ABSTRACT OF A DISSERTATION

ON

SELECTED NOVELS OF ALDOUS HUXLEY

"Brave New World - Revisited and Revisited"

Edward-Peter FitzSimmons

In 1931 Aldous Huxley created in his novel Brave New World a comic exaggeration of the social and technological utopias that promised peace and plenty, happiness and harmony in the future. He made sport of the mindless products of a controlled society. The horror of the reality produced by the totalitarian states in the 1930's, and the unspeakable shock of the bombs of 1945 led Huxley to re-examine his book in 1947 and at several other times until his death in 1963. He found as we do that the comic prophecies made in 1931 have rapidly become the grim realities of the present. In several books and essays Huxley tried to examine why we were doomed to self-destruction and what possible alternate course we might take to avoid the final horror he predicted in Brave New World.

BRAVE NEW WORLD - REVISITED AND REVISITED

A STUDY OF SELECTED WORKS OF ALDOUS HUXLEY

PURSUING IDEAS FIRST STATED

IN

BRAVE NEW WORLD: "BRAVE NEW WORLD - REVISITED AND REVISITED"

A Research Paper

Presented to

the Faculty of Graduate Studies and Research

English Department

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In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

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by

Edward-Peter FitzSimmons

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My debt to Professor Hugh MacLennan extends beyond this paper and this project to an extent that he cannot imagine and I cannot specify. His suggestions, criticisms, and encouragement have always been compounded with grace and graciousness; he has always represented the ideal of high style.

And he has been patient. One often forgets, while extolling the patience of Penelope, that Mentor also endured the twenty-year absence of Odysseus, his wanderings and misadventures. At the end of the Odyssey, Mentor stood by his friend, still loyal, wise, patient and true--magnificently so.

BRAVE NEW WORLD

A NOVEL BY

Aldous Huxley

DOUBLEDAY, DORAN & COMPANY, INC.

GARDEN CITY, NEW YORK

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CHRONOLOGY*

1894 26 July: Aldous Leonard Huxley, the third son of Leonard and Julia Arnold Huxley, is born at 'new" Laleham, the house recently occupied by his parents near the Charterhouse School, Godalming, Surrey.

1899 December: birth of Margaret Arnold Huxley.

1901 The family move to Julia Huxley's school, Prior's Field, in Godalming.

1903 Along with his cousin Gervas Huxley, H. becomes a pupil at Hillside.
Friendship with Lewis Gielgud.

1908 August: holiday at Chamonix, Haute-Savoie.
September: H enters Eton, where he expects to specialize in biology
November: death of Julia Huxley.

1909 Leonard Huxley moves to 27 Westbourne Square, W.2. His younger children spend their holidays with relatives; Aldous, mainly with his aunt,Mrs. Humphry Ward, at Tring.

1910 Autumn: H. undergoes an attack of keratitis punctata, causing blindness and necessitating his withdrawal from Eton. He is sent to stay with the Selwyns at Hindhead and with other relatives.

1911 H. writes his first novel, afterwards lost. He is tutored by George Clark. He partially recovers his sight after surgery.

1912 Spring: H. is at Marburg through June, studying German and music

1913 H. attends lectures at the University of London and at Oxford.
April: H and his brother Trev help perform Naomi Haldane's play Saunes Bairos in Oxford.
July-August: holiday with Lewis Gielgud at La Tronche.
October: H. enters Balliol and prepares for Pass Moderations, attending lectures of Sir Walter Raleigh.

1914 February: completion of Pass Moderations.
March: publication of 'A Lunndon Mountaineering Essay' in the Climers' Club Journal.
August: holiday with Julian Huxley at Connel, Argyll. Suicide of Trev. Huxley at Reigate.
October: H. returns to Oxford and lodges with the Haldane family at Cherwell.
December: H. passes the Examination in Holy Scripture ('Divvers'), which he has previously failed.

1915 Studies of French poetry. H. composes imitations of Mallarme. His Byronic poem on Glastonbury fails to gain the Newdigate Prize. Composition of 'Mole'.
October: return to rooms in Balliol. Friendships with Frances Petersen, T. W. Earp, H. C. Harwood, Robert Nichols, and Russell Green.
December: visit to Philip and Lady Ottoline Morrell at Garsington Manor; meeting with Juliette Baillot and with his future wife, Maria Nys. Visits to D. H. and Frieda Lawrence in Hampstead.

1916 January: H. is classified as physically unfit for military duty.
February: publication of The Palatine Review, containing 'Mole'.
June: Schools Examinations; H. receives a First in English Literature.
He is awarded the Stanhope Historical Essay Prize. Editor, with W. R. Childe and T. W. Earp, of Oxford Poetry 1916
July: temporary teaching post at Repton.
August: three poems published in Nation. Summer Holiday at Garsington Manor. Friendship with Dorothy Carrington.
September: The Burning Wheel. Beginning of eight-month stay at Garsington. Friendships with J. Middleton Murry, Katherine Mansfield, the Honourable Dorothy Brett, and Bertrand Russell. Courtship of Maria Nys.

1917 January: departure of Maria Nys for Florence. Book reviews by H. appear in the New Statesman.
April-July: job with the Air Board. Friendships with T. S. Eliot, the Sitwells, Raymond Mortimer, Mary Hutchinson, Clive Bell, Viola Tree, and the Honourable Evan Morgan. Nine poems accepted for Wheels, 1917.
September: teaching post at Eton (until February, 1919).
December: Jonah.

1918 February: H. writes 'Leda' (completed, Part I only, in January, 1919).
July: composition of 'Happily Ever After' in dramatic form.
August: The Defeat of Youth.
October: composition of 'Happy Families'.
November: composition of 'Farcical History of Richard Greenow'.

1919 March: marriage of Julian Huxley to Juliette Baillot.
April: H. visits the Baltus and Nys families at St. Trond, Belgium. On returning to London, he joins the editorial staff of the Athenaeum.
June: H. moves into the flat at 18 Hampstead Hill Gardens, N. W. 3.
10 July: H. is married to Maria Nys at Bellem.
November: friendship with Arnold Bennett.

1920 January: holiday in Paris.
February: Limbo
April: birth of Matthew Huxley. H. becomes the dramatic critic for the Westminster Gazette. He has completed 'Permutations among the Nightingales' and the lost play 'Red and White'.
May: Leda
May-July: part-time job with the Chelsea Book Club.
October: H. begins work for Conde Nast on House and Garden.
December: dramatic collaboration with Lewis Gielgud during Paris visit.

1921 January-March: H. lodges with T. W. Earp and Russell Green at 36 Regent Square, W. C. 1.
March-May: the Huxleys occupy a flat in Florence

May: J. B. Pinker becomes H.'s agent and sells 'The Gioconda Smile' to the English Review.
May-September: summer at Forte dei Marmi, where H. writes Crome Yellow.
September: the Huxleys return to London and occupy the flat at 155 Westbourne Terrace, W.2. H. resumes work for Conde' Nast (until the summer of 1923).
November: Crome Yellow.

1922 May: Mortal Coils.
August-September: holiday at Forte dei Marmi.

1923 January: the Huxleys occupy the flat at 44 Prince's Gardens, S. W. 7.
April: holiday in Florence.
May: On the Margin.
June-July: summer in Siena and at Forte dei Marmi, where H. writes Antic Hay.
August: the Huxleys move into the house at 15 Via Santa Margherita a Montici, Florence (until June, 1925).
November: Antic Hay.

1924 April-October: composition of Those Barren Leaves.
May: Little Mexican.
June: The Discovery.
July-August: holiday at Forte dei Marmi and in Paris.
September: visit to London.
November: trip to Rome and the south of Italy.

1925 January: Those Barren Leaves.
March-April: holiday in Tunisia.
July-September: visits to London, Belgium, and Paris.
September: Along the Road.
September: round-the-world journey to India, the Straits Settlements, Java, Hong Kong, and the United States (until June, 1926). H. writes Jesting Pilate.

1926 May: Two or Three Graces. Friendship with Anita Loos.
August: the Huxleys occupy a villa at Cortina in the Dolomites.
October: Jesting Pilate. Friendship with D. H. Lawrence, whom H. meets in Florence.
December: Essays New and Old.

1927 January: Point Counter Point in progress.
March-May: visits to Belgium and England.
May-December: the Huxleys occupy the Villa Majetta, Forte dei Marmi.
June: visit of Lawrence to Forte.
November: Proper Studies.

1928 January-February: winter holiday with the Julian Huxleys and the Lawrences at Les Diablerets.
March-May: visit to London.
June-September: summer at Forte dei Marmi.
October: Point Counter Point.
October: the Huxleys occupy the house at 3 rue du Bac, Suresnes (until April, 1930).

1929 January: friendship with Gerald Heard.
February: motor trip to Florence.
April: visits to Spain and England.
May: Arabia Infelix.
June-September: summer at Forte dei Marmi. Visit by Lawrence.
July: visit to Montecatini with Pino Orioli
October: Do What You Will.
October-November: motor tour of Spain.

1930 January: production in London of This Way to Paradise.
March: death of Lawrence at Vence.
April: the Huxleys occupy the house at La Gorguette, Sanary (until February, 1937).
May: Brief Candles.
September-October: visit to England and the Durham coal fields, trip to Berlin with J. W. N. Sullivan.
December: Vulgarity in Literature.

1931 January-March: winter in London.
March: death of Arnold Bennett. Production in London of The World of Light.
April: The World of Light.
May: The Cicadas.
May-August: H. writes Brave New World.
September: Music at Night.
September-December: visit to London. Friendship with Victoria Ocampo.

1932 January: return to Sanary. Brave New World.
May: visits to Germany and Belgium. Private dinner with the royal family of the Belgians. T. H. Huxley as a Man of Letters.
June: return to Sanary. Rotunda.
July-November: H. writes the lost play 'Now More Than Ever'.
September: The Letters of D. H. Lawrence.
November: Texts and Pretexts. H. begins Eyeless in Gaza (completed in March, 1936).
December: visit to London.

1933 January-May: journey to the West Indies, Venezuela, Guatemala, Mexico, and the United States. H. begins Beyond the Mexique Bay
May: death of Leonard Huxley.
June: return to Sanary.
July: H. resumes work on Eyeless in Gaza.
December: Retrospect.

1934 March-April: holiday in Italy.
April: Beyond the Mexique Bay.
April-September: summer at Sanary.
September: winter in London (until March, 1935).
Ca. November: H. suffers from insomnia and depression, by which he is increasingly disabled for the next year.

1935 January: trip to Paris.
March: return to Sanary.
June: H. attends a writers' congress in Paris.
October: winter in London (until March, 1936). H. is treated

by F. M. Alexander. Restoration to health and completion of Eyeless in Gaza.
H. becomes active in the pacifist movement.

1936 April: What Are You Going to Do about It?
March-September: spring and summer at Sanary.
July: Eyeless in Gaza.
September-December: visits to Belgium, Holland, and England.
December: The Olive Tree.

1937 February-March: the Huxleys visit Paris and London before leaving for America.
April: voyage to the United States, tour of the South and Southwest in April and May. Friendship with J. B. Rhine.
May-September: summer on Frieda Lawrence's ranch at San Cristobal, New Mexico.
July: An Encyclopaedia of Pacifism.
August: friendship with Jacob I. Zeitlin.
September-November: in Hollywood at 1425½ N. Crescent Heights Boulevard.
October: friendships with Edwin Hubble, Paulette Goddard, and Charles Chaplin.
November: Ends and Means. H. goes on a lecture tour with Gerald Heard, continuing it alone (until January, 1938) after Heard breaks his leg in Iowa.
December: friendship with W. H. Sheldon. The Huxleys spend holidays at Rhinebeck, New York.

1938 Late January: the Huxleys return to Hollywood, occupying the house at 1340 N. Laurel Avenue.
February-March: severe illness of H., followed by a relapse in May.
April: H. begins a novel, never completed.
July: summer at 710 N. Linden Drive, Beverly Hills. H. contracts to write a film script on the life of Madame Curie for Metro-Goldwyn-Mayer.
September: Matthew Huxley enters the University of Colorado. The Huxleys occupy the house at 1320 N. Crescent Heights Boulevard, Hollywood.

1939 February-July: H. writes After Many a Summer.
April: the Huxleys move to 701 S. Amalfi Drive, Pacific Palisades (until February, 1942).
Spring: H. begins following the Bates Method for training the eyes.
Summer: friendship with Christopher Isherwood.
August: H. works on the film script of Pride and Prejudice for Metro-Goldwyn-Mayer (until January, 1940).
October: After Many a Summer.
November: Maria's niece Sophie Moulaert comes to live with the Huxleys.

1940 February: H. collects material for a Utopian novel, never completed
August: H. begins Grey Eminence (Completed in May, 1941).

1941 Summer: H. works on the film script of Jane Eyre for Twentieth Century-Fox (until April, 1942).
October: Grey Eminence.
November: H. begins Time Must Have a Stop (completed in February, 1944).

1942 February: the Huxleys acquire and occupy a house at Llano, California.
April-July: H. write The Art of Seeing.
October: The Art of Seeing.

1943 Summer: long visit to Trabuco College. H. suffers from a severe skin allergy.
Ca. September: the Huxleys move temporarily into the flat at 145½ S. Doheny Drive, Los Angeles (until ca. February, 1944).

1944 February: return to Llano.
H. collects material for The Perennial Philosophy (until March, 1945).
August: Time Must Have a Stop.

1945 September: The Perennial Philosophy. H. writes Science, Liberty and Peace.
October: discussion of plans for a film of Brave New World, never produced.

1946 March: Science, Liberty and Peace.
Spring: H. begins compiling an anthology of essays commissioned by The Encyclopaedia Britannica, not published.
June: acquisition of the house at Wrightwood, California.
July-October: H. works on the film script of The Gioconda Smile for Universal.
September: plans for an historical novel about St. Catherine of Siena, never completed.
October: H. begins writing the stage version of The Gioconda Smile.
November: the Huxleys move to Wrightwood (until summer, 1949).

1947 July-September: filming of The Gioconda Smile (A Woman's Vengeance).
November: The World of Aldous Huxley.
Autumn: H. writes Ape and Essence (completed in February, 1948).

1948 February: Mortal Coils (stage version of The Gioconda Smile).
June: London stage production of The Gioconda Smile.
June-September: journey to Italy.
August: Ape and Essence.
November: winter at Palm Desert (until February, 1949).
December: H. works on a dramatization of Ape and Essence, never produced.

1949 February: Paris stage production of The Gioconda Smile (Le Sourire de la Joconde).
May: acquisition of the house at 740 N. Kings Road, Los Angeles, to which the Huxleys move gradually during the summer.

1950 April: Themes and Variations. Marriage of Matthew Huxley to Ellen Hovde.
May-September: visits to France, Italy, and England.

October: New York stage production of The Gioconda Smile.
Visit to Frieda Lawrence in New Mexico.

1951 H. writes The Devils of Loudun.
March: H. is ill with a virus infection which affects his right eye.
July: severe attack of iritis.
October: birth of Mark Trevenen Huxley.
December: discussion of plans for a film on the life of Gandhi, for which H. would write the script; the film is never produced.

1952 January: Maria Huxley has an operation for breast cancer; the disease recurs after six months.
October: The Devils of Loudun.
December: H. works on the script for a film about the sun.

1953 February: death of Lewis Gielgud.
May: H. takes mescalin under the supervision of Dr. Humphry Osmond.
June: holiday tour of Northwestern states.
October: birth of Teresa Huxley.

1954 February: The Doors of Perception.
April: the Huxleys visit Eileen Garrett and H. attends a parapsychological conference at St. Paul de Vence.
May: visit to Dr. Roger Godel at Ismailia.
May-August: tour in the Near East, Cyprus, Greece, Italy France, and England.
October: lecture, 'Visionary Experience, Visionary Art and the Other World'.
November: H. begins collaborating with Beth Wendel on the play The Genius and the Goddess.

1955 January: H. contracts to write articles regularly for Esquire.
February: death of Maria Huxley.
April-May: motor trip with Rose Wessberg to New York via the Southern states.
May-June: H. is in New York trying to arrange for production of The Genius and the Goddess.
June: novel The Genius and the Goddess.
July-August: summer with Matthew and Ellen Huxley at Guilford, Connecticut.
August: arrangement with Rita Allen for a stage production of The Genius and the Goddess (terminated in February, 1956).
September: H. returns to Los Angeles and continues revising the play script.

1956 February: Heaven and Hell.
19 March: H. is married to Laura Archera at Yuma, Arizona.
July: the Huxleys move into the house at 3276 Deronda Drive, Los Angeles. H. works on the novel Island (completed in June, 1961).
August: H. writes the synopsis of a proposed film on population.
September: visit of Julian and Juliette Huxley to California.

September-December: H. writes a musical version of Brave New World, never produced.
October: Adonis and the Alphabet (Tommorrow and Tomorrow and Tomorrow).

1957 March: arrangement with Courtney Burr for stage production of The Genius and the Goddess.
April: H. revises Ralph Rose's dramatic version of After Many a Summer, never produced.
June: Collected Short Stories.
Summer: H. is in New York revising the script of The Genius and the Goddess and attending rehearsals (until November).
November: stage production of The Genius and the Goddess in New Haven and in Philadelphia, where H. leaves the company.
December: H. begins writing Brave New World Revisited.

1958 June: Los Angeles stage production of The Gioconda Smile.
July-August: the Huxleys visit Peru and Brazil.
September-October: visits to Italy and England.
October: Brave New World Revisited.
November: H. lectures at Turin, Milan, Rome, and Naples.
Illness with influenza and bronchial complications.
December: return to Los Angeles.

1959 January: separation of Matthew and Ellen Huxley.
February-May: H. delivers his first course of lectures at the University of California, Santa Barbara, on 'The Human Situation'.
May: H. receives the Award of Merit Medal of the American Academy of Arts and Letters.
July: H. is painfully injured by a fall.
August: Collected Essays.
September-December: second course of lectures at Santa Barbara.

1960 March-April: visiting professorship at the Menninger Foundation, Topeka.
May: H. learns that he has cancer of the tongue; he refuses surgery.
June: radium-needle treatments for cancer.
August: On Art and Artists.
September: H. attends a conference at Dartmouth College on medical ethics.
September-November: visiting professorship at the Massachusetts Institute of Technology.

1961 January: visit to Hawaii.
February: conference in San Francisco on control of the mind.
March: H. collaborates with Peggy Lamson on a dramatic version of 'Voices' (until April, 1962).
April: address at M. I. T. centennial celebration.
May: the house at 3276 Deronda Drive is destroyed by fire; H's journals and manuscripts and the letters to Maria Huxley are lost.
June-September: visits to Europe and England. H. returns in June to his birthplace at Godalming.

July: parapsychological conference at Le Piol.
August: visit to Krishnamurti at Gstaad; conference on applied psychology at Copenhagen.
September: the Huxleys move to 6233 Mulholland Highway, Los Angeles.
November: flight to India for the Tagore centenary celebration, New Delhi.

1962 February-May: visiting professorship at the University of California, Berkeley. H. lives at 2533 Hillegass Avenue, Berkeley.
March: Island. Conference at Santa Barbara on technology in the modern world.
April: conference at Colgate University on hypnosis. H. visits Sir Julian Huxley at Portland, Oregon.
June: H. is designated a Companion of Literature. Stage production of The Genius and the Goddess at Oxford and in London.
July: H. has an operation for the removal of a neck gland, which is found to contain malignancy.
August-September: meeting of the World Academy of Arts and Science, Brussels.
November: H. lectures in the South and East.
December: Literature and Science in progress.

1963 March: H. attends sessions in Rome of the United Nations Food and Agriculture Organization. Audience with Pope John XXIII. Marriage of Matthew Huxley to Judith Wallet Bordage.
April: H. has radiation treatments for cancer.
August: meeting of the World Academy of Arts and Science, Stockholm.
August-September: H. pays his final visits to England and Italy.
September: Literature and Science.
October: composition of 'Shakespeare and Religion'.
22 November: H. dies at Los Angeles. His body is cremated the same day. There is no funeral, but friends in London held a memorial service on 17 December.

*Chronology taken from: Grover Smith, ed. Letters of Aldous Huxley. Harper & Row, New York, 1969. pp. 11-20.

CHAPTER I

Criticism has become in our age, like so many other activities, a great Freudian gambol. Freud has taught us to look long and deep and well, and never to accept simple surface explanations. Freud made modern life richer, but infinitely more complex and precarious. Once we take the Freudian plunge beneath the surface of things, we can never be sure what we will find or what anything means. Freud made criticism precarious because now we can not be sure whether we are analyzing an author or ourselves, an author's work or our own dreams, wishes, and frustrations.

Authors used to be able to set the critical record straight by saying, "That is not what I meant at all." Now the critic can always have the final word and say, "But are you sure that is not what you meant?" Sometimes the author is right and knows what he is talking about, and sometimes the critic is right and knows better what the author is talking about. Modern post-Freudian criticism has made us all a little bolder and a little more patient, a little more imaginative and a little more humble. Often we are now content to offer an interpretation of an idea or a book or an author.

I think I have noticed something about Huxley's work, Brave New World, perhaps even as he himself noticed it. At first it seemed to me, and perhaps to him, very funny, and then gradually more sobering, and eventually very frightening. Brave New World is coming true. I

do not pretend that my discovering of that fact offers any insight, original or startling, into Huxley and his work: many men have probably said as much and then laughed at the growing joke, for Huxley was a comic novelist. I do suggest that the awareness by Huxley himself of the sober fulfillment of his prophetic spoof brought him back to a re-examination of his Brave New World, and caused him to explore in depth some of the basic concepts.

Without any particular goal or plan, I had for some time torn news articles from magazines and newspapers and stuffed them into a copy of Brave New World. I had, in a short time, stuffed into the book a great many current news releases that generally reminded me of Huxley's book. Soon I had no more room in the book, and I wondered about our "brave new world" and what Huxley would have said were he alive today. And suddenly I knew the answer. Huxley had been alive for about thirty years after he wrote Brave New World, had been alive during the first fifty-five years of the Fordian era [1], and he had said a great deal about the revolutionary changes that were bringing our world closer to his fictional horror.

Huxley of course had not seen the very remarkable and frightening

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[1] Huxley establishes chronology in the brave new world from the production of the first Model T Ford. The year 1908 became the year One in the brave new world. Huxley's death in 1963 occurred in the year 55 A.F.

developments of the 1960's which were recorded and stuffed into my copy of the Brave New World.

1. From the Washington Post News Service, 17 December 1970: English scientists have grown a laboratory-conceived embryo until it is mature enough to be returned to a woman's womb . . . "We have been able to complete all the developments that normally take place in the oviducts . . ." where that male sperm and the female egg usually meet said (Patrick C.) Steptoe.

2. From the New York Post, Tuesday, 12 December 1967: Dr. William Bradford Shoekley, who shared a Nobel Prize in 1956 for helping to develop the transistor, has proposed a sweeping birth control plan that includes temporary sterilization for all women and government approval before each baby.

3. From the Atlantic Monthly, February 1969, "On Living in a Biological Revolution" by Donald Fleming: Here are a dozen things that we have discovered in the last fifteen years.
    1. We have discovered the structure of the genetic substance DNA--the double helix of Watson and Crick--the general nature of the process by which the chromosomal strands are replicated.
    2. We have discovered in viruses how to achieve the perfect replication of DNA molecules that are biologically effective.
    3. We have discovered the code by which DNA specifies the insertion of amino acids in proteins.
    4. We have discovered how to produce hybrid cells between the most diverse vertebrate species, including hybrids between man and mouse; and some of these hybrids have gone on multiplying for several (cellular) generations.
    5. We have discovered the power of viruses to invade bacterial and other cells and to insert the genes of the virus into the genome of the host; and we have good reason to conjecture, though not yet to affirm, that this phenomenon is involved in cancer.

6. We have discovered hormonal contraceptives and grasped in principle the strategy for devising a contraceptive pill for both sexes, by knocking out certain hormones of the hypothalamus, the master sexual gland of the body.
7. We have discovered on a large scale in the livestock industry that deep-frozen mammalian sperm, suitable mixed with glycerol, can be banked indefinitely and drawn upon as desired to produce viable offspring.
8. We have discovered in human females how to produce superovulation, the release of several eggs into the oviduct at the same time instead of the customary one, with the possibility on the horizon of withdrawing substantial numbers of human eggs for storage, culture in test tubes, or surgical manipulation, without destroying their viability.
9. We have discovered in rabbits how to regulate the sex of offspring by removing fertilized ova from the female before they become implanted in the wall of the uterus, "sexing" the embryos by a technique entailing the deletion of some 200 to 300 cells, flushing embryos of the "wrong" sex down the drain, and then in a substantial minority of cases, successfully reinserting in the uterus embryos of the desired sex that proceed to develop normally.
10. We have discovered drugs, above all the hallucinogens, that stimulate psychotic states of mind; and have thereby rendered it plausible that the latter are the product of "inborn errors of metabolism" and as such remediable by the administration of drugs.
11. We have discovered in principle, and to a certain extent in practice, how to repress the immunological "defenses" of the body.
12. We have discovered a combination of immunological and surgical techniques by which the kidney, liver, or heart can be transplanted with fair prospects of the recipient's survival for months or even years--the first constructive proposal for turning our death wish on the highways to some advantage.

Perhaps the most chilling news articles deal with the C.B.W arms race. Chemical and Biological Warfare capabilities have been a reality for some time; casual appearance in Sunday Supplement literature causes bone-chilling horror, for it always seems to be the semi-official governmental policy-leak into the mass consciousness through the mass media. In the New York Times Magazine, 2 September 1969, Seymour M. Hersh (identified in the article as "the author of Chemical and Biological Warfare: America's Hidden Arsenal, and a forthcoming book about the Pentagon, The Ultimate Corporation."), asks the disarmingly naive rhetorical question, "Dare We Develop Biological Weapons?" And in that article, he says, "Utilizing the recent advances in genetics, researchers have been working for years on techniques that will enable them to develop a variety of diseases such as bubonic plague, pneumonic plague and anthrax, that no longer could be cured by antibiotics such as penicillin or streptomycin." So there it is, the anthrax bomb being stock-piled in Frederick, Maryland, or Fort McClellan, Arkansas, against the ultimate insanity. Day after day a little piece of the puzzle is added: heart, kidney and liver transplants; growth hormones synthesized in laboratories with the possibility of being mass-produced; genetic control and political terror. The brave new world is upon us. It becomes apparent that the much more sophisticated intelligence of Aldous Huxley realized his own prophetic vision and returned to the ideas of Brave New World in Brave New World Revisited, in Island, in Ape and Essence, and it becomes equally apparent in parts of several other works after the initial exploration

in the 1932 book.

Huxley offers a somewhat unusual critical problem, for he was essentially himself a critic and only secondarily a sometime novelist in search of a form for his criticism. He obviously responded to his own critical expansion by making his new critical awareness the basis for future work.[2] Huxley is unusual because he seems never to have developed much the art of the novel. Not even his most generous and devoted champions ever pretend that Huxley is a great novelist. His last novel, Island, hardly advances upon his first, Chrome Yellow: the characters have no personality, the plots have little substance, and the "aspects of the novel" are shadowy and perfunctory.

Huxley concerned himself with Ideas, capital I ideas, like the late Victorian moralist he really was, with Philosophic and Social Adventures, with moral Ends and Means, cosmic marginalia, Night Music of the Spheres. He was a capital C critic of capital I ideas, and therefore a restless critic and a restless novelist. From the beginning he experiments with forms of the novel to contain his critical ideas. The influence of Peacock on his first novels of conversation gave way to a novel of musical counter-point. In Brave New World, I

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[2] We can see from the beginning how Point Counter Point grows out of Chrome Yellow, and how The Devils of Loudun grows out of Grey Eminence. Authors often read their own work with critical detachment and revise future work in terms of their own critical appraisal. Hemingway must have done this when, after his first novel about the lost generation, he went back to write Farewell to Arms to account for the experiences that led to the sterility of the group in The Sun Also Rises.

think Huxley found almost everything he wanted, for therein he found a form in which to explore the basic attitudes of modern man as they have roots in the past-present and fruits in the present-future. After Brave New World, I think Huxley merely re-wrote the book endlessly, allowing the critic to lead the novelist into new explorations of the human condition. Brave New World leads eventually to Island, with a number of sallies along the way into other ideas from the post-Freudian, post-Fordian world.

For some reason, Huxley came to be a joke and remained that even to his death when the obituary report was lost amidst a welter of John Kennedy assassination news.[3] As Huxley's death was overshadowed by the far more shattering death of John Kennedy on the same afternoon, so his life was overshadowed by men and events. It became something of a critical and literary cliche to dismiss Huxley as rather amusing, provocative, clever, but not outstanding. Almost without exception, every critical essay I have read dismisses Huxley as a shallow thinker not to be taken seriously, almost the way Goethe dismissed Byron, "when he thinks, he is a child." Almost all critics maintain that Huxley is not a novelist, not a philosopher, not a

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[3] This little bit of trivia should not be lost from the full report on the two men who died on that Friday afternoon in November, 1963. "Among the books (belonging to Lee Harvey Oswald and found in his room in 1963) were: Brave New World and Ape and Essence by Aldous Huxley, Everyday Life in Ancient Rome by F.R. Cowell, This Is My Philosophy, edited by Whit Burnett, Profiles In Courage by John F. Kennedy, Five Spy Novels, edited by Howard Haydraft, The Berlin Wall by Dean and David Heller, and several dozen other books." The Warren Commission Report, Commission File #2650, pp 929-30.

scientist, or moralist, but rather like the Players in Hamlet, a strange hyphenation of tragical-comical-historical-pastoral-novelist-moralist-philosopher. Perhaps it is time to take seriously a man whose books have gone into dozens of printings, whose Brave New World in the Bantam Modern Classic edition (September, 1968) has gone past the forty-fifth printing.[4]

Huxley took himself seriously, so seriously that he continued to explore the premises of his book once he found he shared some of the jokes of anachronism. As Evelyn Waugh became a parody of the past tradition-bound English country squire, so Huxley became a parody of the brash, bizarre, rootless, Southern California locust. He shared some of the jokes of self-indulgence, becoming, as Hemingway became a prisoner of his own myth and style, a prisoner of the Brave New World. With each newspaper or magazine report of man's submission to a machine or computer system, with each example of built-in obsolescence or of silly gadgetry, we smile and refer to Brave New World and let it pass.

Huxley smiled in public along with everyone else; but in the privacy of his scriptorium, he seems to have investigated further the promises of Brave New World. Soma was a joke in Brave New World compounded into puns that would make Bennett Cerf wince: strawberry ice cream soma, a gramme is better than a damn; but The Doors of Perception developed the full range of drug-taking and its social,

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[4] There have been a total of 71 printings in paperback since 1939.

psychological, spiritual implications; the "Epilogue" of The Devils of Loudun discussed drugs as a method of downward transcendence and escape from the reality of self-realization; and Island made moksha-medicine a sacramental inducement to the sharing of the enlightenment of Shiva Nataraja, the Lord of the Dance. From soma to moksha is not a mere progression of an idea in time, it is a progression of an idea in culture: Huxley anticipated accurately enough the drift of modern society from 1932 to the present-future so that he reigns currently as one of the high-priests of the modern sub-culture of hippie rebels who take pot and the pill with all the mindlessly serious devotion of Lenina Crowne. Perhaps this is more of the joke but perhaps we should be with Huxley a little more critical of the drift of our culture or the rise of our sub-culture into an acceptable life-style. If prophets must be rejected in their own country and time, then Huxley was rejected by his reception as only a joke; but his prophecy of the Brave New World began to come true almost at once--1933; although he laughed with us in public, he sought in critical privacy an alternative "between insanity on the one hand and lunacy on the other."[5]

For my purposes, Huxley's career falls neatly into what I feel are two periods. The span from the publication of Brave New World

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[5] Aldous Huxley, Brave New World (New York, 1946), p.viii. Hereafter cited as BNW.

in 1932 to Huxley's death in 1963 is divided by the "Foreword" to the new Harper edition of Brave New World in 1946.[6] Before the conscious return to the themes of Brave New World in 1946, Huxley explored unconsciously several of the premises,[7] but not with the awareness of prophecies coming true; after 1946. I suggest that Huxley's dawning realization that his brave new world was upon us, drew him again and again to the themes. Smirking ruefully like Mephistopheles, Huxley could say, "Why, this is Hell, nor are you out of it."

Scholarship frequently founders on the rocks of George Orwell's "smelly little orthodoxies," trying to avoid the whirlpool of literary influences and Freudian origins. The latter disaster offers at least a rather heady experience swirling amidst literary and philosophical movements, sexual and social determinism; the former disaster offers merely disaster, crashing on a big rock of an idea.

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6 Grover Smith, ed., Letters of Aldous Huxley (New York, 1969), p.544. Hereafter cited as Letters. The "Preface" was sent in on 26 May 1946. Huxley seems to have seen one year after the end of WW II that the spastic peace following the war was the guarantee of the fulfillment of BNW.

7 I absolutely reject any attempt to explore Huxley's sub- or un-conscious. I merely suggest that the full artistically conscious act of revisiting BNW came only after WW II forced us all to see how quickly the horror was happening.

Far too often, critics decide that an author believes in something and therefore spends his entire life expounding that one idea. I wish most of all to avoid a rigidity in this paper that would demand reading all that Huxley wrote in terms of a singe concept. Although it might be interesting, it would be a mistake to maintain the sweeping thesis that after Brave New World, the themes and concept of that book dominated Huxley's thought, and that in all his subsequent books he tried to elaborate some aspect of the brave new world.

It is safer and nearer the truth to maintain that in Brave New World, Huxley found some ideas that persisted in his consciousness, mostly because the ideas seemed to expand with the years and demand clarification. In several works, Huxley returned to Brave New World to redefine prophesies he saw with peculiar, detached, and amused horror, were no longer the jokes he thought he posed in 1932. It is obvious that Huxley returned to explore themes from Brave New World in the "Foreword" to the 1946 edition, in Ape and Essence in 1947-48, in Brave New World Revisited in 1958, and in Island in 1962. I will not claim that Huxley was dominated by his Brave New World, but I do think that many of his concerns about the freedoms of the individual and the stability of the society stem from the unsolved argument between the World Controller and John Savage in Brave New World.[8]

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[8] BNW, Chapter 16.

Far too much has been made of Huxley's fondness for reading encyclopedias: the suggestion always remains that he uses a very limited knowledge well and, like Lord Byron, parades his learning like some effete pedant. Actually, he seems to know an incredible number of things well, but I don't know why it ever became an issue. I can't think of anyone assessing the factual knowledge of Hemingway, Joyce Cary, Scott FitzGerald, or Jack London, but Huxley's intellectual credentials are too often an issue. The Devils of Loudun attracted some carping criticism about the validity of Huxley's historical, philosophical, and political knowledge of seventeenth century France. Lacking the critical and academic paraphernalia usually demanded of historical studies,[9] the book was difficult to classify. I think it is a fairly typical Huxley novel, exploring, as most people assumed, the ironies of people and systems, ironies of guilt. But Huxley adds an Epilogue in which he states very clearly the nature of his exploration and speculation; the Epilogue offers the clearest statement that Huxley makes about human stability and the conditions that lead men to be unstable. The Epilogue of The Devils of Loudun widens and deepens the gap between the World Controller and John Savage opened in Brave New World's chapter 16.

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[9] Huxley is suspect in much the same way Lytton Strachey always has seemed suspect: brilliant, enjoyable, but suspect.

CHAPTER II

I have entitled this paper, "Brave New World, Revisited and Revisited," to suggest that Huxley consciously returned to the themes of Brave New World to explore them in depth. The first significant work after the first formal return to Brave New World, the 1946 "Foreword," was The Devils of Loudun, a major serious work, appearing in 1952.

In The Devils of Loudun, Huxley brought together his two major ideas; personal integration and the disasters of escape from that Final End:

> Without an understanding of man's deep-seated urge to self-transcendence, of his very natural reluctance to take the hard, ascending way, and his search for some bogus liberation either below or to one side of his personality, we cannot hope to make sense of our own particular period of history or indeed of history in general, of life as it was lived in the past and as it is lived today. For this reason I propose to discuss some of the more common Grace-Substitutes, into which and by means of which men and women have tried to escape from the tormenting consciousness of being merely themselves. (10)

The positions of Mustapha Mond and John Savage established in chapters sixteen and seventeen of Brave New World have become "the world" and "the other world" of The Devils of Loudun, chapter three:

> The world is man's experience as it appears to, and is molded by, his ego. It is that less abundant life, which is lived according to the dictates of the insulated self. It is nature denatured by the distorting spectacles of our own appetites and revulsions. It is

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10 Aldous Huxley, The Devils of Loudun (New York, 1952), p. 313. Hereafter cited as Devils.

the finite divorced from the Eternal. It is multiplicity isolated from its non-dual ground. It is time apprehended as one damn thing after another. It is a system of verbal categories taking the place of the fathomlessly beautiful and mysterious particulars which constitute reality. It is a notion labeled "God". It is the Universe equated with the words of our utilitarian vocabulary.

Over and against "the world" stands "the other world," the Kingdom of God within. (11)

Huxley wrote often of the need for enlightened self-understanding and explored many means to achieve such understanding. He departed little from the usual interpretation of personal harmony and integration by calling it the life of grace, and meaning by grace exactly what theologians have always meant: an in-dwelling of God and goodness. Failure to achieve grace forced men to seek grace-substitutes, or grace surrogates. For the majority of men, grace seems to be unattainable, and for mass-man grace is absolutely impossible and a denial of the very concept of indwelling:

"Where two or three are gathered together in my name, there am I in the midst of them." In the midst of two or three hundred, the divine presence becomes more problematical. And when the numbers run into the thousands, or tens of thousands, the likelihood of God being there, in the consciousness of each individual, declines almost to the vanishing point. For such is the nature of an excited crowd (and every crowd is automatically self-exciting) that, where two or three thousand are gathered together, there is an absence not merely of deity, but even of common humanity. (12)

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11 Devils, p.65.

12 Devils, p. 317.

Once man attempts the divine commandment to know himself, Huxley feels he must immediately recoil in horror from himself, from his "insulated selfhood." The problem at once becomes for the sophisticated man a matter of ends and means, Huxley's perennial occupation: how a man may substitute for himself a self more pleasing. If he can become one with God by achieving the ultimate mystical union, if he can take the Unitive way so that he dwells in God as God dwells in him,[13] he lives in grace and every act of his life is an act of grace: he achieves upward transcendence.

Downward transcendence is the path most men take: drugs, sex, and herd intoxication. In Brave New World, Huxley had the most fun with the concept of downward transcendence and exploited the systematic use of soma, sex and manipulation of the rigidly conditioned mass-man. Indeed, he argues, if sex and drugs and the herd instinct can be made free of shame, sin, anti-social consequences, if the dark

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[13] Huxley uses standard mystical theology here as usual. Man alone can never achieve salvation because he is naturally corrupt as a result of Original Sin: In Adam's Fall / We sinned all. Man must first be cleansed of sin and then must purge himself of even the results of Original Sin, a tendency to further sin; most men of goodwill seldom achieve more than this first way to God, the Purgative Way. For some few who successfully purge themselves of the inclination to sin, who can successfully lead a life free of sin, even of the temptation to sin, the Contemplative Way to God is possible. Such men turn their minds and hearts to God, become ready, willing instruments of His Holy Will (Fiat voluntas tua, sicut in carlo et in terra, or fiat mihi secundum tuum, or non sicut ego volo, sed sicut tu). For those who join God in contemplation, God acts through them: but for the rare saints who pass beyond purgatation and contemplation to the Unitive Way and become one with God, God acts in them and dwells in them. This is the standard explanation of mystical union, and Huxley explored it all in The Perennial Philosophy and in Grey Eminence, a companion piece to Devils.

animal side of man's nature can be exploited so that sexual energy, drug delirium, and mob hysteria can be made to work for the cause of social stability, we can have a brave new world. In the comic mood of 1932, Huxley could argue half seriously for brave new world ends and means: a nice tame population free of all fears through efficient commercial use of drugs, sex and mass hysteria. But in the more sober reflection of 1952, Huxley could see that the brave new joke had produced bitter fact and hollow laughter. Man must be kept from downward transcendence: his path of escape must be horizontal.

Horizontal transcendence follows the humanist and humanitarian goals of dignified escape. Huxley sees any of the social or artistic sublimations as perfectly acceptable means to achieve reasonable social stability and reasonable human dignity, happiness, and freedom through identification with neither God nor Beast but with idea, feeling, or cause <u>joined to</u> a learned upward transcendence to a life of the Spirit:

> On the subject of horizontal self-transcendence very little need be said-- not because the phenomenon is unimportant (far from it), but because it is too obvious to require analysis and of occurrence too frequent to be readily classifiable.
> In order to escape from the horrors of self-hood most men and women choose, most of the time, to go neither up nor down, but sideways. They identify themselves with some cause wider than their own immediate interests, but not degradingly lower and, if higher, higher only within the range of current social values. This horizontal, or nearly horizontal, self-transcendence may be into something as trivial as a hobby, or as precious as married love. It can be brought about through self-identification with any human activity, from running a business to research in nuclear physics, from composing music to collecting stamps, from campaigning for political office to educating children or studying the mating habits of birds. Horizontal self-transcendence is of the utmost importance. Without it there would be no art, no science, no law, no philosophy, indeed no civilization. And there would also be no war,

no odium theologicum or ideologicum, no systematic intolerance, no persecution. These great goods and these enormous evils are the fruits of man's capacity for total and continuous self-identification with an idea, a feeling, a cause. How can we have the good without the evil, a high civilization without saturation bombing or the extermination of political and religious heretics? The answer is that we cannot have it so long as our self-transcendence remains merely horizontal. When we identify ourselves with an idea or a cause we are in fact worshipping something homemade, something partial and parochial, something that, however noble, is yet all too human. "Patriotism," as a great patriot concluded on the eve of her execution by her country's enemies, "is not enough." Neither is socialism, nor communism, nor capitalism; neither is art, nor science, nor public order, nor any given religion or church. All these are indispensable, but none of them is enough. Civilization demands from the individual devoted self-identification with the highest of human causes. But if this self-identification with what is human is not accompanied by a conscious and consistent effort to achieve upward self-transcendence into the universal life of the Spirit, the goods achieved will always be mingled with counterbalancing evils. (14)

I find a little sad the end of The Devils of Loudun, as a radical departure from the cynicism of Brave New World, and as a turn toward the quest for sanity and virtue in the face of the imminent and growing horror of Brave New World coming true. From that time on, Huxley wrote poorer novels, better critical analyses of man in his environment, and better pleas for a more sane and sober evaluation of lives before the headlong plunge into perhaps not A.F. 632 but A.D. 1984.

It matters little that Huxley was wrong in many of his visions of the brave new world, and it matters little that he continued wrong in

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14 Devils, pp 326-27.
A further development appears in Island: "Patriotism is not enough. But neither is anything else. Science is not enough, religion is not enough, art is not enough, politics and economics are not enough, nor is love, nor is duty, nor is action however disinterested, nor, however sublime, is contemplation. Nothing short of everything will really do." Aldous Huxley, Island (New York, 1962), p.134. Hereafter cited as Island.

his returns to the themes of the brave new world: he was wrong as the world was wrong in the post-Pavlovian pre-Skinnerian era, suspended by his own intuition between dog and rat. He drew the lines of battle well, perhaps better than he knew, in the sixteenth and seventeenth chapters of Brave New World. In these two chapters, Huxley explores the main moral issue: the need for social stability and individual freedom. That is the only issue I wish to explore, for that is the struggle in Brave New World and in the several returns. In some works, Huxley sought individual fulfillment, expansion, revelation, or self-knowledge; but these are not books about the struggle for the dignity of the individual in the society struggling for its own dignity and stability.

I draw my lines then in Brave New World; in the new "Foreword" in 1946, which marks the first return to Brave New World; and then in Ape and Essence; The Devils of Loudun; The Genius and the Goddess; Brave New World Revisited; and Island. Naturally a good case exists for using all the Huxley canon to show an abiding concern with the central issues of Brave New World used as a leit-motif in some works; but although Huxley used Brave New World themes in other works, even those before 1932, the books were essentially about other things.

For example, The Doors of Perception (1954) seems to be a perfect illustration of downward transcendence through drugs. It is however, a book about upward transcendence. I make this distinction: soma and other drugs including alcohol concern the Brave New World theme only when they induce people to escape the realities of self; but peyote,

mescal, or psychedelic drugs used to expand the self or knowledge of self, if only for a brief flight, constitute an entirely different theme, personal integration:

> Any escape, even by a descending road, out of insulated selfhood, makes possible at least a momentary awareness of the not-self on every level, including the highest. William James, in his Varieties of Religious Experience, gives instances of "anaesthetic revelations", following the inhalation of laughing gas. Similar theophanies are sometimes experienced by alcoholics, and there are probably moments in the course of intoxication by almost any drug, when awareness of a not-self superior to the disintegrating ego becomes briefly possible. But these occasional flashes of revelation are bought at an enormous price. For the drug-taker, the moment of spiritual awareness (if it comes at all) gives place very soon to sub-human stupor, frenzy or hallucination, followed by dismal hangovers and, in the long run, by a permanent and fatal impairment of bodily health and mental power. Very occasionally a single "anaesthetic revelation" may act, like any other theophany, to incite its recipient to an effort of self-transformation and upward self-transcendence. But the fact that such a thing sometimes happens can never justify the employment of chemical methods of self-transcendence. This is a descending road and most of those who take it will come to a state of degradation, where periods of sub-human ecstasy alternate with periods of conscious selfhood so wretched that any escape, even if it be into the slow suicide of drug addiction, will seem preferable to being a person. (15)

Put another way, after Brave New World Huxley became much more interested in the matter of personal integration, of perfecting the God-man union for himself. Certainly many of the Brave New World problems are problems of the individual, but Brave New World seeks the perfection of man in society and a number of other books seek the perfection of man alone in his retreat from society. For example,

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15 Devils, p.32.

Eyeless in Gaza on which Huxley had worked for three and one-half years[16] is a novel of Huxley's conversion to Heard's neo-Jesuit spiritual exercises. Following Brave New World, it expands some of the themes but is a personal book, not a social book. That spiritual-literary road led eventually through three novels and countless essays to Grey Eminence, and that book led to The Devils of Loudun, which led back to Brave New World, a serious return.

For then Huxley was able to develop in the brief essay serving as the epilogue to The Devils of Loudun a simple schema about the two roads which individual-man or mass-man may follow:

Self-integration with the Other, with God, with the Source of Grace or with the Divine Ground	(MAN)	Upward	Religion, God but not the God-in me
		Outward	Humanism or Humanitarianism
		Downward	Drugs, sex, Bawling in mobs
Peace; harmony; a creative, free solution to the conditions it provides for man; Sanity: "But to return to the future...If I were to now rewrite the book, I would offer the Savage a third alternative. Between the utopian and the primitive horns of his dilemma would lie the possibility of sanity--a possibility already actualized, to some extent, in a community of exiles and refugees from the Brave New World, living within the borders of the Reservation."(17)	(SOCIETY)	Upward	BNW--social stability through escape: Upward to "Ford" and Communal drug-aided ecstasies; outward diversion of "feelies and mass recreation; downward in controlled sex, drugs, mass conditioning
		Outward	laissez-faire drift to war, economic depression modern totalitarian socialism
		Downward	1984--total repression

[16] See "Chronology," 1932-1935.

[17] BNW, p.viii.

With this 1952 summary from The Devils of Loudun as a point of departure for the structure and theme of Brave New World and the returns, we can come to the first analysis of the crises of modern society. Here Huxley offered two simple alternatives, "an insane life in Utopia, or the life of a primitive in an Indian village, a life more human in some respects, but in others hardly less queer and abnormal."[18]

The first fifteen chapters of Brave New World provide all of the basic information of the world in 632 A.F. I think it graceless to suggest that the chapters did little more, that they provided little of the tension and psychological insight that we have come to expect in the novel. I do not wish to become embroiled in the matter of Huxley's art and style, but perhaps it might be suggested that Huxley is not really a modern novelist but a throwback to the writers of the true spacious novel before Flaubert or, at least, to some time before December, 1910, when Virginia Woolf insisted the modern novel was born.[19] It has become one of the critical clichés to observe that Huxley was indebted to Thomas Love Peacock for his early style and novel form.[20] Perhaps it is sufficient to observe that in earlier,

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[18] "Foreword", BNW, p. vii.

[19] Mark Schorer, "Foreword", Critiques and Essays on Modern Fiction, 1920-1951, ed. John W. Aldridge (New York, 1952), p. xi.

[20] See "Appendix A".

more spacious form of the novel, Huxley talks a lot: he writes little action, little character study, little psychological penetration, but rather, long, easy-going explanations.

> This novel (Point Counter Point), however, shows Huxley at his most inept. Badly constructed, incoherent, puerile in conception and presentation, and written in shoddy journalese, it reveals the fatal juvenility which, beneath the sophisticated surface, vitiates his understanding of life. Huxley's attempt to extend his inherently limited range of characterization results in his crowding these pages with flat caricatures of living personages, whose characters and activities are interpreted in terms no more searching than their relationship, "wholesome" or "perverted," to sex and physical life. With the conclusion of the novelette called Brave New World (1932)-- a satirical projection into the future of the way of life implicit in a deliberate hedonism, which need not concern us here--the shadow of D.H. Lawrence lifts from Huxley's pages, and with his next work we are back to the main line of his development: to the haunting preoccupation with the futility of life and the possibility of finding a way of escape from its pointlessness and tedium.(21)

From the beginning there follows the explanatory conversations by Tomakin, the Director of the London Hatchery, artificial conception, test-tube gestation, and Bokanovsky mass-reproduction; by Mustapha Mond, the World Controller, about the bad pre-Fordian days, the nine years war, and the origin and success of the brave new world; by Dr. Shaw, Linda's doctor, about health and sickness in the world.

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21 D.S. Savage, "Aldous Huxley and the Dissociation of Personality," Critiques and Essays on Modern Fiction 1920-1951, ed. John W. Aldridge (New York, 1952), p.350. Hereafter cited as Savage. "Aldous Huxley and the Dissociation of Personality" appeared in Great Britain in The Withered Branch, by D.S. Savage (Eyre and Spottiswoode, 1950). It was first published in this country in the Sewanee Review, Autumn, 1947, and is used here by permission of the author, the magazine editors, and Paul R. Reynolds & Son, 599 Fifth Avenue, New York, N.Y. " p.340.

One of the most interesting conversations, or rather a symphony of conversations, occurs in chapter three. Three distinct conversations are mingled and mixed to form one conversational whole. The technique derives in part from the method employed in Point Counter Point and anticipates in part the method of Eyeless in Gaza wherein actions and conversations are placed in juxtaposition with other words and actions that add extra dimension to each. Thus if the three conversations between Mustapha Mond and the visiting students, between Bernard Marx and Henry Foster, and between Lenina Crowne and Fanny Crowne,[22] were separated, they would be three simple, straight-forward conversational explanations. As it is, they blend, and in blending, shed light on each other.[23] Composed of elements played against each other in Huxley's favorite fugue form,[24] the following three-strand conversation appears:

"Two thousand pharmacologists and bio-chemists were subsidized in A.F. 178."

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22 See "Appendix B.".

23 BNW, pp. 37-67.

24 I have never seen anyone mention the obvious cinematic technique of cutting as a procedure for Huxley's conversational shifts; nor have I seen anyone mention the fact that the very quick conversational cuts in the last pages of chapter three anticipate the new cinematic flash-cut, almost subliminal-cut, technique of contemporary films.

"He does look glum," said the Assistant Predestinator, pointing at Bernard Marx.

"Six years later it was being produced commercially. The perfect drug."

"Euphoric, narcotic, pleasantly hallucinant."

"Glum, Marx, glum." The clap on the shoulder made him start, look up. It was that brute Henry Foster. "What you need is a gramme of soma."

"All the advantages of Christianity and alcohol; none of their defects."

"Ford, I should like to kill him!" But all he did was to say, "No, thank you," and fend off the proffered tube of tablets.

"Take a holiday from reality whenever you like, and come back without so much as a headache or a mythology."

"Take it," insisted Henry Foster, "take it."

"Stability was practically assured."

"One cubic centimetre cures ten gloomy sentiments,"
said the Assistant Predestinator citing a piece of homely hypnopaedic wisdom.

"It only remained to conquer old age."

"Damn you, damn you!" shouted Bernard Max.

"Hoity-toity."

"Gonadal hormones, transfusion of young blood, magnesium salts . . ."

"And do you remember that a gramme is better than a damn."
They went out, laughing.

"All the physiological stigmata of old age have been abolished. And along with them, of course . . . "

"Don't forget to ask him about that Malthusian belt," said Fanny.

"Along with them, all the old man's mental peculiarities. Characters remain constant throughout a whole lifetime."

". . . two rounds of obstacle Golf to get through before dark. I must fly."

"Work, play--at sixty our powers and tastes are what they were at seventeen. Old men in the bad old days used to renounce, retire, take to religion, spend their time reading, thinking--thinking!"

"Idiots, swine!" Bernard Max was saying to himself, as he walked down the corridor to the lift. (25)

The same section could have been separated to have the explanation of Mustapha Mond read:

"Two thousand pharmacologists and bio-chemists were subsidized in A.F. 178."

"Six years later it was being produced commercially. The perfect drug."

"Euphoric, narcotic, pleasantly hallucinant."

"All the advantages of Christianity and alcohol; none of their defects."

"Take a holiday from reality whenever you like, and come back without so much as a headache or a mythology."

"Stability was practically assured."

"It only remained to conquer old age."

"Gonadal hormones, transfusion of young blood, magnesium salts . . ."

"All the physiological stigmata of old age have been abolished. Along with them, of course . . . "

"Work, play-- at sixty our powers and tastes are what they were at seventeen. Old men in the bad old days used to renounce, retire, take to religion, spend their time reading, thinking--thinking!" (26)

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[25] BNW, pp. 36-37.

[26] BNW, pp. 36-37.

But while Mond explains the invention and application of the "perfect drug," and extolls its use, Marx is baited and told he needs soma.[27]

The explanations are witty, clever, stylistically arresting, and provocative. We get all the details about soma, sex, Centrifugal Bumble-puppy, education-conditioning, religion, economics, and social control. Huxley explains the brave new world with just enough details to amuse and provoke but not enough to satisfy or convince.

Huxley develops his major concern in the interview between John Savage and Mustapha Mond in chapters sixteen and seventeen. John Savage wants the possibility of upward transcendence, and a fairly steady horizontal transcendence; the World Controller wants social stability.

The first part of the encounter begins on the subject of art, particularly of literature, because the Savage expresses surprise that Mustapha Mond has books and can even quote lines of Shakespeare. The Controller, however, states categorically that Shakespeare has no place in the brave new world because the works are old. ("But old clothes are beastly," continued the untiring whisper. "We always throw away old clothes. Ending is better than mending, ending is better than mending, ending is better than mending . . ."[28] Even the <u>beauty of Shakespeare</u> does not redeem him; indeed it seals his doom, for old

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27 See "Appendix C".

28 <u>BNW</u>, p.33.

beauty especially distracts people from being the nice tame animals they should be: monkeys and goats. The Savage holds out for the glories of horizontal transcendence through literature, but the Controller drives home the point most firmly:

> "Because, if it (literature written in the brave new world) were really like Othello nobody could understand it, however new it might be. And if it were new, it couldn't possibly be like Othello . . . Because our world is not the same as Othello's world. You can't make flivvers without steel--and you can't make tragedies without social instability. The world's stable now. People are happy; they get what they want, and they never want what they can't get. They're well off; they're safe; they're never ill; they're not afraid of death; they're blissfully ignorant of passion and old age; they're plagued with no mothers or fathers; they've got no wives, or children, or lovers to feel strongly about; they're so conditioned that they practically can't help behaving as they ought to behave. And if anything should go wrong, there's soma. Which you go and chuck out of the window in the name of liberty. Mr. Savage, Liberty . . Expecting Deltas to know what liberty is! And now expecting them to understand Othello!"(29)

Actually Mustapha Mond makes several points, the most notable is a very interesting definition of art which goes as follows. The basic condition of man is "alone and afraid in a world he never made"; man is naturally insecure, unhappy, and afraid, because he cannot cope with evil in the world. Man first attempts to overcome the evil by reason and technology (the application of science to industry), as in the myth of Prometheus, who stole from heaven the flame of intellect and the fire of the forge. If man cannot overcome the evil surrounding him in the world, he applies to the gods for a non-scientific miracle, for super-natural intervention. If neither science nor

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29 BNW, p. 149.

religion succeed in overcoming natural evil, man creates art to compensate for the evil. Art in no way changes the evil, in no way lessens the evil or overcomes it; art merely helps man to live with the evil, to be strong in its unalterable presence, to face it with calm and dignity.

The combination of all evils in the world creates one massive disorder, the great social evil, social instability. The Controller argues with unassailable logic that man can overcome all evil by science and technology, and can provide escape from the temporary remaining evil, principally by drugs, secondarily by other downward transcendence, sex and mob delirium. "Take a holiday from reality whenever you like, and come back without so much as a headache or a mythology." So art is dismissed from the new world, and so too is religion dismissed; without a headache or mythology. The brave new world government does not ban art so much as declare it useless. Art, as a horizontal transcendence, is compensation for the evil existing in the world. When the very premise of art, evil, is attacked directly, art need not exist. The argument also smacks of Karl Marx's denunciation of religion as the opiate of the people: as religious resignation entices people with visions of heavenly reward and takes their minds from the necessity of combating present social evil, and in addition, creates in them tensions of its own that soma never does. Art destroys social stability just as social stability destroys art.

The next argument discusses the Bokanovsky Process, "one of the major instruments of social stability"[30] in the brave new world. Just as the Savage wanted traditional art, so he wanted the traditional freedom of the individual that has always been associated with art; he wanted individual emotional response, individual identity, and the individual right of "making a free choice and assuming responsibilities."[31]

Despite the growing twentieth century belief in broad based democracy, Huxley chose to elaborate a caste system that would guarantee a stable society. He realized the source of all social instability to be frustration: some aspire to roles and positions above their lot; others who occupy the exalted positions fear the exposure of their inadequacy in those positions. In the brave new world, the Bokanovsky Process assures grouping men according to their needs: what they need and what is needed of them. A society can be stable only when all men do what they must, and--most important--when they like doing what they must. According to one of the most basic Huxley axioms, Happiness is liking what you have to do. "And that," put in the Director sententiously, "that is the secret of happiness and virtue--liking what you've got to do. All conditioning aims at that: making people like their inescapable social destiny."[32]

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[30] BNW, p. 4.

[31] BNW, p. 151.

[32] BNW, p. 10.

Later Huxley would refine the manipulation of men in the mob, but by the Bokanovsky Process and Hypnopaedia; the mob was divided into five basic sub-mobs, each with specific functions and capabilities. "The optimum population is modeled on the iceberg---eight-ninths below the water line, one-ninth above."[33] With that formula, Huxley offers the basic stability and the basic escape of "bawling in mobs" for "detensioned" masses:

> The creatures finally decanted were almost sub-human; but they were capable of performing unskilled work and, when properly conditioned, detensioned by free and frequent access to the opposite sex, constantly distracted by gratuitous entertainment and reinforced in their good behavior patterns by daily doses of soma, could be counted on to give no trouble to their superiors.(34)

Science is briefly dismissed in chapter sixteen as a horizontal transcendence similar to art. Of course, the Controller must accept science for the glorious stability it provided, but recognized that science is also a menace, and a "public danger."[35] One of the great weaknesses of the Controller's argument is the gratuitous assertion that science can be controlled:

> We don't allow it to deal with any but the most immediate problems of the moment. All other inquiries are most sedulously discouraged. It's curious. . . to read what people in the time of our Ford used to write about scientific progress. They seemed to have imagined that it could be allowed to go on indefinitely, regardless of everything else. Knowledge was the highest good, truth the supreme value; all the rest was secondary and subordinate. True, ideas were beginning to change even then. Our Ford himself did

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[33] BNW, p. 152.

[34] Aldous Huxley, Brave New World Revisited (New York, 1958), p.15. Hereafter cited as BNW Revisited.

[35] BNW, p. 155.

a great deal to shift the emphasis from truth and beauty to comfort and happiness. Mass production demanded the shift. Universal happiness keeps the wheels steadily turning; truth and beauty can't. And, of course, whenever the masses seized political power, then it was happiness rather than truth and beauty that mattered. Still, in spite of everything, unrestricted scientific research was still permitted. People still went on talking about truth and beauty as though they were sovereign goods. Right up to the time of the Nine Years' War. That made them change their tune all right. What's the point of truth or beauty or knowledge when the anthrax bombs are popping all around you? That was when science first began to be controlled--after the Nine Years' War. People were ready to have even their appetites controlled then. Anything for a quiet life. We've gone on controlling ever since. It hasn't been very good for truth, of course. But it's been very good for happiness. (36)

For the time we allow the easy dismissal of science, but Huxley will return to the theme.

Chapter seventeen continues the confrontation between the Savage and the Controller on the subject of religion. Both religion and God seem to be alien to Huxley's idea of self-integration or Oneness with the Ground of Being. The concept of religion and the existence of God discussed refers to a god similar to our Ford or our Freud, and a religion presided over by the Arch-Community-Songster of Canterbury. Commonly we make distinctions between personal religion and organized religion, between God and the Church, between Christ and the Vicar of Christ; but such distinctions are never adequate. In providing a stable society, the world controllers provide the experience of religion, which is not the same as a religious experience. We can view with curiosity, but I think with no conclusions,

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36 BNW, p.155.

the books mentioned by Huxley in this section: The Holy Bible, The Imitation of Christ, and The Varieties of Religious Experience; and later references to the Apologia of Cardinal Newman[37] and the Oeuvres of Maine de Biran.[38] Such books tell us that Huxley had not yet embarked on his spiritual, mystical Odyssey with such companions as Benet of Canfield.[39] The most revealing allusion is to The Imitation of Christ by Thomas a Kempis (Hammerken), for this is one of the great popular devotional books of Christian piety, a book of

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37 Huxley commits a few lapses in style: he has a very good ear and can usually be relied on to avoid the cliches and trite, coarse phrases; but Homer, Hemingway, and Huxley all nod on occasion. Twice Huxley says, "There was a man called Cardinal Newman," and sophisticated people like Huxley and Mustapha Mond just don't say such things; such jarring, grating notes offend. In All the King's Men, Robert Penn Warren has Jack Burden say to Adam Stanton, "Listen, pal, there was a man named Dante who said . . ." (Modern Library Association, p. 251). Now, a Ph.D. does not say that to an M.D.: It is too aloof and we are familiar with Dante. A World Controller does not say, even to a Savage, "Look, pal, a man called Cardinal Newman . ..."

38 Huxley discussed Maine de Biran at some length in the following: Aldous Huxley, "Maine de Biran: The Philosopher in History," Collected Essays, by Aldous Huxley (New York, 1959), pp. 217-236. Hereafter cited as Essays.

39 Aldous Huxley, Grey Eminence (New York, 1941). Hereafter cited as GE. In Chapter Three of his study in religion and politics, Huxley offers "The Religious Background" of Father Joseph of Paris, the disciple of Benet of Canfield, the master mystic of England. The chapter makes the best single statement by Huxley of the mystical union with the Other.

contemplation. Huxley was still brushing the edges of religion and not yet penetrating to the ultimate reality:

> In literary form, the mystical tradition makes its first appearance in the Upanishads, the earliest of which are supposed to date from about the eighth century before Christ. In these Hindu scriptures, we find a certain metaphysical theory of the universe and of man's relation to it. This theory is summarized in the phrase Tat tvam asi--thou art that. Ultimate reality is at once transcendent and imminent. God is the creator and sustainer of the world; yet the kingdom of God is also within us, as a mode of consciousness underlying, so to speak, the ordinary individualized consciousness of everyday life, but incommensurable with it; different in kind, and yet realizable by anyone who is prepared to "lose his life in order to save it." (40)

But he was making the connection between religious mysticism and social stability:

> By the end of the seventeenth century, mysticism had lost its old significance in Christianity and is more than half dead. "Well, what of it?" it may be asked. "Why shouldn't it die? What use is it when it's alive?"
> The answer to these questions is that where there is no vision, the people perish; and that, if those who are the salt of the earth lose their savour, there is nothing to keep that earth disinfected, nothing to prevent it from falling into complete decay. The mystics are channels through which a little knowledge of reality filters down into our human universe of ignorance and illusion. A totally unmystical world would be a world totally blind and insane. From the beginnings of the eighteenth century onwards, the sources of mystical knowledge have been steadily diminishing in number, all over the planet. We are dangerously far advanced into the darkness. By a tragic irony (due, of course, to the ignorance that accompanied their good intentions) the ecstatic Father Benet, the brilliant and saintly Pierre de Berulle take their place among the men who have contributed to the darkening of the human spirit. (41)

Even in his days before his own religious enlightenment, he realized

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40 GE, p. 59.

41 GE, pp. 103-04.

that the brave new world was a world without mystical unification, a "world totally blind and insane." Stability, however, has nothing to do with vision, sanity, or grace, and is in fact quite another matter. A stable society makes the most effective use of upward, downward, or outward transcendence: of all of the horrors envisioned by the Controller, a society of artists, or scientists, or alpha-pluses could never compete for sheer mind-boggling terror with a society of mystics.

The all terror is banished from the brave new world, for terror is the fear of the unknown, and although many things are unknown, the unknown holds no terror. The unknown and the Cloud of the Unknowing disappeared from the brave new world, programmed[42] out by hypnopaedic conditioning and soma.

With the loss of religion went the last possibility for freedom. The liberal arts and orthodox religion cultivate the free spirit of man and the spirit is nourished by such virtues as self-denial, nobility, and heroism. But vice--downward transcendence usually

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[42] How convenient it would have been for Huxley to talk simply of programming and computerizing the world: the jargon of the print-out from a computer would have been so useful, but prophetic vision never extends to such details.

but the other two paths cultivate their own vices--stabilized society. "But chastity means passion, chastity means neurasthenia. And passion and neurasthenia mean instability. And instability means the end of civilization. You can't have a lasting civilization without plenty of pleasing vices."[43] Then the seventeenth chaper ends in a thunder of cliches; the Brave New World, like ours, ends not with a bang, but a whimper as the Controller whispers the platitudes by which the world lives in insane stability.

"Christianity without tears--that's what soma is."

"We got rid of (unpleasant annoyances) centuries ago."

"We don't like inconveniences. We prefer to do things comfortably."[44]

The final Mexican stand-off between the Savage and the Controller comes down to only two alternatives, "an insane life in Utopia, or the life of a primitive in an Indian Village. . . between insanity on the one hand and lunacy on the other."[45]

With a wry comment about chronic remorse driving him back to a consideration of the insanity portrayed in Brave New World, Huxley made his first return to the book in 1946 when he wrote the "Foreword" to the new edition. The stark, sobering realization struck him that the insanity was possible much sooner than all but the most cynical

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43 BNW, p. 161.

44 BNW, pp. 162-63.

45 BNW, pp. vii-viii.

feared.

He admits the vast and obvious failure of foresight in Brave New World that ignored reference to nuclear fission.[46] The bombs of August (1945) may very well go into history as the most dramatic spectacle in man's long devolution. Valid arguments may deny that Hiroshima and Nagasaki are indeed the greatest horrors in history, but no one can deny the starkly dramatic specter of that mushroom cloud. Surely no one alive at that time could escape it. Huxley must have allowed the bomb to become to him as to all men a symbol of evil, a symbol of guilt, of insecurity, of instability. Most men kept the guilt within them, and casually exulted in the dawn of the Atomic Age. When the ultimate source of energy could be harnessed to serve man, to bring peace and stability-- and some casually used the term--brave new world could be a reality.

The totalitarian 1930's, World War II, and the atomic shock of the war's end did not drain Huxley of hope. He offered a community based on Henry-Georgian economics, Kropotkinesque co-operatives, rationally controlled technology, and spiritually controlled philosophy rooted in a kind of Higher Utilitarianism in which the greatest Happiness principle would be secondary to the Final End principle.[47] His hope is restrained by the knowledge of human character and history, both of which are radically altered and accelerated by modern

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46 BNW, p. ix.

47 BNW, p. viii.

technology. He felt that

"the immediate future is likely to resemble the immediate past, and in the immediate past rapid technological changes, taking place in a mass-producing economy and among a populater predominantly propertyless, have always tended to produce economic and social confusion. To deal with confusion, power has been centralized and government control increased."(48)

Huxley hopes that his greater governmental control will be a highly enlightened, highly sophisticated, and highly benevolent totalitarianism.

In 1946, he felt that to bring about that great revolution in minds and bodies, the benevolent dictators, the all-powerful executive of political bosses and their army of managers would have to bring about a number of discoveries and inventions. These developments are all part of the original plan in Brave New World; for despite a recognition of the horror of the rapidly approaching world he prophesied in 1932, he saw world salvation in a more intelligent and more benevolent version of his Utopia:

To bring about that revolution we require, among others, the following discoveries and inventions. First, a greatly improved technique of suggestion--through such infant conditioning and, later, with the aid of drugs, such as scopolamine, Second, a fully developed science of human differences, enabling government managers to assign any given individual to his or her proper place in the social and economic hierarchy. (Round pegs in square holes tend to have dangerous thoughts about the social system and to infect others with their discontents.) Third, (since reality, however utopian, is something from which people feel the need of taking pretty frequent holidays), a substitute for alcohol and other narcotics, something at once less harmful and more pleasure-giving than gin or heroin. And fourth (but this would take a long-term project, which it would take generations of totalitarian control

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BNW, p. xi.

to bring to a successful conclusion) a foolproof system of eugenics, designed to standardize the human product and so to facilitate the task of the managers. (49)

Huxley, I think, came to believe his own vision, "Then I projected it six hundred years into the future. Today it seems quite possible that the horror may be upon us within a single century. That is, if we refrain from blowing ourselves to smithereens in the interval."[50] The key ideas in this last paragraph of the "Foreword" of 1946 are "horror" and the bomb. I submit that here was the turning point in his commitment to his own vision, to his own book. For the next seventeen years, he explored the Brave New World in terms of the two alternatives:

Indeed, unless we choose to decentralize and to use applied science, not as the end to which human beings are to be made the means, but as the means to producing a race of free individuals, we have only two alternatives to choose from: either a number of national, militarized totalitarianisms, having as their root the terror of the atomic bomb and as their consequence the destruction of civilization (or, if the warfare is limited, the perpetuation of militarism); or else one supra-national totalitarianism, called into existence by the social chaos resulting from rapid technological progress in general and the atomic revolution in particular, and developing, under the need for efficiency and stability, into the warfare-tyranny of Utopia. You pays your money and you takes your choice. (51)

Still in 1950, D.S. Savage said of Huxley,

Today there confronts us, not the sardonic portrayer of futility, but the prophet and philosopher of Enlightenment, of Liberation through

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49 BNW, p. xiii.

50 BNW, p. xiv.

51 BNW, p. xiv.

a species of mystical contemplation. And this prophet or teacher, quite overshadows, if he has not finally eliminated the artist. (52)

I accept that the prophet becomes important, but I think Huxley has his visionary source in Brave New World, not in his personal mysticism of the period 1932-1946.

I think it is significant that after 1946, Huxley works at a number of literary ventures that would normally occupy a professional writer. He accepted a commission from the Encyclopaedia Britannica that did not work out; and he worked on "The Gioconda Smile", for the Hollywood version of that work called "A Woman's Vengence." But also in that time he planned and abandoned a novel about St. Catherine of Siena, and he did write Ape and Essence.[53] In the post-World War II return to Brave New World, I think he was drawn away from personal mysticism to the greater exploration of the "two alternatives." Huxley did not abandon the mystics, who are with him to the end; but he became more worldly. I am totally uninterested in how much the mystic and how much the Brave New World prophet contended. There is Ape and Essence.

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52 Savage, p. 340.

53 See "Chronology", September, 1946.

CHAPTER III

If Huxley saw the rapid approach of his brave new world, saw indeed that it was rushing at us as a monster deformed by the atomic explosives, he must have seen that tomorrow will be as awful as today, and breathed it like a truth from beyond the grave prematurely revealed, expiringly from his death-bed within.[54] His two alternatives for the future of the world are essentially the two alternatives for individual man. Man can develop a whole integrated personality or he can escape upward in a religious escape, outward in an artistic and scientific escape, or downward in sexual, drug, or mob escapes. Even before The Devils of Loudun offered the outline of Huxley's thought, he was using the Brave New World ideas in Ape and Essence.

It becomes difficult to decide what is the reality from which Huxley departs in his works. He may start in all cases from the world, reversing social customs and presenting a mirror image; or he may start with the mirror images of Brave New World and then reverse those images to get reflections of reflections and distortions of

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[54] '"Tomorrow," Mr. Viveash interrupted him, "will be as awful as today." She breathed it like a truth from beyond the grave prematurely revealed, expiringly from her death-bed within."' From Antic Hay (New York, 1923), p.241.

distortions.[55] I think it profits little to speculate on the relationship of Belial or Ford-Freud to God, or of John Savage to Dr. Poole, but I continue to think the later characters and ideas and jokes derive principally from Brave New World. The roles of John Savage in Brave New World and Dr. Poole in Ape and Essence were the same, only reversed. Savage was taken from a fairly backward life on an Indian Reservation and placed in an environment of high technological development. Dr. Poole went from modern New Zealand to devastated America. Each encountered the same basic experiences--death, sex, religion, rules to be obeyed. Indeed it is worth noting that in using their own individuality to overcome their own problems, both men had basically common responses.

Of course, by 1948, the Third World War was a concept spoken in hushed tones and in fear. Ape and Essence was more real to Huxley in 1948 than Brave New World had been in 1932; but also Brave New World was much more real in 1948. Ape and Essence offered the dark, ugly threat of 1984 as a 1948 reversal of Brave New World.

In religion, the course is for a mindless orgy-rooted experience in both books, and Ape and Essence offers just a more extravagantly sinister orgy. In art and science, controlled technology govern both humanist and humanitarian urges in both societies. Sex seems at opposite

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[55] As when Hamlet (II, 2, 265) argues with Rosencrantz that a dream is but a shadow and ambition the shadow of a dream, or a shadow's shadow.

poles in the two books; drugs seem unimportant in the society; and mob hysteria and mindless mass response serves the same purpose in both books, but in 1948 it assumes more importance.

I suggest that there was a natural inclination for Huxley, teetering on the edge of despair, to cast off the novelist's role and preach some eight-fold path to salvation.[56] For any number of reasons, he might have preserved the role of the urbane, hedonistic, comic novelist. He may have hoped to reach a wider audience of equally urbane intellectuals who would read the novels of an upper class farceur, but would not read pseudo-religious pleas for social, political, and intellectual reform. He may have realized that he would never be taken seriously unless he were not taking himself seriously. He may have made sober appraisals of his financial needs. He may have done the first thing that came to mind. In fact, however, Huxley persisted in the basic joke of Brave New World, and the Baltimore Belial Catechism took its place beside Big Henry (Big Ben), Charing T Station (Charing Cross), and the Arch-Songster (Archbishop) of Westminster. But Huxley must have realized how those jokes became grim in time because men were insane enough to make real horror of the jokes he let fall.

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56 As Arthur Koestler has done, writing no more novels, but only scientific salvation. Koestler, in his last novel, Age of Longing, ended at the beginning of World War III; Huxley begins with the aftermath.

In the fifth chaper of Brave New World, for example, Huxley casually and briefly introduced the Slough Crematorium that had phosphorus recovery balconies on its four high chimneys:

> On their way up the chimney the gases go through four separate treatments. P_2O_5 used to go right out of circulation every time they cremated someone. Now they recover over ninety-eight per cent of it. More than a milo and a half per adult corpse. Which makes the best part of four hundred tons of phosphorus every year from England alone. Henry spoke with a happy pride, rejoicing wholeheartedly in the achievement, as though it had been his own. "Fine to think we can go on being socially useful even after we're dead. Making plants grow." Lenina, meanwhile, had turned her eyes away and was looking perpendicularly downwards at the monorail station. "Fine," she agreed. "But queer that Alphas and Beta won't make any more plants grow than those nasty little Gammas and Deltas and Epsilons down there." "All men are physico-chemically equal," said Henry sententiously. "Besides, even Epilsons perform indispensable services." (57)

An innocent and sophisticated scientific joke in 1932 became a grim reality in the Nazi crematoriums in 1944 when vigil candles were made from the rendered fat of Jews, and useful chemicals were recovered along with gold teeth. Huxley's jokes in Ape and Essence were bold in 1948.[58] For in Ape and Essence, grave robbing and flowers grown bigger and more beautiful from gamma ray irradiation[59] strike the blackly humorous note we have come to accept in our world:

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57 BNW, p. 49.

58 Aldous Huxley, Ape and Essence (New York, 1948), p. 48. Hereafter cited at AE.

59 AE, p. 42.

> For this other death--not by plague, this time, not by poison, not by fire, not by artificially induced cancer, but the squalid disintegration of the very substance of the species--this gruesome and infinitely unheroic death-in-birth could as well be the product of atomic industry as of atomic war. (60)

But the jokes came of a commitment to the original Brave New World joke.

Ape and Essence begins with the last lines of the 1946 "Foreword" and the offer of alternative ways. Here, the alternatives are the way of the ape and the way of the essential man. The two ways offered the above mentioned "number of rational, militarized totalitarianisms" or "one supra-national totalitarianism."[61] Nationalism seems to be the factor blotting out the "knowledge of essence" that might save humanity. Nations, divided from themselves, and escaping from their roles as forces helping men to integrate themselves, have begun to make constant germ warfare on each other. This is the anthrax bomb loosed in the Nine Years' War in Brave New World, or whatever Huxley dreaded of the World War II-III technology. After the deformed mutants emerge from that war, the new Ape and Essence world is created by Belial together with all the puns and jokes of Belial-May Day, the sign of the horns, and a remarkable Scholastic joke of a Hypostatic Union:

> Church and State,
> Greed and Hate:
> Two Baboon-persons
> In one supreme Gorilla. (62)

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60 AE, p. 75.

61 BNW, p. xiv.

62 AE, p. 77.

There seems apparent in the 1948 book a greater emphasis on the voice of the mob, as if Huxley learned the proved success of the demagogues of the 1930's: Hitler, Roosevelt, Father Coughlin. The mixture of sex, mobs, politics, and religious solidarity services, Huxley now sees for its diabolic intention. A few years later, in The Devils of Loudun, Huxley will see the mob violence, bawling in mobs, as the principal instrument of downward transcendence, and the principal means by which the new world tyrants will control the political and social destinies of all. The observation that " . . . vox proletariatus, vox Diaboli . . . while, of course, vox diaboli, vox Ecclesiae"[63] becomes the observation a few years later in The Devils of Loudun that " where two or three thousand are gathered together, there is an absence of not merely of deity, but even of common humanity."[64]

Huxley begins to see the major escape route from man's human essence is to his ape origins, from his human responsibility to his animal irresponsibility.[65]

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[63] AE, pp. 125-26.

[64] Devils, p. 317.

[65] Because Huxley was always in the vanguard of scientific speculation, he was frequently wrong. He chose often the theory that subsequently fell into disfavor. Perhaps he chose the wrong ages for a man's ancestors (if that is the idea of reverse evolution after the war causing the ape society in 1948). He selected baboons and gorillas and perhaps he should have chosen the gibbon: "In the first place, two different forms of sexual life are found among the apes. In chimpanzees and gorillas, the female mates only in periods of sexual heat or oestrus which occur at ovulation once a month. In gibbons the female will mate at any time. This difference in physiological character is believed to have decided . . . the different modes of life of the two kinds of ape. Chimpanzees and gorillas . . . like baboons . . live in groups of females with their offspring often dominated by one male who, when his powers fail, is displaced by a younger rival. Gibbons on the other hand live in single monogamous families, father, mother and the young ones." C. D. Darlington, The Evolution of Man and Society (New York, 1969), p. 48.

In Brave New World, the world state was interested in stability, a society from which all conflicts had been abolished. Since most of the conflicts arise from the religious imposition of moral laws, most of which are contrary to man's nature, his animal nature, God was eliminated from society and therefore sin was removed. God and modern society are incompatible.[66] The world experience from 1932 to 1948 showed us all that social stability may very well be achieved because of conflict, by a carefully planned program of propaganda aimed at the enemy within or outside the community. Ape and Essence offered as one group to hate a sexually promiscuous group called the "Hots." Huxley simply did not believe that the nightmare of 1984 and Orwell's extreme repression, for example, sexual repression could work. In Brave New World Revisited in 1958, Huxley restates his belief in the success of his indulgent Brave New World.

> A nuclear war will, of course, make nonsense of everybody's predictions. But, assuming for the moment that the Great Powers can somehow refrain from destroying us, we can say that it now looks as though the odds were more in favor of something like Brave New World than of something like 1984.
> In the light of what we have recently learned about animal behavior in general, and human behavior in particular, it has become clear that control through the punishment of undesirable behavior is less effective, in the long run, than control through the reinforcement of desirable behavior by rewards, and that government through terror works on the whole less well than government through the non-violent manipulation of the environment and of the thoughts and feelings of individual men, women and children. Punishment temporarily puts a stop to undesirable behavior, but does not permanently reduce the victim's tendency to indulge in it. (67)

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66 BNW, p. 159.

67 BNW Revisited, p. 4-5.

In Ape and Essence, Huxley created, however, a repressive state. I am sure he was trying to show how preferable was the easy-going indulgence of Brave New World that made sex an act of unalloyed pleasure totally removed from the burden of guilt or the burden of child-bearing. Mother and father were dirty words replaced by test tubes. Fathers as well as God the Father were removed from society. In Ape and Essence, fathers were eliminated through the anonymus orgy of the Belial Festival; mothers who bore deformed children were shamed both by the community and the knowledge that they, as mothers, had been the cause of their children's deaths.

This repression in Ape and Essence introduces a note never struck in Brave New World, fear. The boundless confidence of all members of brave new world guaranteed hope and good cheer. Without exception, in that society, no one feared. Some men like Marx may not have liked their world, and Mustapha Mond may have been cynically aloof from the problems of individual freedom, happiness, and self-integration, but everyone accepted the stability with superb confidence. World War II and the events preceeding it taught fear to many men. H.G. Wells, Arthur Koestler, and others who had visions of social triumphs were brought to the ends of their tethers by fear. Huxley came to see fear as the basic quality in the lives of alienated man,[68] the quality that

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68 Alienation is admittedly a term that came into vogue with the existentialist writers and critics. I don't think that Huxley used the term to suggest the role of man escaping from himself: he could have.

drove him to escape because he could never be integrated:

> Love casts out fear; but conversely fear casts out love. And not only love. Fear also casts out intelligence, casts our goodness, casts out all thought of beauty and truth . . . There is no longer a man among his fellow men, no longer a rational being speaking articulately to other rational beings; there is only a lacerated animal, screaming and struggling in the trap. For in the end fear casts out even a man's humanity . . . and fear is the very basis and foundation of modern life. Fear of the much touted technology which, while it raises our standard of living, increases the probability of our violently dying. Fear of the science which takes away with one hand even more than what it so profusely gives with the other. Fear of the demonstrably fatal institutions for which, in our suicidal loyalty, we are ready to kill and die. Fear of the Great Men whom we have raised by popular acclaim, to a power which they use, inevitably, to murder and enslave us. Fear of the war we don't want and yet do everything we can to bring it about. (69)

It is the last two lines in the above quotation that most disturb the stability of the world: a knowledge of what should be but a compulsion to indulge in a pattern of recognized self-delusion and self-destruction. Bernard Marx wanted both personal happiness and social stability although he never really cared much to even think about social stability; John Savage wanted personal happiness (which is the delusion) at the expense of social stability. All partisan loyalty Huxley felt to be socially dangerous,[70] and by 1948 he had come to

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69 AE, pp. 38-39.

70 "Partisan loyalty is socially dangerous; but for individuals it can be richly rewarding--more rewarding than even concupiscence or avarice."

Devils, p. 20.

realize that partisan loyalty or "bunting" would eventually keep man from rational, integrated behavior.

Man comes to escape into a welter of worldliness which he calls reality, but which is in truth an emblem of the transcendent evil or Other. The emblem or "bunting" is the mod delusion. Now bawling in mobs is in itself an escape, a downward transcendence like drugs or sex. When that path is chosen, often by inadvertence, it becomes a means to other and greater evils. The monstrous mob is not an end in itself but a further means. Perhaps with other horrors born in World War II, Huxley feared the incredible torch-light Nuremberg rallies of Nazi fanatics losing themselves in the mob, but then as a mob destroying all human essence:

> But every reality to which a sign has been attached is thereby made subject to its sign, vertical stripes, noughts and crosses, eagles and hammers . . . But I got a flag, you got a flag, all Baboon-Gods children got flags . . . Bread for the body and bread for the spirit. Our choice is between bread and bunting. And bunting, I need hardly add, is what we have almost unanimously chosen. (71)

The emblem is the sign of the escape. Ape and Essence thus is part of the development toward the epilogue of The Devils of Loudun which I hold to be the final codification of Huxley's integrated man and his fragmented man who has escaped his responsibility to be a whole man. In Ape and Essence, the emblem clearly opposes what man should be; the emblem creates the tension by drawing man away from himself to murder, hatred, and misery.

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71 AE, p.31.

Loola (part Lenina, part Savage) wears a uniform, not a mulberry-colored Beta-minus tunic of the brave new world, but a dress with "No" embroidered in red over each breast and here and there on the apron. Anti-sexuality is thus objectified as an emblem to further remind the people that the frequently deformed monster children born of sexual union are the ultimate objectification of shame.[72] Often Huxley seems to make a distinction between pre-Thing and post-Thing (World War II) emblems; but they are esentially the same:

> It (the embroidery) is the emblem, outward, visible, tangible, of his (Dr. Poole) own inner consciousness. Principle at odds with concupiscence, his mother, and the Seventh Commandment superimposed upon his fancies and the Facts of Life. (73)

The difference lies not in the reality, or in the emblem, but in the Human essence and the Ape essence. "Love, Joy, and Peace--these are the fruits of the spirit that is your essence and the essence of the world."[74] These are the fruits man can expect living as a man. "But the fruits of the monkey's presumption and revolt are hate and increasing

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72 Huxley even borrows from World War II the shaven-headed women. Women in countries liberated by the Allies had heads shaven as a sign or emblem that they had collaborated treasonably with the enemy. The shaven-headed women nursing deformed children (AE p.74) seem to have collaborated with the forces of downward transcendence.

73 AE, p. 61.

74 AE, p. 142.

restlessness and a chronic misery tempered only by frenzies more horrible than itself."[75] The only salvation from the Belial Society, and therefore the rational path for man in 1948, is true knowledge of man not based on emblem. As in Brave New World where the islands offered surcease from the pressures caused by a struggle for personal harmony in a stable world, in Ape and Essence there is a place somewhere to the north where things are not quite so bad. At the end, in 1963, Huxley would write a fairly standard Utopian dream, Island, where a simple act of the will preserved goodness and truth.

Naturally when one offers an interpretation of Huxley, he wonders whether all those other interpretations might not be closer to the truth. I am coming down fairly hard for a very straight-forward Huxley who sees clearly and writes objectively of the world in terms of Brave New World. I say his mystical pursuits extended from 1933 to 1946, by which time he came to understand the self that was within his self, or came to be a person in harmony with himself. I think Grey Eminence in 1941 and The Perennial Philosophy in 1945 close that period of personal quest and the "Foreword" to Brave New World in 1946 begins, in my thinking, the attempt by Huxley to suggest to the world, not just the individual, a social harmony and integration, and to suggest it in terms of Brave New World.

Other critics see no break in Huxley's thought and art after his

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[75] AE, p. 142.

turn to mysticism. For instance, Louis Kronenberger, reviewing Grover Smith's Letters of Aldous Huxley,[76] sees a permanent change after Eyeless in Gaza in 1936. Mr. Kronenberger sees Huxley bound to a number of mystical, spiritual, and psychedelic fads which suggest a continuation of his mystic searching. Both Oriental and Western mystical thought had become so much a part of Huxley's world view that he possibly could not offer viable alternative plans for the world society to achieve integration. He merely suggested a place about which he could not communicate directly.

Huxley must surely spin embarrassingly in his grave at this suggestion, but perhaps like Thomas Aquinas and Shakespeare, he reached a point of mystically clear thought which made communication superfluous if not impossible. Shakespeare stopped writing after the Tempest, and Aquinas stopped in the middle of his Summa Theologica although both men lived on. Death did not stop them, but perhaps mystical clarity did. Huxley may have been able to show the evils of the wrong path, but may have been able to show little of the path of integration before he drew into himself and could merely point to an island to the north. Huxley, I think, after 1946, no longer pursued mystical thought and experience in his writing; but Huxley certainly was a mystic who knows how to assess the influence of mystical and spiritual insight on an author's work?

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76 Louis Kronenberger, "The Voices and Visions of Aldous Huxley," Atlantic Monthly, CCXXVI(July, 1970), p. 100-106.

Philosophical insights offer safer grounds for speculation, usually because philosophical premises seldom change. Huxley had a life-long conviction that both ends and means had to be good and honest. The world has a long history of choosing vicious means to good ends, and a long history of surprise at seeing how bad means habitually vitiated good ends. Good ends demand good means, or else all life, individual aspirations, and social programs mean nothing. On this point Huxley was always very strict and there were no jokes. Inevitably Huxley comes to the point in almost every work of discussing ends and means. The ends and means interlude forms a long, running essay.

In Brave New World, the theme runs through chapters sixteen and seventeen, the confrontation between John Savage and the World Controller. In Ape and Essence, the essay is the confrontation between Dr. Poole and the Arch-Vicar.[77]

The theme is largely ends and means in history. The Arch-Vicar, between pulls on the bottle, instructs Dr. Poole in the theory of history and the practical results. The theory of history most pertinent to the Ape-world, or "Brave New World" 1948, came as the two great ideas of Belial--Progress and Nationalism:

> Progress and Nationalism--those were the two great ideas He put into their heads. Progress--the theory that you can get something for nothing; the theory that you can gain in one field without paying

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77 AE, pp. 88-100.

for your gain in another; the theory that you alone understand the meaning of history; the theory that you know what's going to happen fifty years from now; the theory that, in the teeth of all experience, you can foresee all the consequences of your present actions; the theory that Utopia lies just ahead and that, since ideal ends justify the most abominable means, it is your privilege and duty to rob, swindle, torture, enslave and murder all those who, in your opinion (which is by definition, infallible), obstruct the onward march to the earthly paradise. Remember that phrase of Karl Marx's: 'Force is the midwife of Progress.' He might have added--but of course Belial didn't want to let the cat out of the bag at that early stage of the proceedings--that Progress is the midwife of Force. Double the midwife, for the fact of technological progress provides people with the instruments of ever more indiscriminate destruction, while the myth of political and moral progress serves as an excuse for using those means to the very limit. I tell you, my dear sir, an undevout historian is mad. The longer you study modern history, the more evidence you find of Belial's Guiding Hand . . . And then there was Nationalism--the theory that the state you happen to be subject to is the only true god, and that all other states are false gods; and that these gods, true as well as false, have the mentality of juvenile delinquents; and that every conflict over prestige, power, or money is a crusade for the Good, the True, and the Beautiful. The fact that such theories came, at a given moment of history, to be universally accepted is the best proof of Belial's existence, the best proof that at long last He'd won the battle. (78)

Progress in the Belial Society demands abominable means to ideal ends. Ends are ape-chosen; only the means are man's.[79] Ape and Essence, then, in 1948 offers a new cynical look at Brave New World. In 1948 there is little hope, great fear, monstrous mob demands, and, worst of all, the mindless, proletarian democracy which is unable to choose the proper means to good ends, to choose the path to integrated humanity and

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78 AE, pp. 94-95.

79 AE, p. 34.

integrated society. But in a true democracy "in which every proletarian enjoys perfect freedom . . . doing the work of the Proletariate",[80] perfect freedom means "mining cemeteries," that is emblematic of the ultimate horror. The proletariat chose, as post-World War II society chose, horror:

> It wasn't because they couldn't . . . it was because they didn't want to. Between World War II and World War III they had all the time and all the equipment they needed. But they preferred to amuse themselves with power politics, and what were the consequences? . . . Worse malnutrition for more people. More political unrest. Resulting in more aggressive nationalism and imperialism. And finally the Thing. And why did they choose to destroy themselves? Because that was what Belial wanted them to do, because he had taken possession . . . . (81)

It is possible, but profitless, to make parallel lists of Brave New World and Ape and Essence, or indeed of all the returns to Brave New World, although such lists produce, beside the philosophical development in ideas, very close comparisons of facts and even expressions. The 1932 scent organ becomes the most "glutinous of Wurlitzers"[82] in 1948; physico-chemical equality[83] becomes equality before the law;[84] hypnopaedia, "the greatest moralizing and socializing force of all time"[85] becomes a

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80 AE. p. 125.

81 AE, p. 131.

82 AE, p. 34.

83 BNW, p. 49.

84 AE, p. 49.

85 BNW, p. 18.

Big Brother constantly trumpeting platitudes and instruction from a semichorus[86] and from a narrator;[87] Ford's Day celebrations, Belial orgies and orgy-porgies. Brave New World in 1948 was a mad mixture of jokes and despair.

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86 AE, pp. 80-85, 106-108.

87 AE, passim.

CHAPTER IV

Brave New World revisited in 1952, The Devils of Loudun, is not primarily devoted to the problems of social stability and individual freedom. I think it had its origin partly in the study of mysticism and politics begun in Grey Eminence, and partly in the study of orgies tracing through Ape and Essence. The Devils of Loudun is a serious and sophisticated study of diabolic possession of individuals and of society. In Ape and Essence, the Arch-Vicar said quite simply that diabolic possession was a fact:

> Are you aware, sir, that from the second century onward no orthodox Christian believed that a man could be possessed by God? He could only be possessed by the Devil. And why did people believe that? Because the facts made it impossible for them to believe otherwise. Belial's a fact, Moloch's a fact, diabolic possession's a fact. (88)

Diabolic possession is a fact only in a special context, and primarily in a context of God, for both are escapes, each depending on the other. Of course, in Catholic France in the seventeenth century, many people would confuse the indwelling of God for what Huxley preferred to think of as self-awareness and self-integration. Huxley could use God and Devil as handy reference terms for his two paths. The religion of God is, for directing matters of social stability, better in no way than the religion of the Devil. But whereas the Arch-Vicar and the Patriarch of Pasadena in Ape and Essence can show that the idea of God working in history has brought about confusion, war, and every kind of repression, the Public Prosecutor, the Bishop of Poiters, and the judges assembled

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88 AE, p.95.

in the Carmelite convent[89] must show that the Devil was the cause of all evils. The entire book is devoted to the notion of two kinds of possession, two kinds of transcendence.

Carefully combing the book, one can find many of the matters of Brave New World eluded to or elaborated. Sex and the problems of indulgence or repression are explored with an occasional flash of the old humor all through chapter one. Grandier's life, a marvelous accommodation of the good life to the religious state, "satisfying alike to head and heart, to the gonads and the adrenals, to the social persona and his private self,"[90] was a life very much like that of Bernard Marx. Grandier was badly conditioned by temperament and his Jesuit education for life as a parson in a small French town, and he ran afoul of the establishment.

One can find in The Devils of Loudun many echoes of Brave New World, not just the jokes, but the sober pursuit of the ideas of stability and the enemies of stability: Jungian psychology as a counter-measure to stark Freudianism;[91] the problems of ESP or conditioning;[92] and of course the rousing, blood-chilling orgy of the torture and execution of Grandier.

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89 Devils, p. 198.

90 Devils, p. 23.

91 Devils, p. 90.

92 Devils, p. 185.

> Most of us find it very hard to believe that we could ever have enjoyed the spectacle of a public execution. But before we start to congratulate ourselves on our finer feelings, let us remember, first, that we have never been permitted to see an execution, and, second, that when executions were public, a hanging seemed as attractive as a Punch and Judy show, while a burning was the equivalent of a Bayreuth Festival or an Oberammergau Passion Play--a great event for which it was worth while to make a long and expensive pilgrimage. (93)

The tortures and execution, beginning with the shaving of every hair from his body,[94] continuing with the crushing of his bones ("At the second stroke on the fourth wedge there was a loud cracking sound. Several bones of the feet and ankles had been broken."),[95] and ending in the blazing pyre (without benefit of merciful strangulation),[96] were detailed with objective, scientific restraint, and accompanied by a few of the extravagant details of the orgies in Brave New World or Ape and Essence. There are, of course, reminders that the execution of Grandier is part of an orgy.

A crowd had gathered and paid handsomely to witness the public spectacle:

> In the Place Sainte-Croix more than six thousand persons were jammed into a space which would have been uncomfortably narrow for half their

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93 Devils, p. 198.

94 Devils, p. 204.

95 Devils, p. 212.

96 Devils, pp. 220-222.

number. Every window had been rented, and there were spectators even on the roofs and among the gargoyles of the church. A grandstand had been set up for the judges and Laubardemont's particular friends; but the rabble had occupied every seat and had to be dislodged by the guards at the point of the pike and halberd. It was only after a pitched battle that these very important personages could be seated. (97)

And the crowd, entering into the spirit of the orgy-spectacle, cried out as they became caught up in the thrills:

"Dicas!" he shouted.
The word caught the fancy of the onlookers and for the brief and horrible remainder of his life the Recollet was always known in Loudun as Father Dicas.
"Dicas! Dicas!"
For the thousandth time Grandier answered that he had nothing to confess.
"And now," he added, "give me the kiss of peace and let me die."
At first Lactance refused; but when the crowd protested against such an un-Christian malignity, he climbed onto the pile of faggots and kissed the parson's cheek.
"Judas!" cried a voice, and a score of others took up the refrain.
"Judas, Judas . . ." (98)

Finally the crowd sought release from the thrills in orgiastic excess:

When the fire had burned itself out, the executioner scattered four shovelfuls of ashes, one toward each of the cardinal points of the compass. Then the crowd surged forward. Burning their fingers, men and women rummaged in the hot flaky dust, hunting for teeth, for fragments of the skull and pelvis, for any cinder showing the black smear of burned flesh. A few, no doubt, were merely souvenir hunters; but most of them were in search of relics, for a charm to bring luck or compel reluctant love, for a talisman against headaches or constipation or the malice of enemies. And these charred odds and ends would be no less effective if the parson were guilty of the crimes imputed to him than if he were innocent. The power to work miracles lies, not in the source of a relic, but in its reputation, however acquired. (99)

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97 Devils, p. 217.

98 Devils, p. 219.

99 Devils, p. 222.

We are reminded that Huxley has had in mind the mob involvement before in Ape and Essence:

> The Camera moves from the altar to where, tier above tier, the pale gargoyles stare down in hungry anticipation at the scene below. And suddenly the faces open their black mouths and start to chant in unison, hesitantly at first, then with growing confidence and even greater volume of sound.
> "Blood, blood, blood, the blood, the blood, blood, blood, the blood. . ." (100)

The scene is repeated in Brave New World , chapter five, at the solidarity service, or the drumming and chanting by "hundreds of male voices crying out fiercely in harsh metallic unison" on the Savage Reservation that reminded Lenina of a "lower-caste Community Sing."[101]

Most important in The Devils of Loudun, however, is the essay in the "Epilogue." It clearly extends the ideas that began in Brave New World in 1932, continued in the "Foreword" to the edition of 1946, and in Ape and Essence in 1948.

The Devils of Loudun itself is difficult to classify. Harper Brothers (Harper and Row), Huxley's publishers, lists it with essays and "belles lettres." To the extent that Huxley wrote just one long continuing essay, The Devils of Loudun partakes of that form; but surely it is not an essay pure and simple. Neither is it purely and simply "belles lettres," for that classification is usually reserved for aesthetic writing that has little informative or didactic purpose; and I can hardly believe Huxley

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100 AE, pp. 85-86 - Note also even the repetition of the gargoyle image used above (Devils, p. 217.);

101 BNW, p. 75.

did not have didactic purposes uppermost in his mind. The book is probably one of those works of creative non-fiction that critics find so hard to classify.

In general, for the purposes of this paper, The Devils of Loudun may be taken as an essay pursuing the themes of Brave New World as other essays pursue the themes. During the period after the "Foreword" to Brave New World in 1946, Huxley wrote endlessly in the drama and essay form, besides the three or four novels in that period.[102] Several of the essays relate closely to this theme of the returns to Brave New World, and a brief examination of some of those essays belongs here. The zealot, I am sure, could make a very good case showing that every word of every work developed and redeveloped the ideas begun in Brave New World; I choose only a few essays, and the major and obvious collection of essays which Huxley himself styled Brave New World Revisited (1958).

In 1950 Huxley published Themes and Variations, containing a study of "a man called Maine de Biran. He was a philosopher, if you know what that was."[103]

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102 ". . . I have to be content to be an essayist, disguised from time to time as a novelist." From a letter to Prof. Ludwig von Bertulanffy, October 1949. Letters, p. 602.

103 BNW, p. 157.

This essay, "Maine de Biran: The Philosopher in History,"[104] returns to one of the authors quoted by Mustapha Mond in his attempt to educate and convert the Savage to the principles of order in the brave new world, and returns to the very problem discussed by the Controller and the Savage, "What are, and what should be, the relations between the personal and the historical, the existential and the social?"[105] In the very next line Huxley informs us that, "Our philosopher, Maine de Biran, never posed this question in so many words; consequently we have to infer his answer from what he says in other contexts."[106] Now this of course we must do with Huxley, infer his answers from many contexts.

Probably from his very first posing of the question, Huxley could have answered satisfactorily: "What is the proper role of the individual in society? The proper role of the individual in society is to seek for himself integration with the Ground of Being and act intelligently so that society may do the same." ("But seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you.")

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104 Essays, pp. 217-236. In a letter to Victoria Ocampo, 9 January, 1949, Huxley writes, "One of the essays I am planning is a study of Maine de Biran, who has always interested me, and whose Journal Intime I found again this summer . . . much annotated from reading fifteen years ago." Letters, p. 589.

105 Essays, p. 217.

106 Essays, p. 217.

"Why did God make me? God made me to know Him, to love Him, to serve Him in this world and be happy with Him forever in the next."[107] But Huxley could never offer a practical implementation for his integration or salvation.

Indeed, at least part of Huxley's interest in Biran seems to have been the philosopher's inability to philosophize and relate his own knowledge and experience as well as the knowledge and experience of those about him (Ampère, Mesmer) to society and culture. Huxley remarks in a letter to Edwin Hubble, one of several letters in which Huxley discusses Biran during the writing of the essay:

> . . . I am working on a long study of Maine de Biran--a study which is turning into a consideration of life in general as exemplified by what a particular man and thinker did, felt and thought, and also by what he didn't do or feel or think--for what is left undone is often as significant in a biography as what is done. (108)

Biran left undone and unthought and untouched problems which perhaps could have advanced, in their solution, the knowledge of the world and the progress of society. Biran ignored the important ideas of his day relating to psychology and metaphysics.

In this context, Huxley had an opportunity to explore the interaction

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107 My only citation for this quotation is Baltimore #1. What or where this is in the great new Ecumenical dispensation, I have no idea. I wonder at the problem of footnote references in A.F. 642 when some brave new toiler in the groves of academe can say of some hypnopaedic truth heard thousands of times, "I don't know where it comes from; I've always known it; we've always known it." (But all these suggestions are our suggestions!" BNW, p.19.).

108 Letters, p. 601.

of private limitations and social progress, and to explore the old standard ideas of Brave New World. He discussed the social control of sex by;

> laws, religious precepts, ethical ideals and codes of manners . . . In a minority of cases they are evidently successful enough to produce more or less severe mental conflicts and even neuroses. But the majority go their private way without paying more than lip-service to religion and respectability. (109)

Beginning in Brave New World, Huxley urged that sexual control by society should be undertaken not only to relieve isolated instances of tension and neuroses, but to achieve social stability.

Huxley next ran through many of the other transcendences that concern individual and social stability. "In the individual's intellectual, artistic, and religious activities history plays . . . a much more considerable part . . . But even here we find enclaves . . . and Indian Reservations of the purest non-historicity."[110] Then religion and science call for brief examination before the conclusion, which is as usual, personally satisfying and socially remote. "I show you sorrow and the ending of sorrow," he quotes the Buddha, and defines the ending of sorrow as the awareness of eternity.[111] That, of course, for people to understand and achieve a oneness with the Ground of Being, is capital and practical advice, but the role of society is less well defined.

States and dictators must remove obstacles and temptations from the

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[109] Essays, p. 229.

[110] Essays, p. 230. And note the phrase "Indian Reservation" from Brave New World,

[111] Essays p. 234-235.

lives of individuals. To this we all add, "Amen," and all respectfully ask, "How". "For example, a centralized and hierarchical organization in State and Church constituted a standing temptation to abuse of power by the few and to subservient irresponsibility and and imbecility on the part of many."[112] Huxley suggests, as he did in the "Foreword" of 1946, "reforms aiming at the decentralization of wealth and power and the creation of a federated system of self-governing co-operatives."[113] That, of course, is a literary, artistic, philosophical, and moral solution, but not a practical, political, or social solution.

Huxley gives us marvelous ends but abandons us in the most treacherous maze of the human will, in the matter of means to the ends. We take cold comfort in a further reminder of the military-industrial complex:

> Of all possible fields, about the worst, so far as persons are concerned, is that within which ever greater numbers of our contemporaries are being forced to live--the field of militaristic and industrialized totalitarianism. Within this field, persons are treated as means to non-personal ends. Their right to a private existence, unconditioned by history and society, is denied on principle; and whereas old tyrannies found it hard to make this denial universally effective, their modern counterparts, thanks to applied science and the improved techniques of inquisition and coercion, are able to translate their principles into practice on a scale and with discriminatory precision unknown in the past . . . . The modern dictator has, not only the desire, but also the effective means to reduce the whole man to the mere citizen, to deprive individuals of all private life but the most rudimentarily physical and to convert them at last into unquestioning instruments of a social organization whose ends and purposes are different from, and indeed

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112 Essays, p. 235.

113 Essays, p. 235.

incompatible with, the purposes and ends of personal existence.(114)

During the early 1950's Huxley wrote regularly a series of essays for various magazines, notably Esquire,[115] Fortnight, and Encounter. Many of these essays were collected in Tomorrow and Tomorrow and Tomorrow.[116] Once again, I admit that I am pursuing a fairly narrow idea about Huxley's concerned revisits to the ideas of Brave New World, and acknowledge that Huxley had many other concerns in literature and philosophy; but some of the matters obviously lend themselves to analysis of his continuing interest in the ends and means to individual and social stability. Of other matters, " we have to infer his answers from what he says"[117] in other contexts, as Huxley inferred about Maine de Biran.

Two essays in the collection deal with utopian communities, the Oneida community founded by John Noyes, and the Llano del Rio Co-operative Colony founded by Job Harriman in Ozymandias, California--if this be not a brave new joke of Huxley's. The primary intention of each essay is different, but each is also a reflection on the need for individual

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114 Essays, pp. 235-236.

115 From a letter to Jan Parsons, 21 January 1955, Huxley writes, "I have recently accepted a most surprising offer--to send a monthly essay on anything I like to Esquire, that curious magazine which combines naked girls, men's fashions, and a certain amount of literature . . . . Thanks to the nude ladies, they pay very well." Letters, pp. 724-725.

116 Aldous Huxley, Tomorrow and Tomorrow and Tomorrow and Other Essays (New York, 1952), Published in England as Adonis and the Alphabet, Hereafter cited as Tomorrow.

117 Essays, p. 217.

and social stability.

Like so many other wild Socialist dreams, the Llano Community was based on the "dominant and fascinating personality" of its founder, and on little more:

"I expect few people on the outside would believe the truth about this place. Just try and tell some of those old friends, who sent money in through The Colonist, that one works 365 days a year in this Socialist paradise, then supplies one's own clothes, most of one's own food, light, etc., and they might say one was a liar." (118)

Within a few years, the community collapsed:

Except in a purely negative way, the history of Llano is sadly uninstructive. All that it teaches is a series of don'ts. Don't pin your faith on a water supply which, for half the time, isn't there. Don't settle a thousand people on territory which cannot possibly support more than a hundred. Don't admit to your fellowship every Tom, Dick and Harry who may present himself. Don't imagine that a miscellaneous group can live together, in closest physical proximity, without rules, without shared beliefs, without private and public "spiritual exercises" and, without a magnetic leader. At Llano everything that ought not to have been done was systematically done. A pathetic little Ozymandias is all that remains to tell the tale. (119)

And Huxley reminded us that the small co-operative communities he urges as salvation against the military-industrial totalitarianism cannot be undertaken without planning:

The economic problems of a community living can be solved by any group possessed of common sense and capital. The psychological problems are much more difficult and demand, for their solution, something rarer than either cash or shrewdness.
Life in a community is life in a crowd--the same old crowd, day in, day out. (120)

The other utopian community at Oneida is better known, one of the

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118 Tomorrow, p. 94.

119 Tomorrow, pp.99-100.

120 Tomorrow, p. 95.

principal co-operatives based on Bible Communism.[121] The essay about Oneida is an appendix to the collection Tomorrow and Tomorrow and Tomorrow and explores just one matter, birth control. John Humphrey Noyes was the author of a book called Male Continence and a leading advocate of sexual intercourse without ejaculation. The system of coitus reservatus or Karessa became a corner stone of the Oneida Community which schooled its members in the ecstasy of sensual indulgence without the hazards of pregnancy. Oneida raised sex to sacramental status and achieved a rare control over the sexual activities of its members by instructing them in pleasures which provide personal and social stability--joy and population control. Oneida also practiced Complex Marriage, a "method by which every member of the group could love all the rest with an impartial and almost impersonal charity; could see and nuptially know in each partner the embodiment of the original, unfallen Adam--a god-like son or daughter of god."[122] Stripped of the serious piety, this is Brave New World where " . . . one's got to make the effort (at the strictly conventional sexual promiscuity) . . . one's got to play the game. After all, everyone belongs to everyone else."[123] So with a really viable plan for sexual freedom(promiscuity)

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121 Bible Communism was also a book by the founder of Oneida, as well as an idea of Christian community living. Tomorrow, p. 290.

122 Tomorrow, p. 297.

123 BNW, p.29.

and birth control, Huxley is back at one of the principal instruments of social stability.

We might pause here to reflect on a couple of matters. First, in advocating coitus reservatus as a practical means of universal birth control, and damning the Catholic Church for its conspiracy of silence about the other lawful means of control ("other" besides the popularly known rhythm), Huxley loses sight of a number of his own basic contentions. The teeming masses of Mexico, South America, and Asia are not about to adopt a method of self-denial which will transform "a wild, God-eclipsing passion into a civilized act of worship, a prime cause of crime and misery into a source of individual happiness, social solidarity and good behavior."[124] Although the Karessa may satisfy some of the nations about sex introduced in the Brave New World, it does not offer for Deltas and Epsilon-minuses a simple, uncomplicated, straight-forward, mindless sexual release: the Karessa is very sophisticated sex.

Second, we may remark about Huxley's attitude to all alternatives to his Brave New World, that he thinks not one of them is nearly so good as his. "The Oneida Community endured for thirty years and its members . . were excellent citizens, singularly happy, and measurably less neurotic than most of their Victorian contemporaries."[125]

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[124] Tomorrow, p. 291.

[125] Tomorrow, p. 293.

But within thirty years, the Community passed away without solving the problems of permanent social stability. However, until "ecclesiastical persecution" forced the abandonment of Oneida, it was a happy place that promoted "a reconciliation between sex, religion and society."[126]

Llano failed, after about thirty years, for a combination of reasons which Huxley averted by careful planning in his Brave New World. He had planned a truly beneficient dictatorship with all the carefully, wisely controlled social, economic, and political institutions. He doesn't want his Brave New World: it is an unspeakable horror; but he takes preverse pride in his utopia and prefers it to any other, real or imagined. He mentioned in Brave New World Revisited (1958) his preference of Brave New World to Orwell's 1984.[127] Amazingly he made the very point to Orwell himself in a letter in 1949:

> Within the next generation I believe that the world's rulers will discover that infant conditioning and narco-hypnosis are more efficient, as instruments of government, than clubs and prisons, and that the lust for power can be just as completely satisfied by suggesting people into loving their servitude as by flogging and kicking them into obedience. In other words, I feel that the nightmare of Nineteen Eighty-Four (sic.) is destined to modulate into the nightmare of a world having more resemblance to that which I imagined in Brave New World. The change will be brought about as a result of a felt need for increased efficiency. Meanwhile, of course, there may be a large-scale biological and atomic war--in which case we shall have nightmares of other and scarcely imaginable kinds. (128)

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126 Tomorrow, p. 99.

127 BNWR, p. 2.

128 Letters, p. 605.

I think here lurked in Huxley's mind from the beginning in 1932 that Brave New World was at least a carefully organized society with humor and good taste, with comfort and diversion, with peace and pleasure. Huxley had worked out his own personal salvation through a mystical union with the Ground of Being; what he held out for society was the hope that if we all put our backs into it, we could work out something there, too. But always there is the presumption of good will and of control. Now self-control is one thing, and social control is something else. We can understand and identify the source of self-control: inner knowledge. But the source of social control is rather vague.

As late as 1959, Huxley was still suggesting the formation of a committee to look into the problem. At an address before a conference of doctors at the University of California, seeking a "Pharmacological Approach to the Study of the Mind,"[129] Huxley was pursuing the implications of the "Final Revolution," that is, the revolution short of World War III or the "Nine Years' War"

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129 Aldous Huxley, "The Final Revolution," A Pharmacological Approach to the Study of the Mind, ed. Robert Featherstone and Alexander Simon (Illinois, 1959), pp. 216-228. Hereafter cited as Revolution. Huxley presented the essay as the Dinner Speaker.

or "The Thing."[130] The Final Revolution would lead, he felt, to something very much like the society he detailed in Brave New World:

> The Romans discovered this many years ago. As far as possible they tried to rule their empire by consent and not by mere coercion. And we are now in a position to do far better than the Romans, because we have this enormous armory of techniques which will permit the rulers to make their subjects actually like their slavery. In Brave New World, the distribution of this mysterious drug, which I called Soma and whose name has now been taken by the Wallace Laboratories (for something not nearly as good, I may say), was a plank in the political platform--it was simultaneously one of the greatest instruments of power in the hands of the central authority, and at the same time it was one of the great privileges of the masses to be allowed to take this drug, because it made them so happy. This naturally was a fantasy, but it is a fantasy which now is a great deal nearer to being realized than I thought, than it was certainly at that time. And it seems to me perfectly in the cards that there will be within the next generation or so a pharmacological method of making people love their servitude, and producing dictatorship without tears, so to speak. Producing a kind of painless concentration camp of entire societies, so that people will in fact have their liberties taken away from them but will rather enjoy it, because they will be distracted from any desire to rebel--by propaganda, brain washing, or brain washing enhanced by pharmacological methods. And this seems to me to be precisely The Final Revolution. (131)

But what can be done about the growing military-industrial totalitarianism, the advance of "technicization"?[132] Huxley says that "stopping it is out of the question."[133] So we must make the

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130 I find the first reference to the "Final Revolution" made by Huxley in the 1949 letter to Orwell. "May I speak of the thing with which the book (1984) deals--the ultimate revolution?" Letters, p. 604.

131 Revolution, pp. 225-226.

132 Revolution, p. 226.

133 Revolution, p. 226.

best of both worlds (technology and the Humanities). In order to do this, Huxley suggests an ad hoc committee (convened, I am sure by some World Controller):

> And I can imagine a conference upon a much larger scale, not necessarily larger in numbers, but on a more variegated scale, than the conference going on here today. It would have representatives of the various scientific disciplines meeting with representatives from government, from business, from the field of religion, sitting down and trying to imagine (A) what is likely to happen, and (B) what can be done to mitigate the results, which, if left to themselves, I think will be extremely dangerous and extremely undesirable. I think there must be such a conference, there must be a meeting of minds to try to work out some kind of educational policy, some kind of governmental policy, some kind of legal policy in relation to this enormous process of technicization, which has been going on for the last one hundred years, which is continuing with mounting acceleration, and which is going to take us goodness knows where within the next fifty years.
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> And I close, therefore, on this idea: That in such an institution as this, the University of California, in the medical department or in one of the other departments, there should be a periodical conference of quite different types of people to think about these problems, and, as I say, if possible, to work out some means by which we can make the best of both worlds. The best of the purely human world, and the best of this extraordinarily wonderful and terrifying world of technique. (134)

What a poor, sad, resigned whimper this is! Here surely is the mind at the end of its tether, hoping to organize a study group to find out what we can do. I am struck by the almost identical parallel between Huxley's attitude toward this social sickness and the sickness of his first wife. Maria Huxley died 12 February 1955 of massive malignancy, but the outcome of the illness had been fairly certain from the summer of 1952. But (Grover Smith, editor of the Letters,

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134 Revolution, p. 228.

commented), emotionally "Aldous had rejected the prognosis. Maria, several times, had said to the Kiskaddens: 'Aldous doesn't know; he doesn't want to know.'"[135]

Before going to the last collection of essays, Brave New World Revisited, I wish to mention, very briefly, one other essay from Tomorrow and Tomorrow and Tomorrow.[136] In "Liberty, Quality, Machinery" Huxley speaks of some of the evils of technology, the loss of pride, of art, and the growing threat that automation will cycle out humanity, or phase out humanity, or whatever it is that machines and the system do to men.

> Modern oligarchs are incomparably better equipped than were their predecessors. Thanks to fingerprinting, punched cards and IBM machines, they know practically everything about practically everyone. Thanks to radios, planes, automobiles and the whole huge armory of modern weapons, they can apply force wherever it is called for, almost instantaneously. Thanks to the media of mass communication, they can browbeat, persuade, hypnotize, tell lies and supress truth on a national, even a global scale. Thanks to hidden microphones and the arts of wiretapping, their spies are omnipresent. Thanks to their control of production and distribution, they can reward the faithful with jobs and sustenance, punish malcontents with unemployment and starvation. Reading the history, for example, of the French Revolution and Napoleon's dictatorship, one is constantly amazed at the easy-going ineptitude of earlier governmental procedures. Until very recent times, such liberties as existed were assured, not by constitutional guarantees, but by the backwardness of technology and the blessed inefficiency of the ruling minority. (137)

But Huxley found a glimmer of hope for man in machines. Perhaps it is fortunate that he lived in America to see first hand the mass

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135 Letters, p. 731.

136 Tomorrow, pp. 103-114.

137 Tomorrow, pp. 107-108.

production of the brave new world. He could see in California the world made flesh, the brave new world made deeply tanned and silicone-inflated flesh. Huxley found salutary the little personal machines that made possible the do-it-yourself craze:

> Our new artisans, with their power tools and amazingly diversified raw materials, are essentially Jacks of All Trades, and their work consequently is never likely to exhibit the kind of excellence which distinguishes the work of highly trained specialists in a single craft. Moreover, the older craftsmen took for granted the style in which they had been brought up and reproduced the old models with only the slightest modification. When they departed from the traditional style, their work was apt to be eccentric or even downright bad. Today we know too much to be willing to follow any single style. Scholarship and photography have placed the whole of human culture within our reach. The modern amateur craftsman or amateur artist finds himself solicited by a thousand different and incompatible models. Shall he imitate Pheidias or the Melanesians? Miro or Van Eyck? Being under no cultural compulsion to adopt any particular line, he selects, combines and blends. The result, in terms of art-as-significant-communication, is either negligible or monstrous, either an insipid hash or the most horrifying kind of raspberry, sardine and chocolate sundae. Never mind! As a piece of occupational therapy, as a guarantee against boredom and an antidote to TV and the other forms of passive entertainment, the thing is altogether admirable. (138)

Little in the fleshed-out world of the late 1950's cheered Huxley. Whenever he thought about it, the state of the world and the condition of man chilled him. The final gasp of the horror was near the end of the cannon in 1959. Brave New World Revisited was a gasp carefully restrained by the usual Huxley brio and humor.

Some of the humor may have come from a musical-comedy version of Brave New World undertaken in the Fall of 1956. Huxley had sold

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Tomorrow, pp. 113-114.

half the stage rights of Brave New World to an unnamed adapter and also the complete film rights (to RKO immediately upon publication of the book). He completed a first act in which the following song appears:

Here it is!

Epsilons (singing)

No more Manny, no more Pappy:
Ain't we lucky, ain't we happy?
Everybody's oh so happy,
Everybody's happy now!

Sex galore, but no more marriages
No more pushing baby carriages;
No one has to change a nappy--
Ain't we lucky, ain't we happy:
Everybody's happy now.

Dope for tea and dope for dinner,
Fun all night, and love and laughter;
No remorse, no morning after.
Where's the sin, and who's the sinner?
Everybody's happy now.

Girls pneumatic, girls exotic,
Girls ecstatic, girls erotic--
Hug me, Baby; make it snappy.
Everybody's oh so happy,
Everybody's happy now.

Lots to eat and hours for drinking
Soma cocktails--no more thinking.
NO MORE THINKING, NO MORE THINKING!
Everybody's happy now. (139)

I think Brave New World Revisited must have come about because Huxley kept stuffing newspaper clippings into his copy of Brave New World. The work is important to any study of the 1932 book,

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139 Letters, p. 809.

important to any evaluation of Huxley as a philosopher interested in the problems of social stability and individual happiness in a world on the brink of war, or other such madness. The book is a long list of footnotes on Brave New World. It would seem almost that Huxley realized he had been returning often to Brave New World as the source of his concern about the state of the world.

He began with a reminder that he has talked earlier about the "mechanical and military enemies of freedom,"[140] and a reminder that the "prophesies made in 1931 are coming true much sooner than I thought they would."[141] And then he launched into the heart of the problem in 1958: population. Huxley had long and well preached the necessity of population control; he had often been a lone voice reminding the world about growing population and dwindling resources. But no one was prepared to predict about population what actually happened: the demographers were consistently wrong. I can recall debates I had in prep school in the early 1940's, speculating about the post-War world and its problems. I recited with pride the population of the United States at about 133 million and quoted the best authorities that within twenty-five years the population would be over 150 million. By 1959, the United States population was 180 million (by 1970 208 million) and population explosion was a cliche used by everyone but understood by few.

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[140] BNWR, p. vii.

[141] BNWR, p. 4.

Huxley understood the problem of population, and also understood the implications for social and political control and social, economic, and political stability. Brave New World Revisited examines the nature of social institutions in the light of a tremendously expanded population and an equally expanded technology. Once population is understood in terms of a technology that is imperfectly controlled except by would-be totalitarian exploiters, the book is obvious.

Actually it is so obvious that, although it is a major work in this paper on the returns to Brave New World, there is little that can be said about it: the book speaks for itself. Huxley had the benefit of friendship and association with some of the best minds in science and art, some of the most perceptive critics of world problems; and he read most of the important works in the fields pertaining to social stability and individual happiness. He could do no more than re-act to newspaper headlines: he was months ahead of the headlines, and could understand implications for generations to come.[142] He saw the development of each machine and technique in terms of the paths that led to anarchy or totalitarian control for the hundreds of millions of the world. The chapters closely

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142
The Letters reveal about Huxley the most fascinating things. Always his mind ranges wide over subjects truly mind-boggling, and always he ranges with tender concern, audacity, and wit. One is confimed in the belief that Huxley's knowledge was encyclopaedic, but in addition his soul was great and he not only knew everything, he knew it with grace and style.

document the prophetic fables made in 1932 as reality with a vengence.

Propaganda in the Brave New World was just a simply repeated "truth" that was practical and obvious; but by 1959, propaganda had been transformed by Hitler and the other demagogues of World War II, and by motivational researchers, hidden persuaders, and subliminal advertisers. Political propaganda, the subject of chapters four and five, leads naturally to commercial propaganda, the subject of chapter six; but selling is just one more refinement of the art of mental manipulation, and Huxley realized that if you can sell one thing, you can sell anything. He would not have been surprised at the selling of a president in 1968.

Huxley's remarks on brainwashing, chapter seven, brought up to date the developments in Pavlovian control. In Brave New World, lower caste children were conditioned, brainwashed, although that term was a product of the Korean "conflict", to hate and fear flowers and books.[143] In 1959:

> Brainwashing, as it is now practiced, is a hybrid technique, depending for its effectiveness partly on the systematic use of violence, partly on skilful psychological manipulation. It represents the tradition of 1984 on its way to becoming the tradition of Brave New World. (144)

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143 BNW, p. 4.

144 BNWR, p. 66.

A decade later, brainwashing is old hat, and drugs and subliminal manipulation are much more a reality than Huxley anticipated. Drugs are rapidly becoming the means, both private and public, of altering the mind and its operations, of changing personality, function, mood, and response to any situation. Most of the remarks in chapter eight, or "Chemical Persuasion" are, ten years after they were written, a little naive; but in 1959, Huxley was avant garde.

Hypnopaedia, in chapter nine, is also brought up to the 1959 date. Huxley had read about nightly hypnopaedic precepts on morality repeated to volunteers from a California prison. He knew also of experiments in the United States Army to teach morse code and other special programs by hypnopaedic means, and he knew of the countless commercial pillow speakers and gadgets available for the same purpose. Huxley, then, proceeds from 1932 to 1959 to prophetic fancies of the future; but he is convinced as we are, that if the prophecies of the future made now come true <u>at least at the same rate</u> as 1932 prophecies have come true up to the present, then we will have a brave new world but one lacking the refined good humor of Huxley's 1932 vision.

His entire assessment of conditions after 1959 seems a bit bizarre and exaggerated until we pause for a moment to reflect that somewhere in the mad world all of the elements exist or are in a state of advanced experimentation. If some catastrophe like war, population explosion, famine, economic crisis, or arms escalation brings to power a genius who can organize and synthesize all the elements, we will have our world totalitarian state: if the

dictator is an affable Mustapha Mond, we will have a fairly comfortable Brave New World; if he is a sinister, tyrannical Big Brother, we will have a squalid 1984. Huxley begins a prediction of the future, "For a would-be dictator, the moral of this is plain",[145] and continues through a list of practical situations in which a state or state agency could reach inmates of government controlled or supported schools, hospitals, prisons, and service barracks, or reach the general public in bus terminals, and on planes and trains, and ends with the observation that "Even if the hypnopaedic suggestions . . . were no more than ten per cent effective, the results would be impressive and, for a dictator, highly desirable."[146]

Inevitably we come to the ultimate question about the "ultimate revolution." Ten years after Huxley's revisit to Brave New World we can be even more alarmed, confused, and threatened by the forces of would-be and actual oppression. What can be done?

In the world we live in, as has been pointed out in earlier chapters, vast impersonal forces are making for the centralization of power and a regimented society. The genetic standardization of individuals is still impossible; but Big Government and Big Business already possess, or will very soon possess, all the techniques for mind-manipulation described in Brave New World, along with others of which I was too unimaginative to dream. Lacking the ability to impose genetic uniformity upon embryos, the rulers of tomorrow's over-populated and over-organized world will try to impose social and cultural uniformity upon adults and their children. To achieve this end, they will

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145 BNWR, p. 91.

146 BNWR, pp. 91-92.

(unless prevented) make use of all the mind-manipulating techniques at their disposal and will not hesitate to reinforce these methods of non-rational persuasion by economic coercion and threats of physical violence. If this kind of tyranny is to be avoided, we must begin without delay to educate ourselves and our children for freedom and self-government. (147)

We can see ten years later that there are still more techniques that Huxley even in 1959 was still "too unimaginative to dream." In 1967 the last protein element in the DNA-RNA structure, the "repressor", was discovered by colleagues of James Watson--Ptashne, Mueller-Hill, and Gilbert, and "molecular biology was thus developing its catechism of the cell."[148]

In April 1968 Dr. David Krech told a United States Senate committee that within five years, "we will discover a combination of drugs and psychological procedures which will permit us to raise or to lower (my underscoring) the IQ and memory and learning capacity of any man."[149] And a page-one headline in the New York Times on January 7, 1971, "Human Growth Hormone Produced in Laboratory", places us within sight of the means of genetic control. What can be done?

Huxley devotes an entire chapter, the last in Brave New World Revisited, to that question. He offers some sound advice, but it

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147 BNWR, pp. 103-104.

148 Lee Edson, "Says Nobelist James (Double Helix) Watson, 'To Hell With Being Discovered When You're Dead,'" New York Times Magazine (August 18, 1968), pp. 26-46.

149 Bergen Record of New Jersey (April 3, 1968), p. B-13.

all trails off into visions more wild than the jokes of 1932. Huxley had become too Americanized and offered rather typical American responses: better education, better laws (write your congressman), better plans by better committees:

> Obviously we must, with all possible speed, reduce the birth rate to the point where it does not exceed the death rate. At the same time we must, with all possible speed, increase food production, we must institute and implement a world-wide policy for conserving our soils and our forests, we must develop practical substitutes, preferably less dangerous and less rapidly exhaustible than uranium, for our present fuels; and, while husbanding our dwindling resources of easily available materials, we must work out new and not too costly methods for extracting these minerals from ever poorer and poorer ores--the poorest ore of all being sea water. (150)

He continues with a list of "simple" solutions: decentralize, redistribute the property among as many people as possible, break up the metropolis and revive the small country community, break up Big Business and Big Government. The better question might be, "Who will do it?" Perhaps only a very powerful dictator, in a powerfully organized and central government could possibly do what must be done. But, "there seems to be no good reason why a thoroughly scientific dictatorship should ever be overthrown."[151] The mind at the end of its tether! "Perhaps the forces that now menace freedom are too strong to be resisted for very long. It is still our duty to do whatever we can to resist them."[152]

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150 BNWR, p. 111.

151 BNWR, p. 118.

152 BNWR, p. 118.

CHAPTER V

This last section will briefly look at the two last novels of Huxley, The Genius and the Goddess and Island. The examination will be brief because in The Genius and the Goddess, although Huxley was truly interested in an exploration of human romantic love and its place in the various transcendent options, the book seems to have been intended primarily as a play or a film; and Island seems a rather sad little Utopia, standard and run-of-the-mill.

Louis Kronenberger (author of the Atlantic review cited above) remarked rather archly that Huxley had his Achilles heel, the theather: Huxley lusted after the stage.[153] Possibly the last letter he wrote, dictated to his wife on 7 November 1963, concerned an inquiry about the dramatization of a short story, "The Tillotson Banquet," a possible theatrical production of After Many A Summer Dies The Swan, and a performance of The Devils in Washington, D.C.[154] The theater was almost his dying concern. Huxley, it is true, devoted enormous energy to show biz without ever hitting it big; and he was willing to play the game with other theatrical powers and movie moguls: what greater earnest of his good will than his attempt to turn Brave New World into a mere sixty page script for a musical comedy.

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153 "In terms of career, Huxley's Achilles' heel was his wish to make good on Broadway . . . ." Kronenberger, p. 104.

154 Letters, p. 964.

But The Genius and the Goddess seems to have been conceived as a play. Huxley admits to working long and hard on it, but I suspect that the "good easy flow"[155] was worked at especially hard to facilitate the adaption to the stage. He was actually in New York in June, 1955, arranging for the play production when the novel was published.

The Genius and the Goddess is witty, ironic, and clever; but it is softer and more tender than his earlier novels, born, I suppose, of the contemplations of a man past sixty on love, marriage, a dying wife, and the future: it is a peculiar book in which the glittering brave new world could be distilled through the alembic of a mature personality to produce almost real characters. Brave New World became finally one man, Henry Maartens, who was like the whole of the brave new world--"Empty of God, swept clean of common manhood and garnished like a Christmas tree, with glittering notions."[156] Perhaps the answer to all problems is to be found by each man on some island to the North of his soul.

I seem to find, perhaps from habit, many echoes of Brave New World in The Genius and the Goddess; I came to believe that Huxley thought largely in terms of Brave New World. I find the life which the mother of John Rivers planned for her son a variation on social predestination without biological control. Brave New World children

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155 Letters, p. 715.

156 Aldous Huxley, The Genius and the Goddess (New York, 1955), p. 85. Hereafter cited as Genius.

were conditioned to accept death and not to think of it; but death and thinking about death were prominent contemplations in The Genius and the Goddess[157] in terms that are private and moving.[158] And eventually there is the talk about sex:

"And this is mummy's and daddy's room. And here's the closet with all mummy's clothes. Don't they smell good?" He sniffed loudly. The child followed suit. "Le Shocking de Schiaparelli," Rivers went on. "Or is it Femme? Anyhow, it serves the same purpose; for it's sex, sex, sex that makes the world go round . . . ." (159)

"One feels," he said slowly, as we stood looking down, a few minutes later, at that small face, which sleep had transfigured into the image of unearthly serenity, "one feels so desperately sorry for them. They don't know what they're in for. Seventy years of ambushes and betrayals, of booby traps and deceptions."

"And of fun," I put in. "Fun to the pitch, sometimes, of ecstasy."

"Of course," Rivers agreed, as he turned away from the crib. "That's what baits the booby traps." He switched off the light, softly closed the door and followed me down the stairs. "Fun--every kind of fun. Sex fun, eating fun, power fun, comfort fun, possession fun, cruelty fun. But there's either a hook in the bait, or else when you grab it, it pulls a trigger and down come the bricks or the bucket of bird lime or whatever it is that the cosmic joker has prepared for you." (160)

But new to the later book is love as a road to transcendence. It is difficult to decide just what Huxley thought and felt about love, difficult to ascertain from the letters he wrote or from the novels.

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[157] Genius, pp. 87, 96.

[158] It is difficult to forget that Huxley was writing this book during the last months of Maria Huxley's life. She died in February, 1955, during the play and novel negotiations.

[159] Genius, p. 52.

[160] Genius, p. 54.

The letters reveal a rather indulgent and generous father and a rather conventionally devoted husband; the books, particularly the novels, reveal a very cynical, upper class, intellectual, stage Britisher. The Genius and the Goddess unites both attitudes. Always there is the cynical dismissal of love such as that of the adolescent Ruth whose love was from Swinburne ("Swinburneishly in love")[161] and the poems of Oscar Wilde, full of "sweet sin; desire; jasper claws; the ache of purple pulses; the raptures and roses of vice; and lips . . . intertwisted and bitten till the foam has the savor of blood . . . ."[162] Rivers, as so many of the Huxley heroes of detachment, could not separate love and emotion from the physiological correlates:

> Whether it's passion or the desire of the moth for the star, whether it's tenderness or adoration or romantic yearning--love is always accompanied by events in the nerve endings, the skin, the mucous membranes, the glandular and erectile tissues. Those who don't say so are liars. Those who do are labeled as pornographers. It's the fault, of course, of our philosophy of life; and our philosophy of life is the inevitable by-product of a language that separates in idea what in actual fact is always inseparable . . . What we need is another set of words. Words that can express the natural togetherness of things. Muco-spiritual, for example, or dermatocharity. Or why not mastonoetic? Why not viscerosophy? But translated, of course, out of the indecent obscurity of a learned language into something you could use in everyday speech or even in lyrical poetry.(163)

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161 Genius, p. 60.

162 Genius, p. 57.

163 Genius, pp. 57-58.

The vocabulary of love that Rivers imagined of Henry Maartens for his wife Katy was more prosaic. "But for Henry, Katy wasn't a person; she was his food, she was a vital organ of his own body. When she was absent, he was like a cow deprived of grass . . ."[164] And Henry, in a blind jealous rage sprung from the suspicion that his wife was unfaithful to him, hovered between "the worlds of quantum theory and epistemology at one end of the spectrum and of sex and pain at the other . . . as little aware of his own humanity as of other people's."[165]

Rivers himself loved, not with adolescent Swinburneish love--not exactly, at any rate--and not with the tired, habitual love of Henry for whom the "horrors (techniques of love-making, the anthropology of marriage, the statistics of sexual satisfaction) were as much a part of marriage as of adultery."[166] Rivers loved Katy "as Dante had loved Beatrice; as Petrarch worshiped Laura."[167] He had no idea "what went on between husbands and wives . . . My idea was that, outside the underworld, decent people didn't make love except

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164 Genius, p. 76.

165 Genius, p. 81.

166 Genius, p. 83.

167 Genius, p. 83.

for the sake of having children . . . ."[168]

Katy loved. She loved in a way that was strong, beyond good and evil, in a way that Huxley must have understood from Lawrence. Katy was a strong loving woman. Put together these loves, understand love as a matter of personal transcendence, a matter of achieving personal harmony without the total integration with the Ground of Being, and the novel should reveal an ultimate solution to the problems of stability that are usually seen by Huxley in social, political, or economic terms. Unfortunately Huxley does not put them together. When Rivers gets under the covers with Katy, instead of all that sex fun, "with two cold bare arms round (his) neck and a shuddering, sob-shaken body pressed against (his) own,"[169] they--well, they did something very much like making love, except for Katy it was a release from tension and care, and it included a tentative grasp at pleasure, and for Rivers, it was a vile, base, foul deed. And they slept. ("Sleep--that's also the Other World.")[170]

In the morning, Katy was her old self again, "a goddess once again in mourning but uneclipsed, luminous even in her grief and resignation."[171]

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168 Genius, p. 84.

169 Genius, p. 103.

170 Genius, p. 109. See also Essays, pp. 223-225, for an extended commentary on sleep.

171 Genius, pp. 112-113.

"An hour of love, five or six hours of the deeper otherness of sleep, and . . . she lived again--yet not she . . . but the Unknown Quality lived in her."[172] But Katy transferred this "virtue" to her husband, cured him, and shortly she died, conveniently she died without any resolution of the forces of love, without any resolution of the problems posed in 1932. Everyone goes to an island.

For in The Genius and the Goddess we have in terms of love all the positions that we had in Brave New World in terms of social stability. Always the ultimate point reached by Huxley, however, the ultimate choice is the offer made by the carnival pitch-man: "You pays your money and you takes your choice."[173] Each character chose to work out his private destiny and his private love life, and we are no nearer to practical solution to world stability through love than we were through other means.[174]

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172 Genius, p. 115.

173 BNW, p. xiv. This is the ultimate choice of Mustapha Mond, and the ultimate choice of Socrates: "The time for parting has come and we go our s eparate ways: I to die and you to live. Which is better,'God only knows."

174 Huxley mercifully spared us a committee on love, however, for I am reminded especially on this matter of the third law of committo-dynamics: $U = \frac{n}{2n-1}$ where U= Useful work, and n= number of committee members.

Island seems a very sad variation on all that Huxley wrote about the Brave New World themes. Pala, which I suppose is that island to the north that he has referred to in Brave New World and Ape and Essence, is a standard Utopia based on reason, common sense, and the continuation of an inspired plan. It incorporates most of Huxley's deeply cherished ideas on good technology and good Tartrik Buddhism--the best of East and West.

Probably because he had thought through all of the matters before in many works since 1932, the usual Utopian paraphernalia could be set out with great restraint and refinement. I don't know how sensational one would find Island if that were his introduction to Huxley; but coming to the work in the context of Huxley's thought over a thirty year span, a reader would find almost nothing new. It had all be said before.

Soma became moksha-medicine which "helps people stop worrying . . . without making them sleepy. We give it to convalescents. It's useful, too, in mental cases."[175]

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175 Island, p. 63. Moksha-medicine seems, however, rather nearer to the LSD and mescalin Huxley too beginning in 1953 (Letters, Dr. Humphrey Osmond, April, 1953, p. 668.) Two books came of Huxley's interest in these drug-chemicals, Doors of Perception in 1954 and Heaven and Hell in 1956. I have totally ignored them because I consider them not part of the soma tradition, but part of the mystical tradition in Huxley's life. Perhaps it is a very fine distinction but I think Huxley's quest for hallucinatory states produced by drugs was part of his quest for the Beatific Vision and not part of his quest for social stability by a harmless drug offering painless and socially beneficial downward transcendence.

Mostly moksha is a tranquilizer in small doses and a mind expander in large doses. Moksha-medicine, "the reality revealer, the truth-and-beauty pill,"[176] is discussed in most of its uses from aid to better sexual pleasure to better appreciation of Mozart's G-Minor Quintet to better mental transformations.[177] Moksha, the divine mushroom, has deeper meaning than soma but not for social stability.

Sex is better in Pala than in the world state in 1932; for one thing, it is better taught (in school, about age fifteen, about the time trigonometry begins).[178] Sex is not just a mere downward transcendence, it is the yoga of love, a sexuality "diffused throughout the whole organism,"[179] it is Maithuna, or coitus reservatus, "what the Oneida people called Male Continence."[180] The discussion[181] of sex leads naturally to the discussion of birth control, exercised for reasons of population control (with factual evidence as

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176 Island, p. 138.

177 Island, pp. 138-141.

178 Island, p. 78.

179 Island, p. 76.

180 Island, p. 75.

181 The simple plot has Will Farnaby posing as a shipwrecked stranger in Pala; naturally he must be told everything about Pala.

in chapter one of Brave New World) and reasons of eugenics. The long discussion of sex matters[182] is unconvincing both in the novel and in the application to social stability. Perhaps a sophisticated sex life could be instituted in a small community but it is hardly to the point in the real world outside Pala, in our world of four billion people; and teaching coitus reservatus to fifteen year olds just after trigonometry and before lunch period must be an unenviable assignment for a high school teacher. Pala also shares with the brave new world a fairly wide-spread use of Deep Freeze and Artificial Insemination;[183] no babies are decanted from test tubes, but rather the more sober, practical method of eugenic control the older Huxley would approve is detailed.

An improvement, or at least a realistic change in child-rearing replaces the nurseries and Neo-Pavlovian Conditioning Centres of Brave New World.[184] The Palanese society offers an MAC--a Mutual Adoption Club:

> Every MAC consists of anything from fifteen to twenty-five assorted couples. Newly elected brides and bridegrooms, old-timers with growing children, grandparents and great-grandparents--everybody in the club adopts everyone else. Besides our own blood relations, we

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182 Island, pp. 72-83.

183 Island, p. 192.

184 BNW, chapter 2.

all have our quota of deputy mothers, deputy fathers, deputy aunts and uncles, deputy brothers and sisters, deputy babies and toddlers and teen-agers . . . . But what grew before was <u>your</u> kind of family. The twenty are all our kind . . . . Take one sexually inept wage slave . . . . one dissatisfied female, two or (if preferred) three small television addicts; marinate in a mixture of Freudianism and dilute Christianity; then bottle up tightly in a four-room flat and stew for fifteen years in their own juice. <u>Our</u> recipe is rather different: Take twenty sexually satisfied couples and their offspring; add science, intuition and humor in equal quantities; steep in Tantrik Buddhism and simmer indefinitely in an open pan in the open air over a brisk flame of affection . . . (The result is) An entirely different kind of family. Not exclusive, like your families, and not predestined, not compulsory. An inclusive, unpredestined and voluntary family. Twenty pairs of fathers and mothers, eight or nine ex-fathers and ex-mothers, and forty or fifty assorted children of all ages . . . . An MAC isn't run by the government, it's run by its members. And we're not militaristic. We're not interested in turning out good party members; we're only interested in turning out good human beings. We don't inculcate dogmas. And finally we don't take the children away from their parents; on the contrary, we give the children additional parents and the parents additional children. (185)

The MAC offers a plan for one of Huxley's dreams of small private co-operatives.

<u>Island</u> has it all, all of the <u>Brave New World</u> concerns turned out in sober, measured, reasoned, and dull plans. Solidarity services become serious religious services in standard Hindu temples complete with all the "primordial facts behind these symbols on the altar."[186] The whole world in miniature comes under Huxley's mature scrutiny--and eventually his mature pessimism. For Progress invades Pala (oil reserves) and progressive technology destroys Utopia. The loudspeaker symbol of the totalitarian state,

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185 <u>Island</u>, pp. 89-90.

186 <u>Island</u>, p. 173.

at the end, blared out speeches about "Progress, Values, Oil, True Spirituality."[187] the reactionary voice of reason (Dr. Robert) is silenced by a "burst of shots from an automatic rifle,"[188] and the modern ruthless, totalitarian state destroys the Island Utopia. "Top Priority: get this place modernized . . . . Industrialization to make Pala strong . . . . a big insecticide plant . . . . If you can make insecticides . . . . you can make nerve gas."[189]

Huxley spared us the committees, the choice of two roads, the promise of hope, a reprieve. He looked long into the heart of the world and found nothing.

He might have found a great deal of hopeful direction for himself and the world had he lived out the decade of the 1960's. Huxley was one of the truly gifted and inspired philosophers in the modern era, able to snythesize ideas from many cultures and academic disciplines to understand man and his environment; but he could understand only those facts available to him. Recently the whole concept of man and his environment has undergone a massive review in the light of the latest discoveries of man's origin. The newest concept of the origin of the species corrects the earlier Darwinian blunder of environmental

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187 Island, p. 295.

188 Island, p. 294.

189 Island, pp. 41-43.

adaption as a principle cause of man's development, and the earlier Freudian blunder of the deep-seated sexual anxieties and repressions swirling about in the subconscious. Huxley, however, based his thinking on Darwin and Freud; even his mystical flights, oriental excursions, and scientific and artistic investigations were in the context of knowledge about man that is now largely repudiated by the facts.

The facts came mostly after Huxley's death. If he became aware of the direction of the new thinking, he gives no indication even in his letters. The facts are not those unearthed at Olduvai Gorge in 1959 by L. S. B. Leakey. The new way of thinking only begins with Zinjanthropus (Homo habilis) and Australopithecus Africanus; discoveries of new fossil remains tell us nothing until we learn the nature of man. We have tried to learn man's nature from studying Pavlov's dogs, Skinner's rats, Lorenz's graylag geese, and Morris's hairless apes, but have not succeeded; and while Huxley pursues these facts, he did not truly see how to harmonize man in a stable society. But his instinct for genetic control was right.

For man seems to be a biological freak, descended from a paranoid ape, and most profoundly schizoid. The important evolutionary development was the neocortex, the specifically human "thinking cap"; and the major development in the new thinking came with the understanding of the split in man's nature growing out of the operations of the old brain and the operations of the new. Dr. Paul D. MacLean coined the term "schizophysiology" for this disasterous split in man, and suggests

it may account for most of the individual and social instability in man's history. Arthur Koestler, writing on man evolution in The New York Times Magazine offers MacLean's definition of schizophysiology as:

"a dichotomy in the function of the phylogenetically old and new cortex that might account for the differences between emotional and intellectual behavior. While our intellectual functions are carried on in the newest and most highly developed part of the brain, our affective behavior continues to be dominated by a relatively crude and primitive system, by archaic structures in the brain whose fundamental pattern has undergone but little change in the whole course of evolution, from mouse to man."

To put it crudely: evolution has left a few screws loose somewhere between the neocortex and the hypothalamus. The hypothesis that this form of schizophysiology is built into our species could go a long way toward explaining aggression. The delusional streak in our history, the prevalence of passionately held irrational beliefs, would at least become comprehensible and could be expressed in physiological terms. And any condition which can be expressed in physiological terms should ultimately be accessible to physiological remedies. (190)

Even here Huxley realized the possibility of genetic control by drugs: his instincts were right. But in 1963 he came, nevertheless, to the end of his tether.

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190 Arthur Koester, "Man--One of Evolution's Mistakes?" The New York Times Magazine (October 19, 1969), p. 108. Further development of this concept is to be found in Chapter XVI in Koestler's The Ghost in the Machine (New York, 1967). Koestler having long abandoned novel writing, returned to his first discipline, science and psychology, and pursued the quest for understanding man and society in a number of brilliant books about psychology and biology. He, not Aldous Huxley may well be the T.H. Huxley of our generation.

APPENDIX A

One can read only so many critical studies of Huxley that glibly offer his debt to Peacock before one has to read Peacock. I bought from a remainder table The Pleasures of Peacock Comprising in Whole or in Part the Seven Novels of Thomas Love Peacock, and read his seven novels in whole or in part. From Ben Ray Redman's introduction (pp. ix-xi), the following offers high and very rare praise which perhaps reflects on Huxley:

> But if you like good talk, you will hear in his pages some of the best that English literature affords. If you have a relish for genial satire, you will find that he is one of its masters; a marksman whose shafts speed straight to folly on the wing. If you would meet a writer whose words are always nimbly at the service of his wit, and whose wit is nearly unfailing, you should not delay in meeting him. If you would sit in the best of jovial company, hour after hour, enjoying the lively play of language and ideas, with prejudice striking sparks from prejudice, and crotchet meeting crotchet in eloquent collision, then Thomas Love Peacock is your man. Richard Garnett, one of his devoted editors, went so far as to call his style perfect. There is exaggeration in this ultimate eulogy, but it should be noted that officials at the India House anticipated Dr. Garnett when they wrote on the papers which won Peacock his post with the East India Company: "Nothing superfluous, and nothing wanting." For is not this officialdom's way of saying perfect in five words instead of one? . . . Peacock's own lacks are obvious, as has been said. He cultivated a small garden, while he let others attempt the heights, but within that garden he worked enduringly. He did all that an author need do to live, whether in the major or the minor ranks: he gave, and gives, his particular, peculiar mixture, we must go to him. This is not to say he was born without ancestors or that he died without issue, but neither his vaguely identified progenitors nor his possible descendants can supply us with the true, the unique Peacockian essence. We find only adumbrations of it in the eighteenth century French tales from which sound critics would derive his novels. We discover it somewhat adulterated in Mallock's New Republic, come on traces of it in Norman Douglas, and taste it in Aldous Huxley's Crome Yellow. We know that Peacock gave much time and affection to Aristophanes and Petronius, to Rabelais and Voltaire, that their humours chimed with his, yet we may look in vain under those great names for the precise sort of thing that we find bearing his own less famous signature.

Surely that is very choice company.

APPENDIX B

An entire rhapsody should be devoted to Huxley's names. I have two regrets about names in Brave New World: I regret that Polly Trotsky was not a major character, and I regret that Fanny Crowne was some Bokanovsky cousin of Lenina Crowne. It served a useful purpose for Huxley to explain that Fanny's surname "was also Crowne. But as the two thousand million inhabitants of the planet had only ten thousand second names between them, the coincidence was not particularly surprising." (BNW, p. 24.) Still I regret that Fanny was not an Adams.

Almost all of Huxley's names were fairly common to readers in 1932, and his onomastic techniques were well known to the people of his day. Most of the humor has passed from the names: they seem merely quaint now. Brave New World actually represented a departure from the funny names usually found in comic or satiric literature. At the time, we were treated to such delightful charactonymns by Evelyn Waugh as Paul Pennyfeather, Mary Mouse, and little Lord Tangent. To sustain an entire cast of characters with funny, or at least amusing, names, an author cannot rely on his instinct for individual names; he must establish a pattern, and this pattern is usually the charactonymn.

Huxley's instinct led him to a pattern that was perfect for him in Brave New World; he combined the joke and the philosophical-prophetical observation. He recognized those men whose work or lives provided the premises for the future world, and mixed their names in a bizarre way. Bernard Marx! What a brilliant intuition

to mix those two wildly alien spirits! I can only try to conjure the wonderfully fay portrait by Youssef Karsh with the dyspeptic Marx as the subject: the dour revolutionary with a twinkle in his eye. Bernard Marx writing Das Kapital AND Caesar and Cleopatra. After the pattern is set, the humor rises to hysteria.

Lenina Crowne is Lenin and the crown to which he was opposed. Polly Trotsky is obvious, but the juxtaposition of Lenin and Trotsky chatting about beaux and their sex lives is masterful.

Tomakin was made of Joseph Thompson and Robert Millikan who are credited with the discovery of the electron. Helmholtz Watson was Herman Helmholtz, one of the giants of nineteenth century science and mathematics, and Robert Watson, one of the prime developers of radar. Benito Mussolini and Herbert Hoover combine into the disturbingly hairy Benito Hoover. Mustapha Kemal Ataturk and Ludwig Mond named the World Controller, the President of Turkey and the German chemist-industrialist. Henry Foster was Henry Ford and George Foster, the famous American Baptist theologian.

APPENDIX C

1. From the New York Post, Monday, October 21, 1968:

A Pill for Modern Life

Moscow--A Soviet chemist claimed today he had developed a miracle drug that overcomes sadness, fear, alarm, fatigue, timidity, irritation and "bad mood."

The Leningrad professor, Dr. Vsevoid Perekalin, recommended the drug to help offset the effects of mechanization in Soviet life.

He told a Pravda interviewer his discovery, phenigama, was superior to common narcotics, which he said young people in the West were using at a growing rate to combat tensions. He said the drug could be used only with a doctor's prescription, but left unclear whether it was on the market.

His description of the drug made it sound like a variation of the common tranquilizer, which already is widely used in the Soviet Union.

Perekalin said it was aimed at combatting the emotional stress caused by travel in public transport, the noise of vacuum cleaners and washing machines, work pressures and the incessent battering of information from radio, TV and newspapers.

2. Piet Hein of Denmark has invented and marketed through Parker Brothers, the game distributors of "Monopoly" among others, a gadget-game called "Soma." It proudly boasts that it "eliminates tension."

3. See Huxley's reference to a tranquilizer produced by the Wallace Laboratories, Revolution, pp. 225-226 (footnote #131)

4. The original soma is defined in Huxley's favorite Eleventh Edition of the Encyclopaedia Britannica (vol. 25, p. 378):

Soma (Sanskrit for "pressed juice" from the root su, to press), in Hindu mythology the god who is a personification of the soma plant (asclepias acida), from which an intoxicating milky juice is squeezed. Soma is the Indian Bacchus, and one of the most important Vedic gods. All the 114 hymns of the ninth book of the Rig Veda are in his praise . . . the preparation of the soma juice was a very sacred ceremony . . . and it is under its influence that India is related to have created the universe and fixed the earth and sky in their places.

5. Moksha is the juice of the sacred mushroom.

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