modern science, however, must be contrasted with its utter inability to say anything of significance about what are most important things to human beings, love, justice, happiness, etc. Aldous Huxley understood this problem of modern society and proposed many remedies; few if any were adopted.

This talk focuses on Aldous Huxley’s teachings on this subject, and in turn what we should do in higher education today to address the problem that Huxley astutely and poignantly described. It also describes initiatives at MIT and elsewhere that are being undertaken in the spirit of Aldous Huxley.

Dr Gerhard Wagner

1992 M.A. in English Philology, History, Scandinavian Philology (University of Münster); 1995-1997 teacher for German as a Foreign Language (Technical University of Riga/Latvia); 1997-2001 Assistant at the Department of English of the University of Münster and teacher for English and German as a Foreign Language at the University of Osnabrück; 2000 PhD (doctoral thesis on literary theory in Huxley’s essays); since 2002 secondary-school teacher for English, German and History at Arnsberg.

Recent publications: (books) James Hull, *Aldous Huxley, Representative Man*, ed. Gerhard Wagner (Münster: LIT, 2004); *Aldous Huxley, Man of Letters: Thinker, Critic and Artist – Proceedings of the Third International Aldous Huxley Symposium Riga 2004*, ed. Bernfried Nugel, Uwe Rasch, Gerhard

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Wagner (Münster: LIT, 2008); (articles) “‘Biography Fiction’: Huxley’s *The Genius and the Goddess*,” in: *The Perennial Satirist: Essays in Honour of Bernfried Nugel*, ed. Hermann J. Real, Peter E. Firchow (Münster: LIT, 2005), 343-359; “Aldous Huxley and the Ways to Knowledge,” in: *Aldous Huxley, Man of Letters: Thinker, Critic and Artist – Proceedings of the Third International Aldous Huxley Symposium Riga 2004*, ed. Bernfried Nugel, Uwe Rasch, Gerhard Wagner (Münster: LIT, 2008), 15-24; (reviews) “Chad Ross, *Naked Germany: Health, Race and the Nation*,” *Utopian Studies*, 16.3 (2005), 439-443. (E-mail: <gewagnerhome@t-online.de>)

“Aldous Huxley and the Desert”

In Huxley’s earlier works, such as the poem “Arabia Infelix” or his celebrated novel *Brave New World*, the desert above all appears as a barren and oppressively hot place opposed to human life and civilization. This is no wonder, considering that at this stage of his career Huxley was attracted to a ‘life’ philosophy which was rooted in the belief that the best one could do was to live one’s personal life as fully and richly as possible, making the most of the various elements composing the individual self. After his move to the United States, and in consequence of a crucial shift in his metaphysical outlook, however, Huxley’s interest in – and fondness of – the desert grew immensely. Not only did he live in or near the Mojave for a considerable time. He also depicted the natural desert as a beautiful and spiritually significant place in his fiction and wrote a very important essay specifically devoted to it. This paper aims to shed more light on Huxley’s appreciation of the (American) desert as a “natural symbol of the divine,” a landscape offering one an invitation to lessen the preoccupation with one’s self and thus a valuable gift to the seeker of spiritual progress. While focused on *Ape and Essence* (1948) and “The Desert” (published in *Tomorrow and Tomorrow and Tomorrow* [1956; British title: *Adonis and the Alphabet*]), the paper also refers to numerous passages from Huxley’s other ‘American’ works.

Anja Wiesner, M.A.,

studied English and Spanish Philology as well as Economics in Münster/Germany and Oviedo/Spain and obtained her Master's degree with a thesis on "Themes and Their Literary Representation in Aldous Huxley's Travel Essays" in 2000.

After her graduation she moved to Barcelona and worked as a Customer Service Representative in the European sales administration of a US company. Since her return to Germany at the end of 2002 she has worked as a project manager in the Convention Centre of Münster – first for the organization of conferences and congresses, and later, since 2004, of trade shows and exhibitions.

(E-mail: <wiesner@halle-muensterland.de>)

"Aldous Huxley's Concept of Travelling in *Along the Road* and *Beyond the Mexique Bay*"

Considering the reception of Huxley's travel essays, one treads upon 'terra incognita'. The subjects of this presentation are Huxley's first travel book, *Along the Road*, and the third one, *Beyond the Mexique Bay*. In these two works, the author confronts the reader with a multitude of themes, such as art, architecture, philosophy and social structures amongst others, but the emphasis is here put on the fundamental element of travel writing, i.e., travelling.

Is Huxley just a tourist 'doing' Europe and Central America or is he an authentic traveller? What makes the difference between them? Does the writer take the reader on a nice picturesque journey or does he invite us to accompany him on a grand tour?

The first collection of travel essays, *Along the Road*, shows fundamental aspects concerning Huxley's conception of travelling, whereas *Beyond the Mexique Bay*, as a coherent travel book, reveals how Huxley perceives a different culture and in what way he deals with the foreign and the unknown.

Joan Wines

Joan Wines, currently Professor and Chair of the English department at California Lutheran University in Thousand Oaks, California, has focused in recent years on improving teaching and learning in higher education. In an effort to disseminate successful teaching methods and pedagogies (often emphasizing the role of new technologies), Professor Wines has published and presented nationally and internationally on this subject. She directs her own university's Center for Teaching and Learning and its Writing Center. Professor Wines is now working with Professors Bernfried Nügel and Peter Firchow to organize the Fourth International Aldous Huxley Symposium. Her lifelong interest in Aldous Huxley's life and work intensified during graduate studies at the University of Southern California, where she obtained a PhD with a dissertation on Huxley in 1992: *Legacies of Mourning: Transformation and Transcendence in the Novels of Aldous Huxley*. Her friendship with Laura Archera Huxley dates from the late 1980s, when Dr Wines first invited Laura to speak at USC.

“This Timeless Moment’: Memories of Laura Huxley”

Using various media, this memorial session will provide insight into Laura's experiences with the eternal “now.” It will feature brief appreciations from Laura's relatives and some of her oldest and closest friends, including Karen Pfeiffer, Piero Ferrucci, Carolyn Mary Kleefeld, Mary Ann Braubach, Eric Diesel, Paul Fleiss and others.

Kathrin Wöstemeyer, M.A.,

studied English, Latin and German for teaching at grammar schools and for her M.A. at the University of Münster, Germany. She wrote her examination paper on “Graeco-Roman Mythology in the Works of Aldous Huxley.” At present, she is working on her dissertation “Utopia Revisited: Robert Graves's *Seven Days in New Crete* and its Literary and Cultural Context” at the Graduate School Practices of Literature, University of Münster.

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In addition, she is tutoring in Academic Writing at the Centre of Languages of the same university.
(E-mail: <k.woestemeyer@arcor.de>)

“Utopia Revisited: Robert Graves’s *Seven Days in New Crete* as a Counterpoint to ‘Brave New Worlds’”

Aldous Huxley and Robert Graves were acquainted with each other and shared considerable biographical parallels, both working in practically every literary genre, including utopia. In his extraordinary but neglected utopia *Seven Days in New Crete* (1949, American title: *Watch the North Wind Rise*), Graves presents a fictional evaluation of literary utopias, among them explicitly *Brave New World*, which leads to a new utopian concept: “We must retrace our steps, or perish.” The almost Minoan culture of New Crete constitutes a deliberate contrast to technological ‘Brave New Worlds.’ It entails an ironical and qualified attempt at a positive solution to contemporary problems, running counter to the questionable principles of a Huxleyan World State: religion (goddess worship) and inspired poetry as law form the basis of society. In this presentation, the relations between the two utopias mentioned above will be examined in the light of the thesis that an important corollary of *Brave New World* appears to be confirmed by Graves’s contrapuntal utopia: true art, true religious worship and true science are incompatible with social stability. Parallel issues in (primarily Huxley’s) other utopias will also be considered in this discussion, which is intended to contribute to both genre theory and Huxley studies.

Ron Zigler

Ronald Lee Zigler is Associate Professor of Education at Penn State Abington. For 30 years his primary area of interest and research has been the common ground underlying concepts from Eastern and Western philosophy, and relevant research on the mind-body, especially as they pertain to moral growth and development. His publications include contributions to *Educational*

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Theory, the *Journal of Moral Education* and *Teachers College Record*. His chapter entitled “Realizing It’s All Within Yourself: The Beatles as Surrogate Gurus of Eastern Philosophy” appears in the book *The Beatles and Philosophy: Nothing You Can Think that Can’t Be Think* published by Open Court Press.

“Democratic Values and the Social Visions of Aldous Huxley: The SAT as our Brave New Test”

Aldous Huxley made it clear that *Brave New World* is less about the advancement of science and technology, and more about the impact of science and technology upon the lives of individuals. Among writers who have studied this particular theme of *Brave New World*, few have made more important contributions than Neil Postman. Postman’s book *Amusing Ourselves to Death* offers us a perspective on the manner in which the impact of one technology, television, has moved us in the direction that Huxley had predicted: namely, that we are more likely to be induced into complacent servitude and political impotence by that which distracts and entertains us as we are by repressive force. Postman argues that one major impact of the advent of television is that public discourse has dissolved into a vast triviality: something that a vibrant democracy can ill-afford. There is yet another way in which *Brave New World* anticipated the manner in which science may adversely impact individual life and democratic values. This other manner was also identified by Postman in his book *Technopoly*, however it is a theme that Postman did not fully develop. In *Technopoly*, Postman draws our attention to the social and educational impact of what he terms the “invisible technologies”. Among the invisible technologies is the development of standardized tests. One test, however, has risen to such prominence in the United States, that its impact on this society has begun to show clear parallels to the issues and concerns depicted in *Brave New World*. In doing so it has emerged as a threat to democratic values: this test is the Scholastic Aptitude Test (SAT).

The SAT has begun to fulfil one of Huxley’s requirements for establishing a social order in which people love their servitude:

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these requirements, Huxley wrote, include a “science” of human differences which enables a society to “assign” individuals to his or her “proper place” in the social and economic hierarchy. Yet, in addition to this function, the SAT has already brought with it a problem Huxley acknowledges both in *Brave New World* as well as in his non fiction writings: namely, it has begun to bring into view the ruthless way in which the intellectually gifted cultivate their gifts, and the undemocratic values that emerge as a consequence of their pursuits.

This paper will examine how the emergence and widespread use of the SAT has impacted American society and has begun to contribute to the kind of segregated society which is antithetical to democratic values.

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