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The Third International Aldous Huxley Symposium: Organization

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

Venue: Riga, University of Latvia, Small Aula (main building), 19 Raina Blvd.

Conference dates: 25–29 July 2004

Convenors: Aldous Huxley Society and Faculty of Modern Languages, University of Latvia

Host: Prof Edgars Ošiņš, Dean of the Faculty of Modern Languages

Organizing Committee: Prof Bernfried Nügel (University of Münster), Prof Jerome Meckier (University of Kentucky), Dr Claudia Olk (Humboldt University, Berlin), Dr Gerhard Wagner (University of Münster) on behalf of the Aldous Huxley Society, and Prof Ingrida Kramiņa, Prof Viktors Freibergs, Lecturer Ilona Goldmane on behalf of the Faculty of Modern Languages

Contact: Prof Viktors Freibergs, Deputy Dean, Visvalža iela 4a, Riga
Fax: +371 7227802
Phone: +371 7034805

Support: The International Aldous Huxley Society
The University of Latvia
The Faculty of Modern Languages, University of Latvia
Der Rektor der Westfälischen Wilhelms-Universität Münster

Poster Design: Uwe Rasch, Münster

Registration: **Sunday, 25 July**, 4:00 – 7:00 p.m., entrance of the Small Aula (main building of the University of Latvia)

Monday, 26 July, 8:30 – 9:00 a.m.: for the full programme or per day;

Tuesday, 27 July, and **Wednesday, 28 July**, 8:30 – 9:00: per day

Academic Programme: 26 lectures, 2 panels with 14 presentations, 4 workshops, from 26 July, 9:00, to 28 July, 19:45

By-Programme: from 25 to 29 July

Printed Programme (layout): Uwe Rasch, Münster

Printed by: LIT Verlag Münster-Hamburg

Addresses

To the Participants of the Third International Aldous Huxley Symposium in Riga

Ladies and Gentlemen,

in my capacity as President of the biggest German partner university of the University of Latvia I am highly pleased that the Centre for Aldous Huxley Studies at the English Department of the University of Münster, in cooperation with the International Aldous Huxley Society and the Faculty of Modern Languages at the University of Latvia, contributes to the planning and materialization of the Third International Aldous Huxley Symposium in Riga and thus helps to strengthen the scholarly connections between both universities. The world-famous writer Aldous Huxley, who once called himself a bridge-builder between the humanities and the natural sciences, is himself – multi-faceted as his interests as thinker, critic and artist are – an impressive example of the fact that philosophy, literature and art have the power to integrate different perspectives and mentalities. To test this integrative potential of the liberal arts also in Eastern Europe is – all the more so in the context of the current expansion of the European Union – one of the main objectives of the Symposium: this is clearly reflected, among other things, in the two Panels for Young Huxley Scholars, which comprise, in almost equal number, presenters from Western and Eastern Europe and thus form an outstanding component of the conference. It is particularly in this spirit that I wish all participants a fruitful exchange of ideas and a successful Symposium!

Professor Dr Jürgen Schmidt
President of the Westfälische Wilhelms-Universität Münster

Addresses from Laura and Matthew Huxley

All my best wishes for a richly promising conference. It is my loss not to be able to attend. I look forward to the report on your literary and public success.

With gratitude, Laura Huxley

I appreciate the opportunity to send a few words to participants at the Symposium 'Aldous Huxley, Man of Letters: Thinker, Critic and Artist.'

Clearly, reviewing the list of contributors, Aldous attracts scholars from many countries and many cultures. He traveled the world encountering the diversity of cultures that enriched his life and work.

I think that he would be pleased that his writing is being widely read. Translations of *Brave New World* abound in many languages and most recently from countries formerly behind the Iron Curtain and China. How prescient the test-tube babies and hatchery seem today in light of recent developments in the fields of genetics and cloning! Young people and students everywhere read *Brave New World*; one can only hope that these young people read and reflect.

I am gratified that Aldous' work is being studied by scholars. Much of the Huxley oeuvre remains in print and even some of the more obscure writing has found publishers. I believe scholarship has led to the focusing of attention on the breadth of ideas he explored especially in his essays. The publication of *The Complete Essays* in six volumes brings me great satisfaction and is clearly the result of the efforts of many scholars.

I look forward to reading the proceedings from your gathering.

Matthew Huxley

Tamara Zalite and Aldous Huxley Studies at the University of Latvia

Aldous Huxley's name in Latvia during the Soviet rule was not propagated or widely known among what one might call general public, and yet there was a strong interest in his writing and ideas among quite a few scholars and students. The irony of the censorship in the old days was that it could, at least to some extent, be by-passed by individual initiative: although such authors as Huxley, Kafka, Lawrence, Proust and others were not included in many of the university syllabuses, their creative activities could be presented through individual efforts of university professors. One of such names was Tamara Zalite who not only had a deep personal interest in the writings of Huxley but who also devoted many sessions to discussing his works with her students. She also wrote a study of British modernist fiction entitled *Polyphony of Four Voices*, in which one of the voices was that of Aldous Huxley. Owing to Tamara Zalite's deep and insightful knowledge of British and American, and indeed also of world, literature and her ability to inspire enthusiasm among students and young scholars, Huxley's writing was very widely known at least among the students of the Modern Languages Faculty at the University of Latvia, where Tamara Zalite taught literature for many years. I myself had the opportunity to write my graduation thesis on Shakespeare quotations in Huxley's writing, and on the initiative of Tamara Zalite there were regular seminars and even reports in local publications (mainly university publications), and some also in the Transactions of Tartu University, with which she had very active links).

Tamara Zalite was not only a Professor of English (despite the fact that she was never officially granted the title she can be referred to as such without any reservations) but also a literary critic and a translator of Latvian literature into English as well as a member of the Shakespeare Society whose seat was Weimar.

Tamara's life was as complex and intense as her academic preoccupations. In 1938 she went to England to improve her English and attended various language courses, including those offered by the London Polytechnic and London Institute of Linguistics. After that she entered Birkbeck College at the University of London, where she did not finish her studies but embarked on her dream of a visit to Mexico, which, however, never came true because of the war. She returned to London and devoted her time to reading and the passion of her youth – ballet. Back to Latvia

after the war, she began her teaching career, which was interrupted by deportation to Siberia. She survived and continued working as a teacher. Most of her career was spent at the University of Latvia, where she also defended her doctoral thesis. Tamara Zalite was the author of many books, among which are studies of Marcel Proust, John Fowles, Iris Murdoch, and Muriel Spark. One of her greatest literary passions always was Shakespeare, culminating in a book called *My Shakespeare*.

Venturing to be sentimental, I would say that the Third International Huxley Symposium held in Riga could have been one of the unformulated dreams of Tamara Zalite.

On behalf of the Latvian convenors,

Viktors Freibergs

Aldous Huxley in Riga

Was Aldous Huxley ever in Riga? Quite certainly not in person – but in spirit he has left his mark on the study of English literature at the University of Latvia, as the work of Prof Tamara Zalite in the 1960s to 1980s and the activities of her students who are now on the staff of the Faculty of Modern Languages clearly attest. Or, to ask the same question on a larger scale, did Huxley ever visit at least Eastern Europe? No again, but there is evidence that at a late point in his life he seriously planned to go to Leningrad (now St. Petersburg again), which in the age of the Cold War surely was a difficult enterprise.

Writing to his wife Laura from London in July 1961, he mentioned that he had met a certain “Professor Tolstoy, son of the novelist Alexy (a distant relative of the great Tolstoy). He tells me that I am very popular in Russia among people of his generation and urged me to visit the country. So what about going on to Russia after Copenhagen for ten days or so. We would see everything we wanted under the best possible circumstances – for Tolstoy is an important man and knows everybody. [...] My own feeling is that we should go to Russia. I have never been anxious to go; but Tolstoy’s extreme cordiality and obvious desire to be helpful have changed my feelings, and I think we ought to take the opportunity that is being presented to us.” But the practical conditions of travelling to Russia in those days

stymied Huxley's plans. After a visit to the Soviet consulate, he stated somewhat despairingly: "[...] it seems that unless one is travelling in one of those Intourist Groups, one has to have an official invitation to go. Of course I could get such an invitation from the Writers' Group there: but (a) there is not much time for this and (b) I don't want to go officially. A letter from Professor Tolstoy would also get me a visa; but I hesitate to ask him – [...] meanwhile there is the problem of hotels, about which the consul was gloomy" [Laura Huxley, *This Timeless Moment* (New York, 1968), 94, 97-98, 101].

Today, by organizing the Third International Aldous Huxley Symposium in Riga, the Aldous Huxley Society and the Faculty of Modern Languages at the University of Latvia have the pleasure of taking Aldous Huxley to Eastern Europe and of testing how welcome and popular he is over here. Almost four years ago, at the turn of the millennium, the Second Aldous Huxley Symposium in Singapore tried to achieve something similar for South-East Asia, whereas the First Aldous Huxley Symposium, held as Centenary Symposium at the University of Münster, Germany, in 1994, served to bring together Huxleyans from all over the world for the first time and pave the way for the foundation of the Aldous Huxley Society and the Centre for Aldous Huxley Studies at Münster in 1998. Thus the Riga Symposium, initiated and planned in close cooperation with Robin Hull, Curator of the Aldous Huxley Society, and Prof Ingrida Kramiņa, former Dean of the Faculty of Modern Languages at the University of Latvia, is the third in a line of attempts to explore the contemporary significance and worldwide attraction of Huxley's thought beyond the confines of established literary scholarship: in this respect, also from Huxley's own point of view, the fact that a number of experts from other disciplines as well as many young scholars take part in the conference cannot too highly be appreciated.

As the willingness to hold the conference in Riga is a great credit to the Latvian convenors, so they deserve most cordial thanks from all Huxleyans and participants. May this convention reflect Huxley's intellectual mobility and spirit of exploration, and may the results of the commerce of ideas not only be individually rewarding but also conducive to further joint excursions into the "ever expanding regions of the unknown"!

On behalf of the organizing committee,

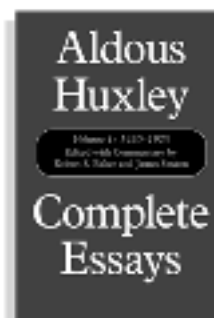
Bernfried Nugel

Symposium Programme (Overview including By-Programme)

Sunday 25 July 2004	Monday 26 July 2004
	Aldous Huxley's 110th Birthday
	09:00 – 09:15 Opening addresses 09:15 – 10:45 “Man of Letters” 10:45 – 11:15 Coffee break 11:15 – 13:00 “Huxley as Thinker” (1)
	13:00 – 14:30 Lunch break
Guided city walk through Old Riga 16:00 – 19:00 Registration, collection of bags (main building)	14:30 – 15:45 “Huxley as Thinker” (2) 15:45 – 16:15 Coffee break 16:15 – 18:00 “Education”
19:00 Welcome Reception (Small Aula)	18:30 University of Latvia Reception

Tuesday 27 July 2004	Wednesday 28 July 2004
09:00 – 11:00 “Huxley as Critic”	Section A: 09:00 – 11:00 “Huxley as Artist”
11:00 – 11:30 Coffee break	11:00 – 11:30 Coffee break
11:30 – 13:00 Panel for Young Huxley Scholars (1)	11:30 – 13:00 Panel for Young Huxley Scholars (2)
	Section B (<i>Faculty of Modern Languages, Visvalža iela 4a</i>):
	09:00 – 10:45 Attenborough (Workshop 2)
	10:45 – 11:15 Coffee break
	11:15 – 12:45 Hull (Workshop 3)
13:00 – 14:30 Lunch break	13:00 – 14:30 Lunch break
14:30 – 15:45 “Philosophy”	14:30 – 16:15 “Literary Reception”
15:45 – 16:15 Coffee break	16:15 – 16:45 Coffee break
16:15 – 18:00 “Language & Culture”	16:45 – 18:00 “Psychology”
18:15– 19:45 Attenborough (Workshop 1)	18:15– 19:45 Attenborough (Workshop 4)
	20:30 Farewell Dinner (Latvian Style)

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DETAILED PROGRAMME

THIRD INTERNATIONAL ALDOUS HUXLEY SYMPOSIUM

09:00 – 09:15 Opening addresses

President / Vice-President of the University of Latvia
Dean of the Faculty of Modern Languages
Chairman of the Aldous Huxley Society

09:15 – 10:15 Chair: Prof Jerome Meckier (University of Kentucky)

Professor Peter Firchow (University of Minnesota):
“Aldous & Julian: Men of Letters, Men of Science”

10:15 – 10:45

Professor James Sexton (Camosun College, Victoria, B.C.):
“Aldous Huxley’s Unpublished Letters: An Update – ‘Aldous in Love’”

10:45 – 11:15 Coffee break

11:15 – 13:00 Chair: Prof Guin Nance (Auburn University, Montgomery)

Professor Kirpal Singh (Singapore Management University)
“Aldous Huxley and the Perils of Reductionist Thought”

Dr Gerhard Wagner (University of Münster)

“Aldous Huxley and the Ways to Knowledge”

Professor Dana Sawyer (Maine College of Art)

“Aldous Huxley and the Spiritual Importance of Art”

13:00 – 14:30 Lunch break

14:30 – 15:45 Chair: Prof Kulwant Gill (Punjab Agricultural University)

Professor Valery Rabinovitch (Urals State University)
“Aldous Huxley’s Quest for Ways of Saving Mankind”

Professor Akhilesh K. Tripathy (Banaras Hindu University, India)

“The *Bhagavad-Gita* in Aldous Huxley’s Thinking”

15:45 – 16:15 Coffee break

16:15 – 18:00 Chair: Prof David Dunaway (University of New Mexico)

Professor Anant A. Mutalik-Desai (Dharwad, India)

“Aldous Huxley as Educator”

Dr Claudia Rosenhan (University of St. Gallen)

“The Knowledge Economy’: Aldous Huxley’s Critique of Universal Education”

Dr Grzegorz Moroz (University of Bialystok)

“From Centrifugal Bumble-Puppy to Free Climbing: Representations of Sport in *Brave New World*, *Eyeless in Gaza* and *Island* ”

27 July 2004

09:00 – 11:00 Chair: Prof Kirpal Singh (Singapore Management University)

Dr David Bradshaw (Oxford University)

“The Odour of the Goat: Huxley, Prudery and Censorship”

Professor Gerd Rohmann (University of Kassel)

“*Brave New World* (1932), *Brave New World Revisited* (1958) and the

Global Situation in 2004: Huxley’s Research of the Future”

Dr Rolf Lindemann (University of Münster)

“Overpopulation and Sustainability: A Cultural Geographer’s Reappraisal of Aldous Huxley’s Pertinent Critical Essays”

11:00 – 11:30 Coffee break

11:30 – 13:00 Panel for Young Huxley Scholars (1)

Chair: Dr Claudia Olk (Humboldt University)

Ewan Jones-Morris (Cardiff) and Andrzej Wojcik (Tollerød, Sweden)

“A Brave New World Documentary: Brand New World – (Our) Brave New World”

Janko Andrijašević (University of Montenegro)

“*Ars Moriendi* : Huxley’s Final Exam”

Tatjana Bicjutko (University of Latvia)

“Vulgarity in Literature: From Aldous Huxley Until Now”

Gisela Hansen (University of Münster)

“A Queer Fish’ – Radclyffe Hall, Eccentric Contemporary of Aldous Huxley”

Dace Meldere (University of Latvia)

“The Prophetic Vision of Science in *Brave New World* : Science Fiction Coming True”

Julian Piras (University of Saarbrücken)

“Suffering and the Liberation from Suffering: A Core Issue in Aldous Huxley”

Uwe Rasch (University of Münster)

“Nothing Short of Everything: Toward a Full-Text Huxley Database”

13:00 – 14:30 Lunch break

14:30 – 15:45 Chair: Dr David Bradshaw (Oxford University)

Dr Michel Weber (Université catholique de Louvain, Belgium)

“Perennial Truth and Perpetual Perishing: Aldous Huxley’s World-View in the Light of A. N. Whitehead’s Process Philosophy of Time”

Professor Bernfried Nugel (University of Münster)

“Aldous Huxley as Moral Philosopher: *Ends and Means* vis-à-vis Gerald Heard’s *The Third Morality* (1937)”

15:45 – 16:15 Coffee break

16:15 – 18:00 Chair: Prof Sanford Marovitz (Kent State University)

Dr Michael Szczekalla (University of Greifswald)

“The Scottish Enlightenment and Buddhism: Aldous Huxley’s Vision of Hybridity in *Island* ”

Professor Anita Eglīte (University of Latvia)

“Aldous Huxley’s Philosophy of Language”

Professor Kulwant Gill (Punjab Agricultural University, India)

“From Words to the Word: Aldous Huxley’s Semiotic Universe”

18:15 – 19:45

Anthony Attenborough (London):

“Aldous Huxley and the Art of Seeing” (Workshop 1)

28 July 2004

Section A

09:00 – 11:00 Chair: Prof Peter Firchow (University of Minnesota)

Professor Jerome Meckier (University of Kentucky)

“*Crome Yellow* : The Georgian Poet Orders His Tomb”

Professor Larisa Iljinska (Riga Technical University)

“Aldous Huxley and Painting”

Professor Viktors Freibergs (University of Latvia)

“Counterpoint as Ethical and Aesthetic Principle in Huxley’s Writing”

11:00 – 11:30 Coffee break

11:30 – 13:00 Panel for Young Huxley Scholars (2)
Chair: Dr Gerhard Wagner (University of Münster)

Inguna Brože (University of Latvia)

“Idioms in Aldous Huxley’s Novel *Brave New World* and Their Translation into Latvian”

Ilona Goldmane (University of Latvia)

“Aldous Huxley and the Art of Screenwriting”

Susanne Gronenberg (University of Münster)

“The Vain Quest for a Golden Age: Erotic and Religious Imagery in *After Many a Summer*”

Kerstin Kiehl (University of Münster)

“Aldous Huxley’s Musical Tastes”

Eva Oppermann (University of Kassel)

“*The Crows of Pearblossom* : Aldous Huxley’s Forgotten Picture Book for Children“

Katja Reinecke (University of Münster)

“The Order of Folly or the Folly of Order: Aldous Huxley’s Critique of Ideals Based on Goya’s ‘El sueño’”

Andrejs Vasiļenko (University of Latvia)

“The Dystopian Vision of the World in Aldous Huxley’s *Brave New World* and Vladimir Sorokin’s *Blue Fat*”

Section B (held at the Faculty of Modern Languages)

09:00 – 10:45 Chair: Prof Ingrida Kramiņa

Anthony Attenborough (London): “The Art of Seeing in the Classroom” (Workshop 2)

10:45 – 11:15 Coffee break

11:15 – 12:45

Robin Hull (Zürich): “Fragments of an Evolutionary Psychology in the Works of Aldous Huxley” (Workshop 3)

Sections A and B

13:00 – 14:30 Lunch break

14:30 – 16:15 Chair: Prof James Sexton (Camosun College)
Dr Rodica Dimitriu
“Aldous Huxley Rewritten by Mircea Eliade”

Professor Sanford Marovitz (Kent State University)
“*Brave New World* on Stage: A Drama of 1938”

Professor David Dunaway (University of New Mexico)
“Huxley on the Air”

16:15 – 16:45 Coffee break

16:45 – 18:00 Chair: Prof Gerd Rohmann (University of Kassel)
Professor Irina Golovacheva (State University of St. Petersburg)
“The Topographic Model of the Mind and Psychotherapy in the Works of Aldous Huxley”

Professor Guin Nance (Auburn University, Montgomery)
“Psyche and Soma: Aldous Huxley and the Mind-Body Connection”

18:15 – 19:45
Anthony Attenborough (London):
“Aldous Huxley and Milton H. Erickson” (Workshop 4)

29 July 2004

10:00 - 11:30
Board of Curators (Senate Hall, main building)

Early afternoon – early evening: round trip outside Riga (see information in conference bag)

NOTES ON THE SPEAKERS AND ABSTRACTS OF THEIR PAPERS

Janko Andrijašević, M.A.,

assistant professor at the English Department of the Faculty of Philosophy in Nikšić, University of Montenegro. My master's thesis was titled "The Later Huxley's Views on American Civilization," and I defended it in 2000 at Belgrade University, while my doctoral dissertation, which is supposed to be completed by June this year, is titled "Religious Elements in Huxley's Fictional and Discursive Prose." I have been teaching Early English Literature at the above-mentioned English Department since 1995, when I received my B.A. in English language and literature. Early English Literature and Huxley represent my main research interests, while I also share great interest in Scandinavian literatures and mystical writings. I have spent short research periods at Edge Hill University College, Ormskirk, Lancashire, the University of Abo, Finland, the University of Oslo and Nassau Community College, New York. I have published articles on English literature, civic education and religion in local and foreign magazines, as well as several translations and poetry.

(E-mail: ianbhakti@cg.yu)

"Ars Moriendi : Huxley's Final Exam"

It was in Aldous Huxley's boyhood and early adulthood that he was faced with the deaths of two members of his family: first his mother Julia died from cancer, and then his brother Trevenen committed suicide. Aldous was very attached to both of them, and their departures from this world left a painful scar in his soul. Already predisposed to introversion, these events accelerated his plunge into the inner world, where he set off on a journey of lifelong contemplation on the crucial matters of life and death.

In the early stages of his literary career he put on a mantle of cynicism, which can probably also be regarded as a protection from too painful experiences like those previously mentioned. Gradually, as the interest in mysticism was taking an ever stronger hold on him, it was exactly the phenomenon of death that he came to regard as the final exam in the assignments of one's life.

It was in 1955 that his wife and inseparable companion for several decades, Maria, died from cancer. Aldous was constantly by her deathbed, trying to make it easier for her to make her transience from this world to another. Although she said she was not afraid and took death only as passing from one chamber to another, Aldous was whispering in her ear the messages extracted from *The Tibetan Book of the Dead* and other mystical scriptures.

However, the most poignant moment and the final exam in his life was the author's own experience of dying. It was cancer again, which left Aldous's body emaciated, his tongue silent, but his spirit unabated: when on a scratch of paper he wrote *aún aprendo* ('I am still learning'). These two short words can be taken as a certificate that he managed to learn this most difficult art, and a license for successful transition to the 'world of light.'

Scenes and meditations about death and deathbeds abound in Huxley's works, and they will be systematically touched upon in the paper.

Anthony Attenborough

is currently engaged in private practice, teaching the Bates Method and practising Kinesiology, and in ongoing research into related topics.

He is a professional member of the Bates Association of Vision Education (MBAVE), of which he has also been Chairman for the past four years, and the Kinesiology Federation (KFRP). Prior to this, he trained as an artist specialising in stained glass, graduating from the Royal College of Art (ARCA). Since his primary means of expression is visual, he has not engaged in writing, except for occasional papers submitted to conferences: "The Healing Power of Seeing" (IASK International Conference, London, 1997); "The Need to Listen" (Kinesiology Conference 2001).

Anthony Attenborough is specifically interested in questions related to the experience of consciousness, visual art and the study of colour, proportion and gesture, and the planting of trees.

(Address: 128 Merton Road, London SW 18 5SP, Great Britain)

"Aldous Huxley and the Art of Seeing" (His Understanding and Practice of the Bates Method)

Aldous Huxley's interest and association with the Bates Method came about from an overriding personal need. He was rapidly losing his sight and

nothing could help him until, quite by chance, he met a teacher of the Bates Method in California. Within two months of starting to practise the Bates Method, he was reading without glasses, free from strain and fatigue, and the threat of blindness had receded.

This is an extraordinary story and curiously little known, despite the immense benefit he gained from its practice, and it suggests this aspect of his life is worthy of further study.

During this workshop, we will try to put ourselves in the position of Aldous Huxley when he was almost unable to see and, together, go through various of the mental and visual exercises described in *The Art of Seeing* so that we can perhaps experience a little of the relief from exhaustion, stress and anxiety which he must have felt after he had re-learned how to see.

We will also learn about the interrelationship of mind, body and eyes through the study of the basic principles described in *The Art of Seeing*, as for example: direction of attention, relaxation, shifting, swinging, use of memory, imagination and the colour black and the beneficial effects of light.

We will also consider the attempt Aldous Huxley made in his book, to correlate the methods of visual education with the findings of modern psychology and critical philosophy. His stated purpose in doing this was to demonstrate that the Bates Method is based on the practical application to the problems of vision of certain principles, universally accepted as true, principles which may even be seen in the structure of the eye.

“The Art of Seeing in the Classroom” (The Practical and Philosophical Significance of the Bates Method)

The Bates Method is a practical means to re-educate the sight through the interaction of movement and stillness.

Philosophy means the love of wisdom. The root of the word wisdom is cognate with that of vision, from Latin *videre* – to see, and Sanskrit *vid* – to see, *ved* – to know, thus showing that formerly a link was recognised between seeing and knowing as a living process, different in nature from the current conventions of seeing being ephemeral and knowledge being information. Practice of the Bates Method can help renew the link between seeing and knowing.

During this workshop we will explore the practical significance of the above ideas and their relationship with what Aldous Huxley called the “Art of

Seeing” through enquiry into stillness of the point of focus and the continual need for its renewal by shifting through the field of awareness; the significance of the colour black and its use in aiding relaxation of eyes, sight and mind; the equivalence between seeing, memory and imagination.

It will be possible to begin to appreciate Huxley’s interest in both the philosophical significance and the practical benefits of the Bates Method by the learning and practice of simple Bates exercises for mind, sight, relaxation and movement.

We will also look briefly at the background and history of Dr W. H. Bates and his method, with references to various challenging extracts from his writing.

In conclusion, we may begin to feel how practice of the Bates Method can renew the pleasure in seeing and movement which, together, can awaken the wonder of seeing, from which real change can flow.

“Aldous Huxley and Milton H. Erickson” (Milton H. Erickson, the Originator of Modern Hypno- therapy, and His Unknown Connection with Aldous Huxley)

Milton Erickson has been described as probably the most creative hypno-therapist the world has ever seen. He influenced more professionals to pursue hypnosis as a study than any other person in modern times.

It is easy to understand why Aldous Huxley would have been interested in the work of Milton Erickson and wished to collaborate, which they did during the 1950s. Huxley’s description of their work together was destroyed by fire, but Erickson wrote a paper on this enquiry into various states of consciousness, and it will be interesting to survey this paper during the course of the workshop.

There are a number of good reasons for presenting a workshop on Milton Erickson due to the parallels in his and Huxley’s lives. They both, for example, showed precocious brilliance, devastating illness when young, and a professional life centred on the use of language.

Milton Erickson changed the therapeutic use of hypnotism, largely through his original and creative use of language, powers of observation, suggestion, behaviour and empathy with the patient.

During this workshop we will be exploring various aspects of Ericksonian type language, through the use of rhythm, timing, cadence and metaphor, and the relationship of this to observation and listening.

It is through the use of such language that a patient can enter a trance state, often felt only as a comfortable and relaxed state, so permitting contact with the subconscious, thus facilitating real and beneficial change.

Tatjana Bicjutko

works as a Junior Lecturer in the Faculty of Modern Languages at the University of Latvia. From 2003, she has been a PhD student working on the theme “Journalism as a Narrative Strategy in Contemporary Literature.” Ms Bicjutko has already taken part in international conferences. Her most recent publication “Looking Back on Childhood: A Recent Tendency to Relay the Past through the Eyes of a Child in Contemporary Irish Fiction” is included in the collection of materials from the Liepaja 9 International Conference on “Current Issues in Researching Literature.”

(E-mail: tatbit@apollo.lv)

“Vulgarity in Literature: From Aldous Huxley Until Now”

Vulgarity is not easy to define, particularly when the notion is applied to literature; moreover, taboo expressions and themes change from generation to generation. In his 1930 essay on the topic Huxley broadly defines vulgarity as “a lowness that proclaims itself.”

The proposed talk is an attempt to examine Huxley’s partial views on the subject as expressed in his essays and especially in *Vulgarity in Literature* and compare them with those accepted nowadays. The aim is to prove the topicality of some of Huxley’s ideas in circumstances when open censorship is practically non-existent. Such an examination immediately exposes the presenter to the temptation to delineate what is considered vulgar and to define the role vulgarity plays in literature at the beginning of the 21st century. Applying the ideas of Huxley to the present-day context, the author tries to answer the questions how indispensable vulgarity is in contemporary literature and whether it is a permanent inescapable trademark of the ‘journalistic trend’ so popular nowadays.

Dr David Bradshaw

is Hawthornden Fellow and Tutor in English Literature at Worcester College, Oxford, and a Fellow of the English Association. Editor of *The Hidden Huxley*, *Brave New World* (both 1994) and *Now More Than Ever* (2000; with James Sexton); Oxford World's Classics editions of D.H. Lawrence's *The White Peacock* (1997) and *Women in Love* (1998), *Mrs Dalloway* (2000) and *The Mark on the Wall and Other Short Fiction* by Virginia Woolf (2001); Penguin Classics editions of Waugh's *Decline and Fall* (2001) and Ford's *The Good Soldier* (2002), and *Carlyle's House and Other Sketches* by Woolf (published by Hesperus in 2003), he has also written many articles on Bloomsbury, Conrad, T. S. Eliot, Huxley, Woolf, Yeats and various aspects of literature and thought in the 1930s. He has edited *A Concise Companion to Modernism* for Blackwell (2003) and is Victorian and Modern Literature Editor of the *Review of English Studies*. Forthcoming projects include editions of *Jacob's Room* (CUP), *To the Lighthouse* (OUP) and *The Years* (Blackwell), as well as *The Blackwell Companion to Modernist Literature and Culture* (with Kevin J.H. Dettmar) and *The Cambridge Companion to E. M. Forster*.

(E-mail: david.bradshaw@worcester.oxford.ac.uk)

"The Odour of the Goat: Huxley, Prudery and Censorship"

This paper will reveal the full extent to which Huxley, especially during the Wars, was pilloried, castigated, demonised and suppressed. A key opponent was James Douglas, the editor of the *Sunday Express* from 1920 to 1931 and a man who revelled in his reputation as "The Sanitary Inspector of Literature." The full range of Douglas's response to Huxley's writings will be examined, but Huxley's experience will be read not only against the legal framework of the United Kingdom but also the United States and other countries.

Rather than being seen, as we see him, as a "bridge-builder," speculative thinker, satirist and social critic, Huxley was viewed by an influential minority as complicit in the subversion of public decency and

national welfare. In short, Huxley was alleged to be a man with only one aim in mind: the corruption of the gentle reader.

Inguna Brože

works as assistant at the Faculty of Modern Languages, University of Latvia. She returned to her university, which she graduated from in 1982, to teach in 1999. Before, she worked at school, taught English on a private basis and was a freelance translator. Translating fiction has remained her “second self,” and recently William S. Maugham’s last novel *The Razor’s Edge* was published in her translation. Apart from the practice of translation, she is interested in theoretical aspects of translation, and her main research is focussed on idioms, their classification, meaning in different contexts and the problems of translation.

(E-mail: ingunabroze@hotmail.com)

“Idioms in Aldous Huxley’s Novel *Brave New World* and Their Translation into Latvian”

The aim of this paper is to explore the usage of idioms in Aldous Huxley’s novel *Brave New World* and the ways of rendering them into Latvian. The most important issues raised include: the abundance and function of idiomatic expressions in the novel; difficulties that Huxley’s style imposes on translators; the degree of creativity that is required in the rendition of idiomatic expressions.

Dr Rodica Dimitriu

graduated from “Al. I. Cuza” University of Iasi, Romania, Faculty of Philology, with a Joint Honours Graduation Diploma in English Language and Literature and French Language and Literature and obtained her PhD in British and American Literature. She is Reader in the Department of English, Fulbright Visiting Scholar, SUNY Binghamton, NY, and Director of the undergraduate and MA translation programmes of the Faculty of Letters. She is also a member of the advisory boards of two international translation journals, *Across Languages and Cultures* and *ESP across Cultures*, of the European Society for the Study of English (ESSE) and the European

Society for Translation Studies (EST). She has published three books as well as many papers, articles and reviews both in Romania and abroad. Her areas of research are British literature, translation studies, reader-response criticism, and cultural studies.

[Selection of book(s), papers and articles on Aldous Huxley: *Aldous Huxley in Romania* (Iasi: Timpul, 1999); "Romanian Inter-War Criticism on Aldous Huxley," *Primul Simpozion de Anglistica si Americanistica* (Iasi: "Al. I. Cuza" University Press, 1982), 111–113; "Distortions in the Literary Text: Aldous Huxley's 'Nuns at Luncheon,'" *Rationalitate si Discurs* (Iasi: "Al. I. Cuza" University Press, 1983), 96–100; "Reintoarcerea la Huxley" ('The Return to Huxley'), *Cronica*, 22 (1994); "Actualitatea unei anti-utopii" ('A Relevant Dystopia'), *Cronica*, 32:1, n.s. (1997); "Romanian Versions of Aldous Huxley's Novels and Short-Stories: A Critical Evaluation," *Analele Universitatii "Al. I. Cuza"*, 1(1998), 77–92; "Translation Policies in Pre-Communist and Communist Romania: The Case of Aldous Huxley," *Across Languages and Cultures: A Multidisciplinary Journal for Translation & Interpreting Studies*, 2 (2000), 179–193.]

(E-mail: dimat@uaic.ro)

"Aldous Huxley Rewritten by Mircea Eliade"

My paper analyses the impact of Aldous Huxley's thought and experiments in fiction on Mircea Eliade, Romanian writer and literary critic and outstanding historian of religions. In the inter-war years Eliade, functioning as a cultural mediator, refers in detail to all the works published by Huxley until the mid-thirties, playing an important part in getting the Romanian readership acquainted with the British author. The first section of my paper focuses on "the Huxley image" projected by Eliade for his Romanian readership and compares it to the one(s) suggested by the British and American critics in the same period, highlighting some new insights Eliade has provided.

Eliade is, at the same time, the only Romanian writer to have made use, in a consistent manner, of Huxley's experiments in fiction. In 1935 he wrote *The Hooligans*, a novel which has much in common with *Point Counter Point*. These links were obvious to those who had read Huxley at the time, and later on, in 1968, Eliade himself openly acknowledged his indebtedness to the English novelist. A parallel analysis of the novels in the second section highlights the fact that this impact both enhanced the prestige of the

British author and introduced “the novel of ideas” as a genre in its own right in Romanian literature.

Finally, the paper examines the cultural and ideological grids which are present in Eliade’s rewriting of Huxley and which are not void of significance either. For one thing, they multiply the perspectives from which the author of *Brave New World* can be approached, thus testifying to the complexity of his work. Moreover, Eliade’s response has kept its relevance to this day, partly because his works on Huxley were republished during the 1990s, partly – and perhaps even more so – because Huxley’s own message to mankind, in the present-day context of his reception, is far from being exhausted.

David Dunaway

is the author of *Huxley in Hollywood* (1989: Harper, Bloomsbury; 1990, Anchor) and *Aldous Huxley Recollected* (Carroll & Graf, 1996; Altamira Press, 1998). He is also the writer-producer of “Aldous Huxley’s Brave New Worlds,” an international radio documentary, and the forthcoming *Dictionary of National Biography* entry on Huxley. He is Professor of English at the the University of New Mexico, a former Fulbright Senior Lecturer, and Adjunct Professor at Roskilde University in Denmark.
(E-mail: dunaway@unm.edu)

“Huxley on the Air”

What are the issues in preparing Huxley for mass presentation/consumption, and with translating his work to a modern audience in another media? Also, in general, what questions come up when one discusses Huxley with the public at large – in my case, on book tours for TV and radio?

I will present my radio series in the U.S. and Australia, “Aldous Huxley’s Brave New Worlds,” and play excerpts. Presenting Huxley to a wide public involves understanding the multiple-generation audiences of the writer, and how each generation recalls a different Huxley. Of course this requires an adaptation of a set of facts and texts to the medium one uses to present him. I will explore the availability of sound recordings on Huxley, including my collection at the Huntington and those approximately 40 recordings which Matthew Huxley has donated to me, including Huxley’s lectures at M.I.T.

Anita Eglīte

is Doctor of Philosophy of the Republic of Latvia, since 1997 Associate Professor at the Foreign Languages Section of the Higher School of Economics and Culture, and at the University of Latvia BILC (Bureau of International Language Centre, Representation of Baltic States) as well as Associate Professor at the Language Centre of Riga Technical University and at the Faculty of Modern Languages, University of Latvia. She has published several books and numerous articles on the philosophy of language, particularly the aesthetics and functions of language, and on issues of translation and specific terminology.

(E-mail: gromov@eka.lv)

“Aldous Huxley’s Philosophy of Language”

Aldous Huxley reveals an acute understanding of the genetics and processes of human communication both in his literary activities and his contemplative essays. As the philosophy of language is a newcomer on the contemporary scene, Huxley contributes to setting the tone of developing an intellectual attitude towards language alongside with a theoretical investigation of the knowledge of language during the twentieth century.

Seen against the tradition of language philosophy from Frege via Russell and Wittgenstein to Austin and Grice, Huxley’s name functions as a password of his generation of writers for a philosophical insight into the logic and possibilities of language. High language professional, he proves its transparency to thought in actualizing rich language contents, in testing what can or cannot be expressed in language, and in treating language as something not fixed and rigid, but infinitely flexible and vivid.

This intellectual attitude towards language is clearly reflected in Huxley’s varied œuvre, which comprises poems, novels, biographies, travel books, essays and plays. As a ‘novelist of ideas’ he gradually develops, instead of a sense of central emptiness and futility, an inner recognition of the global reality of Being, which he expresses in the form of epigrams, verbal witticisms, maxims, stimulating imagery, vigour of detail etc. For him, the substance of a work of literature is inseparably linked with its form: the verbal expression of metaphysics or ethics is very nearly as much of a work of art as a love poem. Since reality changes ideas, desires, moods and

emotions and since human beings communicate with people from other languages and cultures, each generation has its own past, present and future, depending on its specific problems.

In his language philosophy Huxley as artist is concerned not only with analyses of the language potential of expression but also with the consideration of the 'numinous': "the Universe throws down a challenge to the human spirit." According to Aristotle, the essence of language can be approached only by intuition. Words express ideas on a high level of abstraction, and there is no other way towards knowledge than through the comparison of linguistic means of expression and those pertaining to different arts and disciplines. Poets and writers are the first to develop a numinous knowledge of language, as well as to develop, alongside with the philosophers, a general knowledge of the ontology of language.

Peter Firchow

is Professor of English at the University of Minnesota (Twin Cities). He has published three books on Huxley: *Aldous Huxley, Satirist and Novelist* (1972), *The End of Utopia: A Study of Aldous Huxley's "Brave New World"* (1984), and *Reluctant Modernists: Aldous Huxley and Some Contemporaries* (2002). He has also published numerous essays on Huxley and Huxley's contemporaries, as well as translations of Friedrich Schlegel and Alois Brandstetter (together with E. S. Firchow), and books on Joseph Conrad, W. H. Auden, national stereotypes in literary contexts. He has taught as Visiting Professor at the Universities of Tainan (Taiwan), Jilin (PRC), Bonn (Germany), Munich (Germany), Graz (Austria), and Heredia (Costa Rica). He is a founding member and Curator of the International Aldous Huxley Society.

(E-mail: pef@tc.umn.edu)

"Aldous and Julian: Men of Letters, Men of Science"

The two brothers were separated by age – Julian was born in 1887, Aldous in 1894 – as well as by temperament. Aldous was an almost textbook case of an intellectual introvert who preferred to think and work either by himself or, at most, in the company of a few close friends. Julian, on the other hand, though also very much an intellectual, was outgoing and very good at (and also fond of) doing committee work and administering public projects of

various kinds and sizes. (Most notably he was the first head of UNESCO.) However, what might at first sight seem like the most obvious difference between them, namely Aldous' severely impaired vision – from the age of sixteen on he was able to see only shades of light and dark with one eye, and read with the other only with help of a magnifying glass – probably did not separate them as much as it would have if the impairment had occurred earlier. When Aldous was 16, Julian was 23, and by then contact between the two brothers was occasional and mostly epistolary.

Still, despite obvious differences, the two were very close. How close emerges very soon and very clearly from the letters. There is hardly a correspondent with whom Huxley seems more open and more willing to share his views on life, love, and letters. And the tone of these letters is not only warm; they also lack that self-conscious 'literary' quality that characterizes some of the letters to other good friends – Robert Nichols, for example. What made the two brothers so close? Not just the fact of having grown up together, I think, because in a real sense they didn't. Seven years is a huge gap in childhood. Perhaps it was precisely their shared interest in literature and in science – an interest that was an integral part of the family tradition – which, especially when viewed from different temperamental perspectives, made that interest all the more intense.

Given this closeness between the two brothers (whatever its origins), it is curious to note that brothers are extraordinarily rare in Aldous fiction. To be sure, there are up to 96 identical siblings in any of the lower three castes in *Brave New World*, but one would hardly describe these clones as brothers. And significantly the protagonist and only real human being, John Savage, has no other siblings, even though at the reservation his mother Linda notoriously engages in a lot of sexual activity without any birth control protection. There are, to be sure, other close relatives in Aldous' fiction: mothers and/or fathers in almost every novel, as well as aunts. But, except for Edward Tantamount and his brother, Lord Gattenden, no brothers. Why not? That's a question, among others, that I hope to answer in the remainder of this talk.

Viktors Freibergs

is Associate Professor in English Philology at the Faculty of Modern Languages of the University of Latvia. He started working at the Faculty in 1986 and obtained his doctoral degree in 1987. His main areas of interest are contemporary British fiction and Film studies.

(E-mail: vicfreib@lanet.lv)

“Counterpoint as Ethical and Aesthetic Principle in Huxley’s Writing”

The principle of counterpoint can be viewed, both in Huxley’s novel *Point Counter Point* and in the larger context of his whole writing, on three levels.

First, it is an integral part of the novel structure, which according to one of the central characters of the novel is defined as “musicalization of fiction.” The novel consists of separate stories where each dramatic or tragic event is counterbalanced by a comic and trivial occurrence.

Secondly, it is a principle of representation with regard to the relationships among the characters; in this context the problem of alienation acquires a seminal role since most of the characters are dominated by the need for self-indulgence and self-assertion.

Thirdly, the counterpoint principle can be viewed on the level of a separate consciousness, which is marked by a gap between inner self and the surrounding world.

Kulwant Singh Gill

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: “kulwant singh gill” kulwantsinghgill@rediffmail.com)

“From Words to the Word: Aldous Huxley’s Semiotic Universe”

Aldous Huxley’s fascination and passion for words spans his entire literary career. His diplotocus mind, spurred by the typical Huxleyan curiosity,

would rove every realm of knowledge, sublime and profane, curious and arcane, to discover words, recondite and strange, that could approximate the immediacy and reality of human experience. This preoccupation with words shows his acute concern for communication of those subtle, emotioal and metaphysical experiences that fall out of the protagonists. Motifs, myths, symbols are the various devices he employs to impart strength to words to convey their super-sensuous intimations of the Other Shore. Then he talks about non-verbal education and music as more efficacious than words to convey the experience of Ultimate Reality.

Conversant with the sonic theology of the major religions, he stresses the primal sound, the first creative vibrant, the will of the Unmanifest to manifest, as the only way to reach the Divine. This sound is known as the Word, Asha, Kun, Kavao etc. in religions of mankind . Meditation on it alone can take man from 'knowledge' to 'Understanding'. But man still needs words to convey this experience to others. So words must be chiselled to convey the spiritual experience as has been done by the Zen Masters. This progress from the Words to the Word forms the crux of this paper.

Ilona Goldmane

has been a lecturer of English at the University of Latvia, Faculty of Modern Languages, since 1996. She is also teaching a three-year course in British Literature, designed by her and accredited by the Latvian Ministry of Education, at one of the lyceums in Riga. She received her BA degree in English Philology in 1993 and her MA in the same field in 1997. Currently she is working on her PhD thesis entitled "Hamlet Films: The Role of the Verbal, the Auditory and the Visual Channels in Film Narrative." Her research interests are teaching literature, Shakespeare on screen, drama activities and the development of creativity in the language classroom. In the framework of her thesis she recently prepared two papers on film music, thus combining her current academic research with her first profession – music teacher and choir conductor.

(E-mail: songa17@one.lv)

"Aldous Huxley and the Art of Screenwriting"

Aldous Huxley is a tremendously versatile personality: a man of letters, novelist, thinker, educator, literary and cultural critic. The presentation will

focus on Huxley's activity as a script writer, particularly on his script for Jane Austen's *Pride and Prejudice* (USA, 1940), written in collaboration with Jane Murfin. It will question the *auteur* theory and demonstrate that film is a collaborative art whose creation cannot be attributed to one single person. It will also discuss theoretical issues and practical aspects of script writing, which is not recognized as a sound literary genre but vital for the birth of any narrative film. The 1940 version will be compared with two other film versions of the same literary work – *Pride and Prejudice* (UK, 1995) and *Bridget Jones's Diary* (USA, UK, 2001) – in order to reveal how the choice of cinematic techniques made by different filmmakers shapes an audience's comprehension of the nineteenth-century novel. The three film versions exhibit different styles of adaptation, providing a complex introduction to the undeniably controversial topic of the novel on film.

Irina Golovacheva

is Professor of English at the University of St Petersburg, Russia, where she received both her MA and PhD. Her PhD dissertation studied Henry James's novels of the 1890s. She is the author of the afterword to the Russian translation of Aldous Huxley's *The Doors of Perception and Heaven and Hell*. Five of her articles on Aldous Huxley have been published in Russian and English, three more are forthcoming. Her area of specialization is nineteenth- and twentieth-century British and American Literature, theory and history of utopias and Gothic fiction. She published criticism on Edgar Allan Poe, Nathaniel Hawthorne, Ernest Hemingway, Anthony Burgess, Isaac Asimov, and Ray Bradbury. She is working on a book exploring, among other issues, the role of biology, medicine and psychology in Aldous Huxley's art and philosophy. In 2003 she won a Fulbright Scholarship.

(E-mail: igolovacheva@yahoo.com)

“The Topographic Model of the Mind and Psychotherapy in the Works of Aldous Huxley”

The discussion of Aldous Huxley's psychological theories rests on his own statements, such as his remark made in *Ends and Means* (1937) to the effect that ethics is necessarily based on our understanding of human nature and motives: “The completely intelligent person is intelligent both in

regard to himself and to the outer world. [...] No self can go beyond the limits of selfhood, morally [...] or mystically [...], unless it is fully aware of what it is, and why it is what it is." This argument places the question about the role of psychological studies in Huxley's art and thinking among the most important ones and invites Huxlean scholars to analyse their definitions and interpretations of personality, mind, consciousness, and self, these concepts being central for all further theorizing.

Huxley's moral philosophy and educational aspirations made him borrow sparingly from numerous psychotherapeutic theories and practices in his quest for human perfection and social harmony. The writer maintained that before seeking self-transcendence or collective happiness one should take the trouble of becoming a person, i.e. a physically and mentally healthy, fully conscious and purposeful human being. In this frame of thinking cure and prevention became central notions in his numerous books and essays, which cumulatively provided an extensive bibliography of studies exploring what he called the "sixty-four-billion-dollar question" of mental health.

Susanne Gronenberg

studied English, Spanish and History at the University of Münster and is at present writing her doctoral thesis with the working title "Creational Myths, the Golden Age and the Apocalypse: Intertextual Studies in the Works of Bruce Chatwin." Within the creational myths, aspects of ancient, Christian, cabbalistic, alchemistic and aboriginal mythologies are included. The myth of the Golden Age in the work of Bruce Chatwin is important as far as Greek and Roman literature and the Renaissance are concerned. The apocalyptic aspects comprise the apocalyptic origins in Persian mythology and Jewish religion, the interpretation of apocalyptic imagery and tendencies throughout history.

(E-mail: sgronenberg@gmx.de)

"The Vain Quest for a Golden Age: Erotic and Religious Imagery in *After Many a Summer*"

In *After Many a Summer*, Rodin's sculpture 'Le Baiser' is first mentioned when the English intellectual Jeremy Pordage enters Stoyte's castle. The sculpture conveys Rodin's concept of eroticism relating to the fifth canto of the "Inferno" from Dante's *Divina Commedia*, which depicts the tragic love of

Paolo and Francesca. In the novel the relationship of Paolo and Francesca mirrors that of Pete and Virginia, anticipating Pete's assassination by the jealous father figure Stoyte.

'Le Baiser' is a fragment of Rodin's 'Door to Hell,' situated in the main portal. 'The Thinker,' also a part of the sculpture, exemplifies Dante, Rodin and Huxley equally, since the artist intuitively and intellectually illustrates the tripartite structure of paradise, the postlapsarian state and the New Jerusalem. Like Rodin, Huxley regards high art only as a mediator between the divine and the human sphere, reserving the category of high art for artists such as Michelangelo and Dante or those of Greek antiquity. Moreover, the formal structure of the 'Door to Hell' can be compared to the 'Altar of Ghent' by van Eyck, which is explicitly mentioned during Virginia's pedicure. The central image, 'The Adoration of the Lamb,' represents Jesus as a mystic lamb and thus as a symbol of the *ecclesia* and the reconciliation of God and man in the New Jerusalem. For Stoyte, the sculpture oscillates between his disillusion and his yearning for redemption, because his collecting neurosis compensates his death anxiety. Simultaneously, the quotation, "O death, where is thy sting?", with which he tries to overcome his fear of death is taken from the first epistle to the Corinthians, 16,55, describing the certainty of resurrection and redemption.

Gisela Hansen

studied English and German Philology as well as Musicology in Münster, Germany, and obtained her Master's degree with a thesis on Virginia Woolf. Although her professional life has led her to assume a management position at a local bank, she is continuing her research in the field of modern English literature. Presently, she is finalizing her doctoral thesis on Radclyffe Hall. Throughout her musical studies, she was also trained for opera singing and has been a member of several vocal ensembles. Since 1991, she has been taking part in opera productions of the Münster Municipal Theatre.
(E-mail: gisela.hansen@sparkasse-muensterland-ost.de)

""A Queer Fish' – Radclyffe Hall, Eccentric Contemporary of Aldous Huxley""

Radclyffe Hall, a lesser known contemporary of Aldous Huxley, was a notorious celebrity in the 1920s and caused a huge scandal with the

publication of an 'obscene' novel, *The Well of Loneliness* (1928). In spite of many articles and letters written against the censorship, among them a statement by Aldous Huxley, the book was suppressed. Although the novel never went out of print and survived its banning, its author was excluded from the annals of literary history.

With nothing more than this information in mind, the wish to bring more light into the existence and efforts of this forgotten author comes close to an adventure. It is surprising that, two years before the scandal, Radclyffe Hall had published the novel *Adam's Breed*, which achieved an enormous international success. The book was translated into several languages and won as many literary prizes as Forster's *A Passage to India*. Against this background, it seems even less understandable that Radclyffe Hall appears neither in literary histories nor in the canons of schools and universities. This presentation tries to solve the mystery of Radclyffe Hall by focussing on the London literary scene in the 1920s. The fate of this forgotten author sheds light on the suppressive atmosphere in which contemporary writers were working and trying to evade the eye of the law. Furthermore, this account reveals something of the challenges and unexpected experiences literary research can hold in store when one wishes to tread off the beaten path.

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.

(E-mail: r.hull@hullschool.ch)

"Fragments of an Evolutionary Psychology in the Works of Aldous Huxley"

Huxley's works offer exciting insights into human psychology. From the very beginning there is an unusual degree of detachment in his novels. In his later fiction his characters become more contemplative and attempt practical experiments in the domain of spirituality. As Huxley, who is himself engaged in a lifelong struggle with his 'old self,' gains more experience and comes into contact with a number of remarkable men – including F. M. Alexander and Krishnamurti, to mention but a few – his works undergo a gradual transformation. His later novels can be read as ordinary literary texts, but they can also be seen as a reflection of the author's development. While Huxley's 'conversion' will have to remain a mystery to most, including the presenter of this workshop, an attempt will be made to identify and cross-reference some of the fundamental observations about the condition of man. These observations, starting from the fragmentation of man's inner life, will be related to each other to show that they are part of a dynamic fabric, which finds its ultimate practical expression in *Island*, a blueprint for a mystical school. Huxley's transcendent passages are partly verbalised and partly oblique, they do not seem to form a coherent theory. However, there is a sense of an entire universe of understanding, itself perhaps far more meaningful than conventional philosophy. Huxley's literary texts afford glimpses of this other world. This workshop will try to explore how far ordinary language can address these glimpses and to determine where the limits of ordinary understanding lie. Close reference will be made to Dr James Hull's study of Huxley's mysticism, *Aldous Huxley, Representative Man*.

Larisa Iljinska

is Associate Professor and Director of the Institute of Languages at Riga Technical University, where she teaches English lexicology and stylistics. Her research interests and publications cover a wide range of topics, from discourse analysis ("A Course of English for Postgraduate Students in Technical Sciences"), proficiency test creation ("Proficiency Tests in Contemporary Foreign Language Syllabus"), technical translation and computer-based training ("The Technical Translation Study Programme") to English lexicology and stylistics ("The Iconic Function of Art Terms in Literature").

(E-mail: Valodu.Instituts@rtu.lv)

“Aldous Huxley and Painting”

The present paper deals with connections between literature and art in the creative works of Aldous Huxley. Writers have always given a great deal of thought to the relationship between literature and art. It was started with the ancient Greek saying that “painting is mute poetry and poetry a speaking picture.”

Although we don't expect writers to base their work on pictures, such cases are far from being rare. It seems a perfectly normal thing for a writer of the twentieth century (A. Huxley, J. Galsworthy, D. H. Lawrence, S. Maugham, J. Cary and many others) to describe his characters using art terminology and especially proper names of famous artists or titles of paintings for creating additional connotations on the associative level. Information created by another non-verbal sign-system (painting) is encoded in literary texts by special stylistic devices that contribute to the aesthetic effect of the novels.

This type of allusions may create positive and negative associations at the same time, as in the story “The Gioconda Smile” by Aldous Huxley. The title points to one of the great riddles in the history of art. ‘The Gioconda’ by Leonardo da Vinci is the most famous and mysterious picture in the world. It is an example of a link between two works of art, separated by over four hundred years, but used to express similar ideas in strikingly similar ways. The article deals with a contextual analysis, i.e., the defining and decoding of linguistic means used for the creation of images in the story. Huxley makes ample use of art terms in his works stylistically, freely deriving and combining terms with non-terms, creating new expressions, colourful epithets and metaphors (“Leonardo standard,” “Gioconda business”). These stylistic devices give us something the text does not provide. And this something is hinted at in the special word we use for them: to illustrate and to achieve the needed stylistic effect.

Many writers who touched upon the theme of art in their novels were good connoisseurs of painting and sculpture, some of them had studied art themselves and even had their own exhibitions of paintings. By comparing ordinary people, scenes and events to works of art, the author separates them from everyday life, makes them brighter and creates an atmosphere of beauty, or vice versa, he underlines the ugliness and danger embodied in

the characters' nature. That is why we say that a picture is worth a thousand words.

The use of this kind of stylistic devices presupposes some degree of familiarity with various forms and styles of art, as its understanding depends on the cultural thesaurus of the reader; otherwise this kind of information is lost.

Ewan Jones-Morris and Andrzej Wojcik

Ewan Jones-Morris finished his studies in visual communications at Leeds College of Art and Design in 2001. During this time he also worked with a small video production company on a number of community projects. In 2002 he began a year's voluntary work with the video department of a 'cultural center' in Sweden. He has recently completed a training course in community arts and has worked on some projects in this area.

Andrzej Wojcik received his M.A. in Political Science at the Jagiellonian University in Krakow, Poland. He was involved in the environmental movement and after his studies moved to Sweden, where he worked for a youth nature protection organisation. Now he studies again on a course for 'Non-Governmental Organisations' project leaders at Gothenburg.
(E-mail: tiredewan@yahoo.co.uk)

"A Brave New World Documentary: Brand New World – (Our) Brave New World"

In our documentary, Huxley's ideas are going to be used as a point of reference for a picture of our society, to show parallels between the fiction of the novel and the everyday reality we live in. Being critical of consumer society, we have found it very promising to use Huxley's *Brave New World*, which is a well known vision of future society based on social atomization, consumption and sensational pop-culture, because it seems that our contemporary Western civilisation is dramatically nearing a similar dystopia. We do not aim to present the novel itself, we rather want to creatively use it to deliver our critical message.

Based on excerpts from the novel, we would like to present how consumerism organizes our life. We are going to attempt to show how markets and their logic are taking an increasingly bigger role in social life. We want to expose some of the mechanisms, which compel us to acquire only the

latest models of commodities and which make our possessions obsolete very rapidly. Apart from focusing on consumerist behaviours, we will work a lot on pop-culture and the sensational contents of media. We want to explore the field where modern media and consumerism meet. Another important part of the documentary will deal with different forms of advertising and how they influence us, how they build a consumerist set of personal values. At this element we will refer to Huxley's idea of conditioning.

The project is aimed at people accustomed to MTV-like productions, based on fast editing, several intertwined plots, cartoons, infotainment. We would like to use those elements critically, we do not want to simply emulate existing TV programs, but try to draw attention to the problems of overusing this method of communicating.

The documentary is going to be made in Great Britain, Latvia, Poland and Sweden. The premiere is planned for the spring 2005.

Kerstin Kiehl

studied English and German Literature, History as well as Music at Münster, Bamberg and Heidelberg. In 1998, she returned to Münster and passed her final examinations. Since spring 2000, she has worked at the Department of English on her doctoral thesis with the working title "Perception and Evaluation of Music in the Works of Aldous Huxley." In January 2000, she started working as a teacher for young adults and is still pursuing her career in the field of music, focussing on singing and choir conducting.
(E-mail: "Kerstin Kiehl" kkiehl@web.de)

"Aldous Huxley's Musical Tastes"

This presentation will give an account of Huxley's musical tastes, how these were cultivated, and how the reader might even become a victim of Huxley's irony.

In Huxley criticism, Bach, Beethoven and Mozart have already been recognised as his favourites, and therefore this talk will focus on other composers Huxley liked, e.g. Palestrina, or openly detested, e.g. Saint-Saëns.

Hence, the general question arises: what, for Huxley, was good or bad music and why? How did he explain his likes and dislikes, including his encounters with jazz, working songs, cabaret, dance and ballet?

Finally, this analysis will show that music, as Huxley incorporates it into his literary texts, always plays a special role – either as stylistic device or as a possibility to display knowledge.

Ingrīda Kramiņa

is Professor Dr habil. philol. of Linguistics, former Dean of the Faculty of Modern Languages and Head of the Department of English at the University of Latvia. She received two doctoral degrees, one in Language Teaching Methodology (1982) , the other in Applied Linguistics (1999). Her main field of research is Applied Linguistics. She is a member of EAIE (European Association of International Education) and a board member of SIETAR (Society for Intercultural Education Training and Research).

(E-mail: inkram@lanet.lv)

Dr Rolf Lindemann

studied English Literature and Geography at the University of Münster/ Germany, originally with the intention of becoming a teacher. He continued his studies at the Universities of Marburg/Germany and of Trondheim and Oslo in Norway and finally wrote his dissertation on a geographical subject located in Western Norway. Since 1969 he has worked at the Geographical Institute of Münster University as an Akademischer Oberrat (a kind of permanent lecturer). In this function he has to do a lot of teaching covering almost all the fields of Cultural Geography and Regional Geography. In his research, he has specialised in the geography of Northern Europe. His teaching duties left only little time for research and publications, but he has published two books and a series of articles, mainly on the geography of Northern Europe.

(E-Mail: lindemr@uni-muenster.de)

“Overpopulation and Sustainability: A Cultural Geographer’s Reappraisal of Aldous Huxley’s Pertinent Critical Essays”

“Overpopulation” is a key concept in Aldous Huxley’s political and social thinking. It is remarkable that Huxley, though obviously familiar with the relevant contemporary discourse on demographic problems, never attempts to differentiate his concept of overpopulation, neither according to geographical regions nor in relation to the – then as now – very popular model of demographic transition.

Huxley makes use of his concept of overpopulation for two lines of argument. He uses it to draw attention to the fact that overpopulation leads to landscape degradation. Seen from today, he must be regarded as a very early participant in the modern discourse on carrying capacity and sustainability, one of the most intensely discussed themes in Geography and related subjects today.

Overpopulation, Huxley maintains, “is not compatible with freedom” and will inevitably lead to dictatorship and to a “brave new world.” In pursuing this line of argument, Huxley – as is shown here – is not alone but he is in very bad company, indeed. Applying quasi-natural laws to society and its development is a typical way of reasoning in geopolitics and is today exposed and deconstructed in modern Political Geography. The same point can be made against Huxley’s assertion that overpopulation leads to a “qualitative deterioration of the population as a whole.” Both arguments had been proven wrong at Huxley’s time of writing already but he probably had to defend them in order to maintain some ideas basic to his *Brave New World*.

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 and the work of Aldous Huxley.

(E-mail: smarovit@kent.edu)

"Brave New World on Stage: A Drama of 1938"

In September 1938 a dramatic version of *Brave New World* was staged in Paris, where it ran through the month. Huxley's novel of 1932 was adapted for the stage by Louis J. Walinsky and performed by the English Players under the direction of Edward Stirling. The play could not be produced in England because it was banned there. Until Stirling's own typescript came up for sale last year with his pencil markings throughout, this drama in two acts and an epilogue was for all practical purposes lost because few people were aware of its existence, and those few had not publicized it. Consequently, no reference to it appears in the secondary material published on Huxley, nor does specific mention of it occur in his published letters.

After describing the content and physical state of the typescript, this talk will briefly review the production and provide an analysis of the play in relation to both the novel and the musical comedy written by Huxley himself. In addition, it will include relevant information about Walinsky and Stirling. The primary aim is to furnish a substantive introduction to Walinsky's recently unearthed adaptation.

Jerome Meckier

Professor Jerome Meckier teaches English literature at the University of Kentucky. He has written *Aldous Huxley: Satire and Structure* and edited *Critical Essays on Aldous Huxley*. He co-edits *Aldous Huxley Annual*. (Address: Department of English, University of Kentucky, 1215 Patterson Office Tower, Lexington, KY, 40506-0027, USA)

"Crome Yellow : The Georgian Poet Orders His Tomb"

A portrait of the artist as a fatuous Georgian, Denis Stone personifies that portion of Huxley's poetic personality that had been expelled from his system by 1920. The poet-protagonist of *Crome Yellow* (1921) is an alter ego: the stagnant poet Huxley would have remained had he shirked his obligation to cultivate a modern voice. Denis's retreat from Crome, figuratively a death, signifies his collapse as a poet and validates Huxley's poetic career: he had been right to parody Wordsworth and Tennyson instead of swelling the ranks of their imitators. Huxley's first novel depicts

the tragicomic demise of a superfluous versifier whose abortive career proves that the Romantic-Victorian strain in English poetry was moribund.

Dace Meldere

is Bachelor of Humanities (in Philology) and is studying for her MA degree (2nd year) at the Department of Linguistics of the Faculty of Modern Languages. Her MA paper is entitled "Semiotic Systems in Science Fiction Works: an Exploit." The aim of her research is to investigate the usage of semiotic systems as linguistic components in the genre of science fiction, devoting special attention to the role of science fiction in modern culture. (E-mail: Dace.Meldere@mail.teliامتc.lv)

"The Prophetic Vision of Science in Brave New World : Science Fiction Coming True"

This talk will treat the notion of science fiction as a form of fiction dealing principally with the influence of actual or imaginary science upon society and individuals. Jules Verne already relatively correctly predicted in his books some details regarding technological progress, such as the construction of a submarine.

Huxley, in his turn, can be viewed as a predictor of social changes: on the one hand, Huxley's assumptions regarding twentieth-century tendencies in politics, technology and other spheres can be considered too pessimistic; on the other hand, nowadays at least, part of them have come true: restrictions of individual freedom in the name of security, genetic engineering, successive animal cloning and attempts at human cloning, etc.

The analysis will be carried out by contrasting the economic and political situation of the contemporary world to that of Huxley's visions and will focus on the issues of genetic engineering and human cloning.

The main objective of the paper is to consider the function of science fiction in modern culture, particularly in the context of contemporary society.

Dr Grzegorz Moroz

wrote his PhD dissertation on Evelyn Waugh's travel books. Since 1990 he has been teaching English Literature at the Department of English at

Bialystok University, Poland. His research has been concerned with the methodology of teaching English Literature at tertiary level to non-native students of English. His publications include "Some Remarks on Teaching 'Introduction to English Literature' courses to Polish students of English"; "Remembering the Golden Age of English Literature Teaching" and "The (Almost) Perennial Culture and Anarchy of Matthew Arnold."

(E-mail: grzes.furbia@wp.pl)

"From Centrifugal Bumble-Puppy to Free Climbing: Representations of Sport in *Brave New World*, *Eyeless in Gaza* and *Island* "

Aldous Huxley was never a good sportsman himself and sport was never a key theme in his fiction. Yet, when he presented "holistic" visions of "dystopian," "real" or "utopian" societies, sport was an integral and important part of all of them. This can be seen particularly well in *Brave New World*, *Eyeless in Gaza* and *Island*, respectively.

Sport in *Brave New World* is, on the one hand, a branch of global capitalistic economy boosting both manufacturing and transportation. On the other hand, sport is a form of mass entertainment intended to keep people busy and away from living here and now and thus it is set on a par with other free-time activities like "orgy-porgies" or "feelies." Sport in *Brave New World* is also finely intertwined with the class system of the world society in the seventh century AF. Under the ironic veil of Huxley's coinages like Centrifugal Bumble-puppy or Elevator Squash, a class hierarchy of games could be discerned; a hierarchy that quite closely resembles the system of class labels attached to games and sports in Britain at the beginning of the twentieth century.

Eyeless in Gaza shows us, among many other things, the social privileges resulting from being a captain of your Public School's First Eleven; whereas in the Palanese schools in *Island* it is not the games that are compulsory but the extreme sport of free climbing.

A.A. Mutalik-Desai

is a graduate of Poona, Karnatak, Agra and Indiana (USA), a Smith-Mundt and Fulbright Fellow and has written his dissertation on Norman Mailer. He is a retired Professor of English from the Indian Institute of Technology,

Bombay. Earlier he taught at the Sir Parashurambhau College, Poona, and 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*, etc. He is a member of the Indian Association for American Studies (President, 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.

(E-mail: aamddwd@yahoo.com)

“Aldous Huxley as Educator”

(1) Despite some unflattering and sardonic references, Huxley is on the side of education and educators. Understood in the widest sense, to him educators are moral and social reformers, keepers of conscience, philosophers, seekers of the ultimate reality of life, visionaries, futurists, etc. They exhibit redemptive traits. They speak for him.

(2) What Sybille Bedford has described as his “genetic lottery” is vitally important in this context. The two clans, the Huxleys and the Arnolds, important members of the intellectual aristocracy in nineteenth-century England, were educators.

(3) Huxley has championed the cause of education. He has spoken again and again about the need for it as it leads to sanity, proportion and order on the one hand and to enlightenment on the other. *Ends and Means*, *Brave New World Revisited*, *Proper Studies* and *Adonis and the Alphabet*, among many other fictional and non-fictional works, clearly show the prominence he gave to education. He hoped for an education which lead to cooperation and character-training and not merely one aimed at competitive, material worship of success. In his life-long search for the means to improve the quality of life on this planet he valued education immensely.

(4) In my essay I wish to stress the continued relevance of Huxley’s role as educator. I shall use his own writings as well as published criticism and

unpublished doctoral dissertations (e. g., those by Francis Kevin Larsen and Jacob Andrew Schmitt).

Guin A. Nance

is Chancellor of Auburn University, Montgomery, and Professor of English. She is the author of *Aldous Huxley* (Continuum) and the co-author of *Philip Roth* (Frederick Ungar) in addition to articles on both literary and academic administrative topics. She serves as Curator of the Aldous Huxley Society as well as on many community boards and is an active participant among presidents and chancellors in the American Association of State Colleges and Universities.

(E-Mail: gnance@mail.aum.edu)

“Psyche and Soma: Aldous Huxley and the Mind-Body Connection”

Whether through his early satire of the fragmented personality or his later prescriptions for human wholeness, Aldous Huxley was preoccupied throughout the writings of a lifetime with the idea of the interrelationship of mind and body. His fascination with the “genetic predestination” (*Literature and Science*) of William Sheldon’s theory of body types, his practical application of the Bates method of mind-body coordination in improving what he called the “psycho-physical skill” of seeing (*The Art of Seeing*), and his interest in F. M. Alexander’s idea of the conscious use and control of the self as a means to psycho-physical equilibrium (dramatized in *Eyeless in Gaza*) are all related to his extensive inquiry into the mind-body connection.

Fundamental to that inquiry are both Huxley’s deeper exploration of human nature as a unity of “somato-psyche factors” and the perennial Huxleyan question of how best to develop these factors to actualize all desirable human potentialities. That question is framed, in part, in “The Education of an Amphibian”: “How can we educate the psycho-physical instrument, by means of which we learn and live?”

Huxley’s thinking about the mind-body connection – what in *The Art of Seeing* he calls the “unitary nature of the human organism” – was remote from even the fringe of scientific and medical orthodoxy in his day. However, the intervening years have brought about a revolution in science

and medicine that validates his view of the mind and body as interrelated and mutually educable. Beyond the popularizers of the mind/body paradigm, such as Deepak Chopra and John Sarno, a growing group of neuroscientists are challenging the conventional wisdom of the “hard-wired” brain and proposing that the brain’s “neuroplasticity” allows it to be changed, or “rewired” by sensory stimuli, physical movement, and mental tasks. Aldous Huxley was in the vanguard of today’s movement to recognize the potentialities of mind-body interaction, and this paper will explore his thinking on the subject, with commentary on how it presages emerging scientific theory.

Bernfried Nugel

is Professor 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*. (E-Mail: nugel@uni-muenster.de)

“Aldous Huxley as Moral Philosopher: Ends and Means vis-à-vis Gerald Heard’s *The Third Morality*”

After his novel *Eyeless in Gaza* (1936) and his essay “Justifications” (1936), *Ends and Means* (1937) is Huxley’s considered large-scale attempt to define his new-found metaphysics and to constitute, on this basis, a system of modern ethics. From this vantage point he looked back on his earlier weltanschauung as a “philosophy of meaninglessness,” even though there are distinct indications in his writings from the end of the 1920s onwards that he had already been moving beyond his declared agnosticism of that period.

The curious fact that Huxley’s philosopher friend Gerald Heard published his own book on ethics, *The Third Morality*, in the same year but before *Ends and Means*, certainly requires a closer appraisal than it has so

far received in Huxley criticism. Like Huxley, Heard postulated a direct correlation between cosmology and ethics and thus deduced his moral philosophy from his revision of what he considered the modern scientific world-view.

This talk will discuss the similarities and differences of both approaches by comparing the scope and structure of argumentation and will also address the question of how independent Huxley's position is of Heard's.

Dr Claudia Olk

teaches Medieval and Renaissance Literature, Modernism and Cultural Studies at the Humboldt University, Berlin and is currently working on the aesthetics of vision in Modernism (her 'Habilitation'). Her PhD thesis explored the development of fictionality in medieval and Renaissance travel narratives. Dr Olk taught at the Universities of Münster and Osnabrück, and received fellowships at Harvard University, University College London, and The Renaissance Centre at the University of Massachusetts. She intermittently quitted the academia to work for the Bertelsmann Foundation as a programme director for the State and Public Administration division. Claudia Olk has published on Medieval and Renaissance Literature, Modernism and contemporary writing. Her most recent works include an article on epistemology in Virginia Woolf's *The Waves*, and the edition of a volume on the representation of interiority – medieval to modern.

(E-mail: claudiaolk@web.de)

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. Her current field of research is children's literature; her dissertation about the importance of children's books for adult readers (especially as a cultural experience for non-native speakers) has recently been submitted. Her interest in Huxley mainly results from her studies and the importance of *Brave New World* in teaching. Having heard about *The Crows of Pear-blossom*, she made it one of her research projects, to be presented in Riga.

(E-mail: eva.oppermann@uni-kassel.de)

“The Crows of Pearblossom : Aldous Huxley’s Forgotten Picture Book for Children”

In my opinion, *The Crows of Pearblossom* has been neglected for the usual reasons of neglect which many children’s books suffer from (believed to be intellectually inferior, looked down upon as “childish”, etc.). Since I have to understand the text immanently, I will not so much describe its role among Huxley’s other work (I do not consider myself enough of a Huxley expert) but will rather look at its typical features as children’s literature. *The Crows* are written for entertainment, not for reflection.

In *The Crows of Pearblossom*, Huxley draws on many traditional motifs and features of classic writing for children. Like Carroll’s *Alice* or Grahame’s *The Wind in the Willows*, it was written for a special audience, which is mentioned in the book. Another typical feature is the use of anthropomorphised animals, which are modelled on the example of fables. The anthropomorphization Huxley uses also is related to Beatrix Potter’s work. A third aspect which I want to take into consideration is the similarity between *The Crows* and “The Wolf and the Seven Little Goats”, by the Grimm Brothers.

With my presentation I want to reach two aims: First, I hope to begin a fruitful discussion about *The Crows* and to establish it in the field of Huxley research, and second, I want to show that the “Man of Letters,” despite his being a thinker and critic, also took some pleasure in working for his niece in Pearblossom.

Julian Piras

Julian Piras obtained his MA in Philosophy at the University of Saarbrücken (Germany) with a thesis on “Suffering and Its Analysis in Aldous Huxley.” Before university, he graduated from Blair High School, Pasadena (California) and from the bilingual French-German Gymnasium in Saarbrücken. He worked in a German telecommunications company, founded an organic Food Coop on the campus of the University of Saarbrücken with some friends, did an internship at the International Federation of Organic Farming (IFOAM) in Tholey-Theley and volunteered at the International Training Program for Conflict Management (ITPCM) of the Scuola Sant’Anna in Pisa. His current interest lies in the exploration of Huxley’s later works and of their implications in the history of ideas.

(E-mail: j_piras@hotmail.com)

“Suffering and the Liberation from Suffering: A Core Issue in Aldous Huxley”

One of the most striking features in Huxley’s fifty-volume opus is its enormous variety of themes. The thesis of the following exposition runs counter to views considering this variety to be an expression of “inconsistency,” or the product of a development “rather chronological than logical.” In spite of its many-limbedness, its richness in detail and the broadness of its scope, Huxley’s opus represents a coherent body of thought – diachronically and synchronically. This fundamental unity in Huxley’s work becomes particularly evident in the light of his lifelong concern with ‘Suffering & the Liberation from Suffering’ (S&LS). My presentation discusses the following five working hypotheses:

- (1) In the years 1908–1914, a series of traumatic experiences ingrains S&LS as an existential question in Huxley’s life.
- (2) Thus, S&LS becomes a central issue in Huxley’s thinking.
- (3) This close nexus between Huxley’s life and thought motivates his characteristic method of closely linking theory and practice.
- (4) S&LS is the major motive force in Huxley’s philosophical ‘Quest for the Grail’ from 1914 to 1935.
- (5) This quest finally finds its theoretical and practical answer in the ‘religious’ or rather ‘spiritual’ solution Huxley advocated and refined in the last thirty years of his life.

Valery Rabinovitch

is Professor of English at Urals State University, Ekaterinburg. His main fields of research are Aldous Huxley (he wrote his doctoral thesis on Aldous Huxley: The Evolution of His Creative Activities) and, generally, English literature of the first half of the twentieth century (the crisis of traditional values, the so-called “Loss of God”, and the search for new values). He is the author of two monographs on Aldous Huxley and of more than a dozen manuals for students: one of them, “Western Literature: The History of Spiritual Quests,” was awarded the Soros’s grant. For some years he has been a director of Soros’s educational project “The Dialogue of Times and Cultures.”

(E-mail: rabinov@etel.ru)

“Aldous Huxley’s Quest for Ways of Saving Mankind”

Aldous Huxley’s creative activities, in spite of his brilliant artistic talent, were strictly subordinated to ideological purposes. The artistic as such was only secondary for him; he tried to comprehend the principles of human life and to create on this basis “recipes of saving” people and peoples – from their own imperfections and even more – from savagery. These recipes changed during his life – that’s why there is a tendency in Huxley criticism to take various periods of his artistic development separately. The purpose of my doctoral thesis was to show Aldous Huxley’s artistic biography as a unity, where each period is connected with the others.

The basic property of Huxley’s world-view from the 1920s to the beginning of the 1930s is a radical doubt, which was reflected in the polyphonic structure of his earliest novels (*Crome Yellow*, *Antic Hay*, *Point Counter Point* etc.) and in the anti-utopian contents of *Brave New World*, which is very popular in Russia: so at this time the attempts to create the “ideal society,” annihilating real life, are condemned by Huxley.

Nevertheless the increasing horror of real life (the terrible reality of fascism, the breathless fear of the new world war in 1930s, “the atomic realities” in the late 1940s) make him find some ways of “improvement of mankind,” insofar as real mankind was only a few steps away from self-annihilation. So from the late 1930s onwards his “recipe of saving” can be expressed by the formula “liberation from individuality,” i.e., liberation from private egoisms, national egoisms etc. for the sake of absolute objectiveness and the all-human unity (*Eyeless in Gaza*, *After Many a Summer* etc.).

At the end of his life Huxley comes to the other “formula of saving,” which is – “synthesis”. In his book of collected lectures “The Human Situation” Huxley styles himself a “bridge-builder” between science and the humanities, and in the utopian world of his last novel *Island* (1962) the values of different cultural systems were connected in the appropriate proportion – the Western values of individuality and freedom, the Eastern spiritual values, and – paradoxically – even some values of his own anti-utopian *Brave New World*.

Uwe Rasch, M.A.,

is research assistant at the Centre for Aldous Huxley Studies at the University of Münster, where he copy-edits and formats *Aldous Huxley Annual*. He wrote his M.A. thesis on “The Critical Reception of Aldous Huxley’s *Island*.”

As a freelance journalist he reviews films, books, theatre performances and art exhibitions. He is co-author of the first monograph on the American film director Steven Soderbergh, *Steven Soderbergh und seine Filme* (Marburg: Schüren Verlag, 2003). Presently, he is taking a degree in Illustration and Graphic Design at the College for Design in Münster. (E-mail: raschu@uni-muenster.de)

“Nothing Short of Everything: Toward a Full-Text Huxley Database”

“Nothing short of everything will really do,” was Aldous Huxley’s first intuition and last creed. Accordingly, throughout his lifetime, he tried to “bring it all in,” leaving no human stone unturned, testing all the evidence with his sharp and sensitive mind. As with many an eclectic thinker, the results of Huxley’s – in the original Greek sense – poetical approach move in and out of Huxley’s writing as they offer themselves, the focus shifting, though never losing track of the writer’s main project: a modernist continuation of the Enlightenment.

Huxley’s topicality, the neglect of that fact, his prolific output and the encyclopedic breadth of his writings, as well as his nonchalance of allusion or quotation certainly call for an efficient and versatile tool to research Huxley’s body of work more systematically. Thus this presentation gives a brief introduction to the editorial project of establishing a comprehensive Huxley database.

Katja Reinecke

read English and Spanish Philology at Münster University. She studied Uruguayan literature and history at the University of Montevideo (Universidad de la República de Montevideo) in 1996, graduated in 1999 and is currently putting the finishing touches to her doctoral thesis, a comparative research project on Huxley’s reception of Vilfredo Pareto’s sociology. At the same time, she works as a trainee teacher at Heriburg Grammar School, Coesfeld, Germany.

(E-mail: karein@freenet.de)

“The Order of Folly or the Folly of Order: Aldous Huxley’s Critique of Ideals Based on Goya’s ‘El sueño’”

The aim of this paper is to evaluate Huxley’s critique of ideals and utopian notions. His interpretation of Goya’s ‘El sueño de la razón produce monstruos’ serves as a starting point because it concentrates Huxley’s criticism of the ambiguous function of reason in the process of developing ideals. His basic assumption is that reason, even though it seems capable of suppressing irrational powers, is itself indissolubly linked with them in a way that inevitably leads to tension.

The paper is divided into two parts. The first deals with Huxley’s notion of ideals based on the interpretation of Goya’s etching, the second with the functional role of ideals in *Ape and Essence* and *Island*.

Moreover, this paper is intended to serve as a platform for further discussion touching on questions such as:

- In how far are the concepts of ‘sanity’ and ‘insanity’ linked with concepts of ‘order’ and ‘disorder’?
- What menaces to civilisation are there according to Huxley?
- What is Huxley’s concept of a “working model society” and in how far is this concept linked with Pala’s ‘ideal society’?
- What are the functions of the characters of the Arch-Vicar and Pierre Abdul Bahu in *Ape and Essence* and *Island*?
- What functional part does religion play in *Brave New World*, *Ape and Essence*, and *Island*?

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 will teach 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 on all its important conferences

since. Huxley's works are a constant subject in his seminars; numerous publications (the most recent on Huxley's early journalism) have resulted from his research.

(E-mail: rohmann@uni-kassel.de)

"Brave New World (1932), Brave New World Revisited (1958) and the Global Situation in 2004: Huxley's Research of the Future"

Whereas the sources of Huxley's most popular book have been found and confirmed, research has hitherto neglected Huxley's cultural commitment as a futurologist. The current problem concerning Orwell's *Nineteen Eighty-Four* as compared with *Brave New World* is that we have got rid of the threatening Orwell State with all its implications, and that the masses prefer the Huxleyan utopia with all its disastrous temptations.

Huxley was often reproached for not having mentioned A- and H-bombs in his *Brave New World*. He compensated for this in *Ape and Essence*, which was turned down by the Hollywood film industry because of U.S. nuclear re-armament. World Controller Mustapha Mond, instead, mentions a Nine Years' War with anthrax bombs. Huxley, due to his extraordinary erudition in biology and medicine, knew that biological and chemical weapons of mass destruction, in contrast to explosives, "only" kill without damaging objects. This will make wars attractive again.

Artificial insemination, test-tube babies, cloning, genetic engineering, DNA analysis – all these bio-medical opportunities have come true in our time. However, the fact has been neglected that not only religion, freedom, art, individualism, history, and the humanities in general were sacrificed to COMMUNITY, IDENTITY, STABILITY but equally all scientific research. *Brave New World* offers civilization without culture. Huxley wrote *Brave New World Revisited* in order warn us against the creeping realization of *Brave New World*.

Dana Sawyer

is an associate professor of religion and philosophy at the Maine College of Art in Portland, Maine, U.S., and an adjunct professor of Asian Religions at the Bangor Theological Seminary. The primary focus of his teaching is religion in south Asia (Hinduism and Buddhism), and currently his research

focuses on Western appropriations of Asian religious systems. He is interested in Huxley primarily as an early importer of Hindu and Buddhist concepts to the West, and is currently finishing a book dealing with Romanticism from this perspective. His recent biography of Aldous Huxley (Crossroad, 2002) centered on Huxley's spiritual and intellectual development.

(E-mail: dsawyer@meca.edu)

“Aldous Huxley and the Spiritual Importance of Art”

The purpose of this presentation is to set Huxley's mature aesthetic theory within the general framework of his philosophy. Using the ultimate concern of the Perennial Philosophy as a touchstone and organizing principle, the thesis of this paper is that art helps liberate us from materialism and that it should not itself be commodified. The paper gives specific insights into Huxley's views on the nature of beauty, his yardstick for determining when art is “good,” the purpose of esthetic experience, and the role of the artist in society.

The ultimate goal of Huxley's mature philosophy – his counterpoint and cure for materialism – is given in the fourth axiom of his “minimum working hypothesis,” where he states that we must experience the “unitive knowledge” of the Divine “Ground” of Being. Huxley, like Abraham Maslow (whom he deeply influenced), argued that our highest goal is to reach self-actualization, and this happens when we experience ourselves as synchronous with the “Brahman that is also Atman.” This experience can be cultivated through various methods, and Huxley discusses meditation, asceticism, and devotionalism in detail. Art is another such method for Huxley. Aesthetic experience provides a bridge into the unitive knowledge.

The presentation ends with notes on where Huxley's theory generally fits within the Western philosophical tradition. It will be argued that his view has distinct similarities to the aesthetic theories of Schelling, Kandinsky, and the Indian philosopher and museum curator, Ananda Coomaraswamy.

James Sexton

B.A. 1969, M.A. 1971 (UBC), D.A. 1980 (Oregon), Ph.D. 1997 (Victoria). Now semi-retired from his position at Camosun College, he is Adjunct Professor at the University of Victoria until 2006, where as a Canadian

Government Research Fellow, he is preparing an edition of Huxley's unpublished letters and various unpublished articles. The editor of Aldous Huxley's *Hearst Essays* (1994) and, with David Bradshaw, *Now More than Ever* (2000); with Robert Baker, *The Complete Essays of Aldous Huxley* (6 vols., Chicago: Ivan R. Dee, 2000–2002). During the winters of 2002 and 2003 he lectured on English Literature and Canadian Culture and Civilisation as invited Maître de conférences, Université de Toulon.
(E-mail: Sexton@camosun.bc.ca)

“Aldous Huxley’s Unpublished Letters: An Update —‘Aldous in Love’”

I will begin my talk with reference to methodology, in particular the value of electronic finding aids and related materials, then move to a classification of four types of letters to be found in my edition. Next, I focus on Huxley's unpublished letters to Mary Hutchinson, mainly those from the 1920s. Liberal quotations will illustrate Huxley's chosen persona of the “Petrarchan lover.” As well, his characteristic wit and linguistic play will be demonstrated. In the remaining time, I will refer to the Hutchinson letters as a companion to Huxley's great travel book, *Jesting Pilate*, since many of these letters amplify on issues broached in that work. Reference to the major correspondents will follow: Julian, Juliette, Matthew, and Laura Huxley; Arnold Gingrich, editor of *Esquire* during the 1950s; Clair Myers Owen, Anita Loos, H. L. Mencken, Sydney Schiff, Gilbert Murray, Sebastian Sprott, *et al.*

Kirpal Singh

is Professor of English and Director of the Centre for Cross-Cultural Studies at Singapore Management University. He has published books and articles on English and South-East Asian literature and is a creative writer as well (of poetry and short stories). He has been a Curator of the Aldous Huxley Society since its foundation.
(E-mail: kirpals@smu.edu.sg)

“Aldous Huxley and the Perils of Reductionist Thought”

As I grow older and reflect on the massive work of Aldous Huxley, I ask myself one crucial question: why is Huxley neglected? More and more the answer seems to become obvious: he is neglected because he is an exacting and tough writer – one who challenges and one who provokes. Yes, many other writers (Conrad, Graham Greene, etc.) do the same and yet do not seem to be neglected. So the answer lies in a more specific formulation: Huxley, eventually, demands a commitment, a ‘spiritual’ commitment, a lifelong learning and devotion, which is anathema to most in the world today. Though many want to be seen as knowing the brave new world of today via Huxley, most shun his deeper and more fundamental awareness that unless humankind imbibes of the spiritual, it is doomed. I will argue, at length, that in wanting to fuse Eastern religion with Western philosophy, Huxley never lost sight of the spiritual dimension, one which he rigorously cherished and actively promulgated.

Michael Szczekalla

Michael Szczekalla has recently published a book on Hume as a conservative ironist, his ‘Habilitation’ thesis at the University of Greifswald, where he teaches English Literature on a part-time basis. His articles and reviews cover seventeenth- and eighteenth-century English literature, historiography, and philosophy. He has also written on Ford Madox Ford and the First World War in literature. He took his doctorate at the University of Münster in 1989 and has been a secondary-school teacher since 1992. (e-mail: Szczekalla-Michael@t-online.de)

“The Scottish Enlightenment and Buddhism – Huxley’s Vision of Hybridity in *Island*”

It is not to be expected that postmodern advocates of hybridity feel drawn to the society of Pala. In *Island*, Huxley attempted a complete fusion of two civilizations. The result is an entirely homogeneous culture with very little potential for conflict. Tolerant Mahayana Buddhism has been provided with an injection of scientism – administered by a belated representative of the Scottish Enlightenment, Andrew MacPhail, who also happens to resemble the author’s famous grandfather. In spite of the Scotsman’s “ominous

surname" (Peter E. Firchow), Pala's ultimate failure is owing to the machinations of the unreconstructed world outside – or so the reader is made to believe.

Criticism of Huxley's last novel should therefore focus on the internal fissures of this utopian legacy, which in some way constitutes the culmination point of Huxley's career as a writer. The improbable synthesis of Buddhism and the Scottish Enlightenment provides a good starting point. Two issues are of paramount importance here: education and the novel's treatment of the 'science of the mind.' As to the latter, Huxley tried to achieve no less than a radical transformation of Enlightenment thought. The very concept has acquired religious overtones. Though *Island* is infused with a spirit of modesty (in its professed limitation to the feasible it is Aristotelian rather than Platonic), it also forms a solid basis for a critique of utopian thinking.

Akhilesh Kumar Tripathy

received his early education at Queen's College, Varanasi. He obtained his B.A., M.A. (English) and Ph.D. (English) from 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 is at present Professor and former HOD of English at Banaras Hindu University. Apart from publishing a good number of research papers, he has taught D. H. Lawrence, James Joyce and Virginia Woolf for more than three decades to his postgraduate students. About twenty students have received their Ph.D. degree under his supervision. A belated Huxley Centenary memorial volume edited by him and prefaced by Jerome Meckier is scheduled to be out within two months.

(E-mail: akt_bhu@rediffmail.com)

"The Bhagavad-Gita in Aldous Huxley's Thinking"

Among all the major twentieth-century writers, Aldous Huxley has been universally acknowledged as one of the most provocative and profound thinkers. His achievement on the plane of art as well as thought has been

all along a subject of serious critical attention. The early decades of the twentieth century were the period of great cataclysmic changes and an unprecedented disintegration of life and values. This dismal human situation had a strong impact on Huxley and made him concerned about the future of mankind from the earliest period of his literary career. He got engaged in a search of a positive vision of life as a way out of the present predicament. This search was painful, making it imperative for Huxley to harness all his intellectual and psychic potentialities. It was in his ceaseless intellectual and psychic odyssey that Huxley became acquainted with Indian thought. Vedanta and Buddhism exerted a great influence on him and ultimately were incorporated into the core of his "Perennial Philosophy." His fictional and philosophical writings reveal, however, that the *Bhagavad-Gita* occupies the near-central position in his philosophical canon. In his "Introduction" to Swami Prabhavananda and Isherwood's translation of the *Bhagavad-Gita* he writes: "The Bhagavad-Gita is perhaps the most systematic scriptural statement of the Perennial Philosophy," and he reinforces this point in *The Perennial Philosophy* (1945).

An effort has been made in this paper to make a brief study of Huxley's ever growing and ever changing philosophy of life in the light of Indian thought. The thematic pattern of the paper charts out the stages of Huxley's philosophical preoccupations in the process of his growth and development as a thinker manifested in linear progression from his early novels up to *Point Counter Point* to his philosophical writings such as *Ends and Means* and to the novels of the final phase ending with *Island*, showing the impact of the *Gita* at several stages.

The paper ends with the conclusion that Huxley's exploration of Indian philosophy was a lifelong venture that he found most suited to his temperament and the requirements of the age. The *Bhagavad-Gita* clearly provided Huxley with a comprehensive philosophy.

Andrejs Vasiļenko

Andrejs Vasiļenko is enrolled in the doctoral programme at the University of Latvia carrying out research on the apocalypse in postmodern literature within the framework of the Comparative Literature sub-programme. He also teaches English at the Department of English at the University of Latvia.

(E-mail: andreyvv@inbox.lv)

“The Dystopian Vision of the World in Aldous Huxley’s Brave New World and Vladimir Sorokin’s Blue Fat”

The presentation deals with the particularities of depicting future societies in the famous novels by Sorokin and Huxley. Special attention is paid to the similarities and differences of the dystopian world-views present in both novels, for it is believed that Sorokin’s work in some way is an ironic response to the themes examined in the novel of his great predecessor. The comparative analysis of the two works allows one to pinpoint the basic anxieties regarding the future shared by the authors and also provides the opportunity to trace the specific means of portraying the future nightmares found in *Brave New World* and *Blue Fat*.

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 Ph.D. (doctoral thesis on literary theory in Huxley’s essays); since 2002 secondary-school teacher for English, German and History at Arnsberg.

Publications: (books) *The ‘Beauty-Truths’ of Literature : Elemente einer Dichtungstheorie in Aldous Huxley’s Essayistik* (Münster: LIT, 2001); James Hull, *Aldous Huxley, Representative Man*, ed. Gerhard Wagner (Münster: LIT, 2004); (articles) “Aldous Huxley as Anthologist: *Texts and Pretexts* and *The Perennial Philosophy*,” *Aldous Huxley Annual*, 1 (2001), 145–155; (reviews) “Aldous Huxley, *Complete Essays*, vol. III: 1930-1935, ed. Robert Baker and James Sexton,” *Utopian Studies*, 13.2 (2002), 149–151.
(E-mail: Gewagnerhome@aol.com)

“Aldous Huxley and the Ways to Knowledge”

Can an obvious intellectual accept ways to knowledge other than those based on abstraction, logic and reason? Will he be ready at least to consider the possibility of more immediate and therefore less conceptualized or verbalized knowledge? Aldous Huxley is a case in point,

as his later development clearly shows. In Huxley criticism, his acceptance of a mystical outlook sometime in the 1930s usually leads to a two-part division of his career, the first part being his 'intellectual,' the second his 'mystical' period. Accordingly, the term 'conversion' is often used to characterize his change of mind. However, is it really appropriate to speak of a conversion as far as Huxley's attitude towards the ways we gain knowledge is concerned?

This paper concentrates on Huxley's earlier writings and aims to show that notions such as 'intuitive knowledge' or 'emotional insight' were never far from Huxley's mind from the very outset of his career. Despite their subjective and elusive character, Huxley underlines the epistemological value of emotions and intuitions and places them firmly within his theory of knowledge. His later leap of faith does not really come as a surprise when one realizes that he never actually ranked the solid, common-sense world of abstractions above the strangely powerful world of immediate knowledge.

Dr Michel Weber

Michel Weber holds a Doctorate in Philosophy from the Université catholique de Louvain (Belgium), where he is currently a research fellow (collaborateur scientifique). His research programme mainly consists of developing the activities of three networks he has created with his peers: the "Chromatiques whiteheadiennes," the "European William James Project," and the "Whitehead Psychology Nexus." He is editor of the "Chromatiques whiteheadiennes" series (Ontos Verlag) and co-editor of the "Process Thought" series (Ontos Verlag) and of the *European Studies in Process Thought*. (www.isp.ucl.ac.be/staff/weber).
(E-mail: weber@risp.ucl.ac.be)

"Perennial Truth and Perpetual Perishing: Aldous Huxley's World-View in the Light of A. N. Whitehead's Process Philosophy of Time"

The paper argues that the key issue in the interpretation of Aldous Huxley's world-view – whatever its local instantiations are (political, religious, or metaphysical) – lies in the assessment of his understanding of temporality, i.e., of historicity and destiny. Although Huxley's philosophical development has not been directly influenced by Alfred North Whitehead's (1861-1947) *magnum opus Process and Reality* (1929), it will be shown that the

Whiteheadian categories are fully relevant in the context of this appraisal. The argument unfolds in three main points:

First, I sketch the development of the concepts of historicity and destiny in three broad steps (the Greek given cosmos, the medieval and modern created universe and the postmodern creative chaosmos) in order to grasp the meaning and significance of emergentism.

Second, Whitehead's concept of the "creative advance" of Nature and its direct correlate – 'perpetual perishing' – are introduced, and I show that Whitehead's 'perennial truth' is not only embodied in temporal processes, but is historical per se.

Third, a contrapuntal discussion of *Brave New World* (1932) and *Island* (1962) is provided with the help of a distinction between "destructive" and "constructive" postmodernism (Griffin, *The Reenchantment of Science* [1988]).

In conclusion, the three focal puzzles underlying *The Perennial Philosophy* (1945) – purpose, reason and evolution – are assessed from the perspective of the interpretation of temporality that they involve. This, in turn, provides a key to contrast the utopian and dystopian slopes of Huxley's prose.