

HUXLEY'S LOVE INTERESTS:
A PATHOLOGY OF EMOTIONAL FRIGIDITY

BY
HARRY LEE CRAMER

Submitted in partial fulfillment of the requirements for the
Master of Arts degree in the
School of Arts and Science
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ABSTRACT

The thesis suggested that Huxley used his novels to explore an area of major concern to him, the area of the emotions. It showed, more specifically, that he used the love interest in his novels to explore a grave emotional problem, emotional frigidity. Making the observation that the important male characters exhibit only stunted and twisted emotional responses in their amorous relations with women, further noting that none of the characters succeed in establishing a wholesome, intimate relationship with a woman, and finally, pointing out that the characters fall roughly into four categories according to the tactics they use to avoid genuine intimacy in sexual relationships, the analysis concluded that the characters taken all together form a composite study of the emotionally frigid man and his dilemma. This conclusion derives from the premise that Huxley used the technique of the cubist and fragmented his subject into different characters. It envisions these characters, in turn, falling into four categories which dramatize four sides of the emotionally frigid personality. And finally, it implies that individual characters within each category provide different perspectives on the same feature of the frigid personality.

Thus, the love interest in Huxley's novels, rather than being ancillary, is central and provides the chief means for insights into an intriguing, crucial problem for Huxley: the dynamics of emotional frigidity and the nature, constitution, and behavior of the emotionally frigid man.

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CHAPTER I

INTRODUCTION

Starting with Dostoyevsky's Notes from the Underground and Brothers Karamozov, the "novel of ideas" has emerged as a recognized genre. Among others, Aldous Huxley has won recognition, primarily on the strength of his masterpiece, Brave New World, as a noteworthy writer of novels in this category. Indeed, the "novel of ideas" was an obvious choice for Huxley whose brilliant, expansive intellect embraced a host of subjects ranging from eugenics to Eastern theology, from physiology to economics, from government to art, music, and travel.

Though Huxley produced work in every area of literature--biography, novels, drama, reviews, translations, poetry, and essays--his interests, mentality, and literary talents seemed put to best advantage in his essays.¹ Critics and reviewers have consistently dealt his essays enthusiastic praise--for their literary excellence as well as for their rich, wide, and provocative content. His novels, on the other hand, have excited less enthusiastic reaction. They have elicited only a pittance of critical commentary compared to the abundance provided the novels of such contemporaries as Faulkner, Joyce, or his good friend, D. H. Lawrence. Of the scant criticism accorded Huxley's novels, most has concerned itself with the

¹Huxley himself agreed that perhaps he was more an essayist than a novelist in an interview by Ross Parmenter, "Huxley at Forty-three," Saturday Review of Literature, XVII, No. 21, (March 19, 1938), 10.

views or "ideas" about man in society which the novels contain. Huxley's experiments with time and order have attracted comment, as has his mysticism; but for the most part, critics dismiss his merit as a novelist with the charge that his characters are flat, unreal, and unsympathetic; his novels dull and static.²

Perhaps this charge would be altered somewhat if, first, Huxley's method were seen more clearly, and second, his central theme or concern were put more clearly into focus. In method, Huxley's art is analogous to Picasso's. That is, Picasso, in order to achieve a full, in-depth portrait, attempts to bring depth to the surface. He does this by taking his subject's features and fragmenting them first, exaggerating and distorting them next, and, last of all, reconstructing them in discongruent ways on his canvas. For instance, he may draw a pair of exaggeratedly large eyes staring out full face from an elongated head in profile with a stylized nose knifing ninety degrees to the eyes. Thus, he captures essence and depth by presenting complex, accentuated multiple-views--all laid out simultaneously on the surface of his canvas. Similarly, Huxley isolated features of personality, then exaggerated them, and finally, reconstructed them, gave them names, and had them lead lives as full blown characters. For example,

²See, e.g., Derek Savage, The Withered Branch (London, 1950), pp. 142, 154; or Colin Wilson, "Existential Criticism and the Works of Aldous Huxley," London Magazine, V, No. 9, (September 1958), 54.

Huxley isolated one aspect of a personality (the compulsive urge to work), gave it the name, Shearwater, and had this urge appear as a character in the novel, Antic Hay. This similarity in method between Picasso and Huxley, incidentally, also accounts for a similarity of effect. That is, what is often most striking in a Picasso portrait--its artificiality and its blatant, two-dimensional flatness--is most striking in Huxley's art as well. Most of Huxley's critics, whether with disdainful glee, dismissive scorn, or sympathetic dismay, have offered observations on the two-dimensional, cardboard quality of his characters;³ without, however, realizing that an author, too, may work toward depth in the cubist style.

If perceiving Huxley's method presents problems, bringing his central concern into focus offers a challenge as well. This is so because, paradoxically, the "ideas" in Huxley's "novels of ideas" deflect attention away from what is truly central in the novels. The "ideas" appear in long speeches--little essays really--which are conspicuously inappropriate as dialogue. These speeches compel attention in two ways; first, they are annoying for their artificiality, and second, they are, at the same time, captivating by virtue of what they are: fascinating thoughts on all manner of topics very clearly set forth. Whether one is annoyed or captivated by the

³See, e.g., Charles Rolo, "Introduction," The World of Aldous Huxley, ed. Charles Rolo (New York, 1921), p. xv; or Alexander Henderson, Aldous Huxley (New York, 1964), p. 71; or Savage, p. 142; or Wilson, 54.

speeches, then, they do command attention. That is unfortunate, for the lives and actions of Huxley's characters more than the "ideas" in their speeches provide the key to Huxley's overriding preoccupation in writing the novels.

In a letter to his friend, Robert Nichols, Huxley wrote:

But for me the most vital problem is not the mental as much as the ethical and emotional. The fundamental problem of love and humility, which are the same thing. The enormous difficulty greater now, I feel, than ever; because men are more solitary now than they were; . . . and every at-all-conscious man stands alone, surrounded by other solitary individuals and fragments of the old tribe for which he feels no respect.⁴

Thus, Huxley communicates his dismay over feelings of emotional isolation (solitude) and expresses his yearning for emotional intimacy (love and humility). Herein lies Huxley's chief preoccupation. And, as he correctly diagnosed it, the vital problem is not so much mental as emotional. Certainly, writing his novels allowed Huxley to probe the emotional in a way and to an extent impossible in writing essays. Likely as not, his desire to explore the problems of emotional isolation versus emotional intimacy was the raison d'être for the novels; for it is evident that his concern with this emotional problem influenced his portrayal of character and plot in all eleven novels. Predictably, it is thrown into highest relief and is most dominant under his handling of sexual relationships since

⁴In an unpublished letter from Aldous Huxley to Robert Nichols marked "15 via S Marzherita a Montres, Florence 10 iv '25." The letter is held in a collection at Cullen Library, University of Houston.

the ideal sexual relationship represents the most intimate and most emotionally profound of all human relationships. Thus, the love interest in Huxley's novels, rather than being ancillary (i.e., spice to zip up the ideas in his "novels of ideas"), is central and provides the chief means for insights into an intriguing, crucial problem for Huxley; the dynamics of "emotional frigidity" and the nature, constitution, and behavior of the emotionally frigid man; i.e., one for whom emotional intimacy is impossible.

Actually, the term, "love interest," is a misnomer for what Huxley portrays happening between men and women. "Grim dance interest" refers more aptly to those abortive, blighted relationships which his characters conduct devoid of warmth and intimacy. In every novel save the last, the important male characters all find themselves ultimately in the same dilemma; emotionally isolated, unable to establish a wholesome, intimate sexual relationship. Now it is absolutely true, as Charles Rolo has pointed out, that many Huxlian characters from different novels may be easily lumped together.⁵ (For example, cynical Mr. Coleman in Antic Hay may be lumped with Spandrell in Point Counter Point and Dr. Obispo in After Many a Summer Dies the Swan.) And since it is true, no one should be too surprised to find these characters who are so obviously cousins to one another share a common failure; i.e., the failure to achieve an intimate relationship with a woman. But

⁵Rolo, p. xiv.

that does not explain why other characters who cannot be lumped so easily with Coleman, Spandrell and Obispo share equally in the very same failing. The explanation lies at the very heart of Huxley's method and purpose in writing the novels.

The common ground underlying the common fate of all the male characters in this regard is emotional frigidity. Huxley's purpose was to explore and examine the complex of ambivalent, often conflicting urges and attitudes that co-exist in and, in fact, make up the emotionally frigid personality. For his analysis, Huxley used the biologist's tool and dissected his subject into its various components. Whether Huxley's novels served as the instrument to conduct his analysis, or simply reveal the results of his investigation is moot, but also immaterial. The outcome either way were "cubist" novels whose male characters all derive from dissected components of a single personality. In short, Huxley created his male characters in each novel by fragmenting, projecting and extending, distilling and re-blending (*à la* Picasso) the four main aspects of the frigid personality. Taken all together, the novels provide "cubistic" multi-views of each personality feature as well as an in-depth study of the composite personality from which they were struck.

The multi-views of each of the four aspects result from the various perspectives Huxley used on each component. That is, at times he would treat a given feature with

sensitivity and convert it into a reasonably sympathetic character; in another novel he would assail the same feature with savage irony and create an exaggerated, uncomplicated, often grotesque caricature. Compare, for example, Phillip Quarles in Point Counter Point who struggles honestly with his problem with Henry Maartens in Ape and Essence who, though ten times worse off than Quarles, never for a moment looks inward. There are other characters created in the mold of Quarles and Maartens who are more or less sympathetic, more or less exaggerated depending on Huxley's perspective.

The in-depth study of the composite personality results when the four main components and the multi-views of them are combined. The rather clear picture that emerges is of the emotionally frigid person; it shows that he is a complex neurotic person who finds great portions of his life at the mercy of his own maladaptive defenses, defenses constructed to protect him from sexual intimacy which he yearns for but which, at the same time, he fears like death.

To make this picture more understandable, it is necessary to travel briefly into the realm of psychology. While making psychological speculations about characters in fiction has been frowned upon in certain literary circles it can be a valid and useful procedure if it helps to make sense out of what otherwise is quite baffling. (Huxley's critics have been baffled with his characterizations from the outset.) Therefore, hazarding the risk, the following discussion offers

speculations on the neurotic behavior which for purposes of this paper I have called emotional frigidity in order to establish a plausible theory that accounts for, explains and makes clear the design behind Huxley's characterizations.⁶

As with all neuroses, emotional frigidity is thoroughly bound up with fear. In frigidity, the deciding factor is an overwhelming fear of being helpless and inadequate. Significantly, these two conditions--helplessness and inadequacy--are natural and inherent to infants and children. If, as is most often the case, the adults around the infant respond to these two inherent qualities in him with understanding and sympathetic aid in moderate amounts, he has no reason to fear his condition. If, on the other hand, the child's helplessness and inadequacy elicits too much aid, excites overwhelming overprotectiveness from his mother, for instance, he has just cause for fear. For such behavior in a mother only intensifies the child's dependence, and therefore, subverts his attempts toward growth and greater self-reliance.⁷ Often mothers do shore up doubts about their own worth by fulfilling their child's every need--i.e., by keeping him utterly

⁶ Alfred Adler, "Individual Psychology, Its Assumptions and Its Results," in An Outline of Psychoanalysis, ed. Clara Thompson, Milton Mazer, and Earl Witenberg (New York, 1955), p. 295. The discussion above concerning the formation of neurotic patterns is based on the psychoanalytic theories of Ken Horney, Harry Stack Sullivan, Erich Fromm, and Freida Fromm-Reichman (i.e., on the theories of "Ego Psychology" as versus the traditional Freudian theories).

⁷ Erich Fromm, Escape from Freedom, Fifth Avon Library Edition (New York, 1967), p. 40; also see p. 41, n. 1.

dependent on her.⁸ Obviously, her gratification comes only at his great expense. Therefore, despite the obvious surface comforts afforded him in such a situation, the child intuitively senses that his growth (i.e., life) is in danger and feels intense fear. Rightly so! His condition of helplessness and inadequacy will have been exploited and intensified, his growth thwarted, he, himself, victimized. No one could blame the child either for greatly fearing all the factors present under such circumstances:⁹ his inadequacy, the emotions and responses in him which seem to invite such destructive emotions and responses from his mother; emotions and responses in his mother which have such dire consequences for him; even his mother's physical being; and finally, the factor that brings them all together, emotional and physical intimacy. If in response to all these fears, he comes to detest his own helplessness, tries to hide his inadequacy, learns to stifle and disguise his own emotions, grows to eschew her emotional responses, and comes to feel revulsion at her physical being, it is understandable; for the chief design in all this is to void the pathological bond which holds him to his mother and blocks his survival and growth.¹⁰

⁸Erich Fromm, "Selfishness, Self-Love, and Self-Interest," in An Outline of Psychoanalysis, pp. 330, 331.

⁹Erich Fromm, "Selfishness," p. 330.

¹⁰For an explanation of how maladaptive defenses are formed, see William Silverberg, "Toward a Theory of Personality and Neurosis," in An Outline of Psychoanalysis, pp. 48-75, esp. pp. 67, 68.

Useful as these responses are in protecting his growth during childhood, they ingrain patterns that serve him ill in other encounters later.¹¹ For example, as his wholesome sexual urges awaken and impel him towards women, they will be twisted and hamstrung by recollections of that other potent, destructive bond he had with another woman, his mother. (His intense fear gives unshakable credence to the fallacious syllogism that runs; "Involvement with my mother spelled near destruction; my mother was a woman; therefore involvement with women spells destruction.") The recollection immediately gives rise to all his former fears, and these fears trigger the patterns of responses he learned as a child.¹² These responses, of course, were tailored to subvert intimacy. Because the earlier battle for survival was a child's battle against an adult, these responses actually fall into four options of the weaker side in combat: plans and dreams of turning the tables, of becoming powerful and mercilessly pressing a pre-emptive attack to annihilate the enemy; making only tentative forays against the enemy then falling into retreat behind barricades; withdrawal from the field altogether; and finally, abject and humiliating surrender without a fight. Needless to say, relationships entered into with this complex of fears and defenses are doomed from the outset.

¹¹Frieda Fromm-Reichman, "Psychiatric Aspects of Anxiety," in An Outline of Psychoanalysis, p. 118.

¹²Frieda Fromm-Reichman, pp. 118, 119.

The fact that they are thus thwarted leads to the final outrage against the frigid person; one or a series of abortive relationships simply intensify the frigid person's feelings of inadequacy--the very feelings that lie at the source of his malady to begin with. Thus, the frigid person is caught in a vicious cycle. Like the man who cannot get a job because he has no experience, cannot get experience until he has a job, the frigid person cannot overcome his frigidity unless he experiences an honest emotional relationship, cannot experience an honest emotional relationship because he is frigid. Thus he finds himself almost inextricably wedded to his malady. With this final outrage, the picture of the emotionally frigid man and his dilemma is complete.

Given this picture then, it is possible to enumerate a number of factors which indicate that Huxley created his characters to shed light on the emotionally frigid person and his dilemma. First, when mothers appear in his novels they are of a type; they are good and religious women and they are overwhelmingly possessive and overprotective towards their sons.¹³ Brian Foxes's mother speaks for them all when she confesses, "I realize now that I loved him in the wrong way--too possessively."¹⁴ Second, all the male characters,

¹³Linda, John the Savage's mother in Brave New World, is the exception that proves the rule; she, of course, is none of these.

¹⁴Aldous Huxley, Eyeless in Gaza (New York, 1936), p. 447.

in their relations with female characters, disguise their emotions even from themselves, and therefore, either wither in emotional bankruptcy or writhe with emotions twisted by their fears. Third, none of Huxley's important male characters ever succeeds in establishing a lasting, wholesome, intimate relationship with a woman.¹⁵ (In a collection of eleven novels which includes over a score of important characters, this fact is truly remarkable and cannot be dismissed as accident or happenstance; rather it compels one to look for the design behind such a remarkable fact.) The final indicative factor is the most significant of all: In terms of their relations with women, Huxley's important male figures fall naturally into four groups, each of which dramatizes one of the four main defensive behavior patterns of the emotionally frigid man; i.e., those suggested earlier as pre-emptive attack, retreating behind barriers, total withdrawal, and finally abject surrender.

To elaborate more fully on this significant point, one group of characters who appear in the novels resemble one

¹⁵Worthy of mention is a shadowy group of characters who appear in just five of the eleven novels. They are modeled after the lives and ideals of D. H. Lawrence and Gerald Heard, and they are, therefore, supposedly non-frigid. Lawrence himself, in a letter to Huxley, dubbed one such character, Mark Rampion, a "gas-bag" which is, sadly enough, apt. (The Letters of D. H. Lawrence, ed. Aldous Huxley [New York, 1932], p. 758.) Further, only two out of the five characters have women in their lives--Mark Rampion and Dr. McPhail. McPhail's woman, moreover, is on her deathbed from the outset of the novel, so there is not much opportunity to see them together in action.

another very closely in their cynical, detached, victimizing approach to women. Spandrell in Point Counter Point is one of the most sympathetically drawn members of this group while Obispo in After Many a Summer Dies the Swan is the pure and extreme caricature in the group. They and others in their group reveal the side of the frigid personality which avoids intimacy by a strategy of pre-emptive attack. The unspoken logic behind their cold sexual experiments with women is, "Victimize and degrade lest you be victimized and degraded yourself." They dramatize the sadistic aspect of the frigid psyche. Another group of characters cluster around the second defense pattern of the emotionally frigid person, that of erecting a barrier behind which to retreat and hide. This group includes Brian Foxe in Eyeless in Gaza who is the most sympathetically drawn member and John the Savage in Brave New World who is a pure, simplified version of the character type. These characters typically venture their emotions in a relationship, but only to a point. That point is reached after they have given vent to the "spiritual" side of their feelings and next must face the corporal nature of their desires. Their inability to face the physical side of the love relationship gives the lie to their initial attempts at intimacy; it is the barrier they hide behind after the initial foray. The third group of characters, Phillip Quarles and Shearwater among them, insulate themselves entirely from emotions by absorbing themselves in work and/or intellectual

pursuits. In other words, they employ the third dodge of the frigid person and withdraw entirely from the field. They are the intellectual giant-emotional dwarfs. The last group of characters is composed of those who--like Walter Bidlake with Lucy Tantamount in Point Counter Point--wallow in their inadequacy and ineffectuality and all too willingly endure degradations and indignities at the hands of women they view invariably as incredibly powerful, often as fiendish and diabolic. In other words, by dramatizing the fourth defensive option of the frigid person, abject surrender, they provide insights into yet another aspect of the emotionally frigid psyche.

Though the characters fall rather cleanly into one or another of the categories, these categories are not perfect. That is, some characters whose predominant behavior places them in one group do occasionally manifest behavior traits typical of the characters in a different group. Indeed, such characters serve the reader well, for they show the connection between the four separate groups. For example, Henry Maartens in The Genius and the Goddess clearly belongs with Shearwater and the intellectual giant-emotional dwarfs; however, he also exhibits a little of the sadism of a Spandrell or Obispo by using a volume of pornography as a guidebook for sexual relations with his wife. Thus, in this way, Maartens' behavior establishes the bridge or connection between the sadistic group of characters and the intellectual giant-

emotional dwarfs. Other characters similarly establish the connection between their group and one or the other of the other three groups. This, in fact, makes it easier to see each group as only a part of a whole.

Despite some overlapping, then, the categories do hold up. The fact that the characters fall into four groups around these categories of defensive behavior invites the conclusion that Huxley used his characters to cast light on the four main aspects of the emotionally frigid person in a special way. By assigning each aspect its own group of characters, Huxley in cubist fashion simply allowed his readers to see each aspect in a more separate and independent light.

To summarize, four factors argue that Huxley's characters grew out of his concern with the emotionally frigid person and his dilemma. The mothers depicted in his novels all show characteristics one would expect in the mother of a frigid person. Second, the male characters manifest distorted or stunted emotions in their dealings with women. Third, all the characters share a fate typical of the frigid person. That is, none achieves a lasting, wholesome, intimate relationship with a woman. Fourth and most importantly, the individual characters fall into four groups each of which is centered around the different defensive thought and behavior patterns which co-exist in and make up the emotionally frigid personality.

Since the last factor alone is sufficient to establish the argument's validity beyond question, subsequent chapters will be primarily devoted to it. Though the other factors will be discussed within each chapter, the chapters themselves deal one at a time with each of the four character groupings. Thus, Chapter Two deals with the group of characters who use attack to ward off intimacy. Chapter Three discusses the group who raise a spiritual barrier to hide behind in the relationships with women. Chapter Four handles the group who withdraw from emotional entanglements by completely absorbing themselves in work and intellectual pursuits. Chapter Five deals with those who abjectly surrender to degradation and indignities at the hands of women. The conclusion in Chapter Six discusses the one character who manifests all the characteristics of the emotionally frigid person and manifests them in correct proportion--Will Farnaby in Island. In short, each chapter will show how Huxley used different groups of characters to accomplish a cubistic portrait of the emotionally frigid man.

CHAPTER II

THE SADISTS

The first chapter suggested that Huxley used his novels to explore an area of major concern to him, the area of the emotions. It showed, more specifically, that he used the love interest in his novels to explore a grave emotional problem, emotional frigidity. Making the observation that the important male characters exhibit only stunted and twisted emotional responses in their amorous relations with women, further noting that none of the characters succeed in establishing a wholesome, intimate relationship with a woman, and finally, pointing out that the characters fall roughly into four categories according to the tactics they use to avoid genuine intimacy in sexual relationships, the analysis concluded that the characters taken all together form a composite study of the emotionally frigid man and his dilemma. This conclusion derives from the premise that Huxley used the technique of the cubist and fragmented his subject into different characters. It envisions these characters, in turn, falling into four categories which dramatize four sides of the emotionally frigid personality. And finally, it implies that individual characters within each category provide different perspectives on the same feature of the frigid personality.

Chapter Two deals with characters who provide insights into the sadistic side of the emotionally frigid person: Ivor

in Crome Yellow, Coleman in Antic Hay, Calamy and Chelifer in Those Barren Leaves, Spandrell in Point Counter Point, Gerry Watchett in Eyeless in Gaza, Dr. Obispo in After Many a Summer Dies the Swan, the high priests in Ape and Essence and Henry Maartens in The Genius and the Goddess. Dr. Obispo is the most extreme and chemically pure character of the group and therefore, furnishes an ideal starting point for the discussion. First, there can be no doubt of his abhorrence of intimacy; at the very outset of his relationship with Virginia, his employer's starlet mistress, Obispo thinks to himself:

She would take him, and take him on his own terms. No Romeo-and-Juliet acts, no nonsense about Love with a large L, none of that popular song clap trap Just sensuality for its own sake. The real, essential, concrete thing; no less, it went without saying, but also (and this most certainly didn't go without saying for the bitches were always trying to get you to stick them on pedestals, or be their soul mates), also no more.¹⁶

In quite bald terms, Obispo avows his abhorrence of intimacy, betrays his fear of being victimized ("the bitches were always trying to get you to stick them up on pedestals"), and finally, hints at what is typical of the group in particular, the pleasure of imposing degrading sexual acts on his partner to reassure himself about his own power and prowess. Indeed, the reader finds that Obispo's chief satisfaction in sex lies not with his own sensual-emotional enjoyment, but

¹⁶ Aldous Huxley, After Many a Summer Dies the Swan, First Perennial Classic Edition (New York, 1965), p. 108.

rather with the more perverse delight in his performance, a performance calculated to reduce his partner to a helpless state of sexual excitement. In fact, Obispo has codified his delight into a science:

It was a branch of applied physiology; he was an expert, a specialist. The Claude Bernard of the subject : . . . You took an ordinarily rational human being . . . you took her and you proceeded, systematically and scientifically, to reduce this unique personality to a mere epileptic body, moaning and gibbering under the excruciations of a pleasure for which you, the Claude Bernard of the subject, were responsible and of which you remained the enjoying but; always detached, always ironically amused, spectator.¹⁷

From the outset, then, Obispo planned his work, and, indeed, the reader finds that he began to work his plan. After his first brief approach which was interrupted by Jo Stoyte, Virginia's sugar daddy, Obispo left Virginia with the following thoughts running through her somewhat empty head:

No it wasn't what he actually did that made her so mad at him. It was the way he did it laughing at her like that. She didn't mind a bit of kidding at ordinary times. But kidding while he was actually making passes—that was treating her like she was a tart on Main Street. No romance, or anything; just that sniggering sort of laugh and a lot of dirty cracks. Maybe it was sophisticated; but she didn't like it. And didn't he see that it was just plain dumb to act that way? . . . It just shot all the romance to pieces and made you feel mad at him.¹⁸

Later, after slipping Stoyte some sleeping pills, Obispo succeeded in having his way with Virginia. He approached her

¹⁷Huxley, After Many a Summer, pp. 109, 110.

¹⁸Huxley, After Many a Summer, p. 137.

with scientific detachment and sadistic amusement.

"Shall I tell you," he whispered, "what I'm going to do to you?" She answered by calling him a lousy ape-man. But he told her all the same, in considerable detail.¹⁹

Sure enough, Obispo is as good as his word. The reader finds that Obispo given his chance with Virginia had, in fact, "scientifically engineered her escape into an erotic epilepsy more excruciatingly intense than anything she had known before or even imagined possible."²⁰

Though he is singularly successful in all his experiments with Virginia as his subject, Obispo ends up not with a wholesome intimate relationship but only a perverse liason marked by the partners' mutual loathing.

He shot another glance at Virginia. She was staring straight in front of her holding her lower lip between her teeth, as though she were in pain, but determined not to cry out. . . .

"Do you lo-ho-hove me sti-hi-hill the same?" he insisted, making the car swerve to the right, as he spoke, and putting on speed to pass a row of Army lorries.

you."²¹The baby released her lip and said, "I could kill

Such an unequivocal answer would any wholesome mind apall. But in Obispo's twisted, frigid psyche--no question about

¹⁹Huxley, After Many a Summer, pp. 140, 141.

²⁰Huxley, After Many a Summer, p. 153.

²¹Huxley, After Many a Summer, p. 227.

intimacy, about being "soul mates"--it signals triumph. As a victim always must, she loathes him, but Obispo sucks on the gall of it as if it were a gum drop.

"Of course you could," Dr. Obispo agreed. "But you won't. Because you lo-ho-ho-hove me too much. Or rather," he added, and his smile became more gleefully canine with every word, "you don't lo-ho-ho-hove me; you lo-ho-ho-hove . . . " he paused for an instant: "Well, let's say it in a more poetical way--because one can never have too much poetry, don't you agree? You're in lo-ho-hove with Lo-ho-ho-hove, so much in lo-ho-ho-hove, that, when it came to the point, you simply couldn't bring yourself to bump me off. Because whatever you may feel about me, I'm the boy that produces the lo-ho-ho-hoves." He began to sing again, "I dreaheamt I ki'hilled the goo-hoo-hoo-hoose that lai-haid the go-holden e-he-heggs."²²

Obispo, then, in dark broad strokes, epitomizes the group of characters who use sadism or pre-emptive attack to avoid intimate, wholesome sexual relationships. He is, in fact, the Iago of the group; for Huxley chose not to complicate the picture by establishing motivation. Though his behavior and attitude seem utterly gratuitous, Obispo, because he is such an extreme, uncomplicated character, allows the reader to see the sadistic side of the emotionally frigid person--pure and unadorned.

Spandrell in Point Counter Point, on the other hand, represents a different sort of portrait. The subject is the same (i.e., the sadistic side of the frigid person), but the perspective differs. That is, though Obispo and Spandrell reveal exactly the same attitudes and behavior towards women,

²²Huxley, After Many a Summer, pp. 227, 228.

Huxley "fleshed out" the picture in Spandrell's case by presenting episodes from out of his past providing background and motivation and by revealing more about his inner conflicts. The exact correspondence between Obispo and Spandrell is easy to see in Spandrell's relationship with Harriett. Like Obispo, Spandrell had a preconceived plan which he then sadistically followed to the letter.²³ The plan in bare outline involves luring a naive young thing into acceptance of "the most fantastic lubricities,"²⁴ and then to insinuate "into the mind of his victim a notion of the fundamental wrongness and baseness of the raptures he himself had taught her to feel."²⁵ Like Obispo, Spandrell succeeds in his plans down to the last dot. "In the end she had left him, hating him, hating herself."²⁶ The difference in Spandrell and Obispo is in terms of motivation. That is, while he left Obispo's motivation unclear, Huxley indicated that Spandrell's behavior stemmed from his early relationship with his mother.

Ever since his mother's second marriage Spandrell had always perversely made the worst of things, chosen the worst course, deliberately encouraged his own worst tendencies. . . . He was taking revenge on her, on himself also, for having been so foolishly happy and good.²⁷

²³Aldous Huxley, Point Counter Point (New York, 1928), pp. 114, 216-219.

²⁴Huxley, Point, p. 219.

²⁵Huxley, Point, p. 218.

²⁶Huxley, Point, p. 219.

²⁷Huxley, Point, p. 216.

The passage implies that his mother's second marriage was the cause of Spandrell's perverse behavior; however, Huxley gives the reader further information which indicates that her second marriage was only a catalyst that allowed a festering problem to surface. The reader learns that just prior to his mother's marriage, Spandrell had resolved to forgo his own manhood, stifle his own sexuality in order to preserve the strong Oedipal bond between him and his overly protective mother.

He remembered that Girls' School in Paris, those erotic readings by flashlight under the sheets. . . . What shame he had felt and what remorse! Struggled how hard, and prayed how earnestly for strength. And the god to whom he had prayed wore the likeness of his mother. To resist temptation was to be worthy of her. Succumbing, he betrayed her, he denied God. He had begun to triumph.²⁸

Thus, hobbling himself sexually and emotionally to his mother in the first place was the real wound to Spandrell's development; his mother's second marriage was salt to that wound. Already sexually enfeebled, his mother's marriage stung him to seek revenge on "the innocent sisters of those two much loved and therefore detested women . . ."²⁹ His sexuality having been destroyed by woman, Spandrell found it poetic retribution to destroy them through sex. Thus, the portrait of Spandrell indicates that the mother bond underlies the sadists' calculated operations against women.

²⁸Huxley, Point, pp. 283, 284.

²⁹Huxley, Point, p. 218.

Spandrell provides another interesting insight into the sadistic side of the frigid person when in a fit of wrath he tramples down a clump of "pleasingly phallic" just budding foxgloves. Burnbaum has already called attention to this revealing passage;³⁰ however, rather than indicating Spandrell's revulsion to sex as Burnbaum suggests, the incident belies Spandrell's underlying fears and feelings of sexual inadequacy. That is, when Spandrell hacked the foxgloves to pieces yelling, "Damn their insolence," he implies that the robust, straight, healthy plants stand in stark contrast to his shriveled sexuality. "Do you think I'm going to sit still and let myself be insulted?" he implores in a fit of pain over his inadequacy.³¹

Plagued as he is by fear of his own inadequacy and powerlessness, Spandrell shows another symptom of the frigid person when he equates amorous relations to combat. Here is a revealing conversation between Spandrell and Lucy Tantamount:

"As a matter of fact you weren't enough of a murderer for my taste." . . . Spandrell didn't like to be used and exploited for someone else's entertainment. He wanted to be the user. But with Lucy there was no possibility of slave holding. "I'm like you," he added, "I need victims."³²

³⁰Milton Burnbaum, "Aldous Huxley's Animadversions Upon Sexual Love," Texas Studies in Literature and Language, VIII (Summer 1966), 289.

³¹Huxley, Point, p. 344.

³²Huxley, Point, p. 151.

The rather full portrait of Spandrell, then, reveals that his behavior towards woman is remarkably similar to Obispo's both in its sadistic aims and in its particulars. However, Spandrell adds important elements to the picture of the sadist in terms of motivation. He reveals how the bond between an over protective mother can give rise to fears of inadequacy and how fears of inadequacy introduce fears of being further victimized by "woman." He indicates how fears of being victimized can lead to greeting sexual relations with the warlike motto: "Victimize lest you yourself be victimized," and how acting on such a motto culminates in Obispo-like sadism.

Other characters in the sadist group fall between Obispo, the extreme caricature on the one hand and Spandrell in full face portrait on the other. Ivor, for instance, in Crome Yellow, Huxley's first novel, seduces Mary and then callously leaves her. His callousness, however, represents only an embryotic sadism. Compared to other characters of his stamp who appear in later novels, Ivor is a babe in the woods. As a matter of fact, Coleman in Huxley's second novel, Antic Hay, presents the first clear look at this group of characters. Coleman, setting the pace for those who follow, denies himself any feelings of decency towards women :

"Reproduction, reproduction," Coleman murmured the words to himself ecstatically. "Delightful and horrifying to think they all come to that, even the most virginal,

that they were all made for that, little she-dogs, in spite of their China blue eyes."³³

Coleman, a less evolved character than Obispo or Spandrell, provides a clear link between the sadists and the overly spiritual group of characters. That is, when Coleman imposes the now familiar terms on his partner, Rosie Shearwater, he not only clumsily invites her to share his outlook; he insists obsessively that she look at it for its spiritual implications.

"It's only when you believe in God, and especially hell, that you can really begin to enjoy life." For instance, when in a few moments you surrender yourself to the importunities of my bloody beard, how prodigiously much more you'd enjoy it if you could believe you were committing the sin against the Holy Ghost--if you kept thinking clamly and dispassionately all the time the affair was going on: All this is not only a horrible sin, it is also ugly, grotesque, a mere defaecation, a--".³⁴

Finally, the reader finds Coleman doing to Rosie what Obispo and Spandrell did to their girls.

He had laughed and kissed her and stripped off her clothes and caressed her. And she had cried, she had struggled, she had tried to turn away; and in the end she had been overcome by a pleasure more piercing and agonizing than anything she had ever felt before.³⁵

Thus, Coleman is the prototype for others of his stamp who appear in later novels. In addition, his strident insistence

³³Aldous Huxley, Antic Hay (New York, 1923), p. 74.

³⁴Huxley, Antic Hay, p. 307.

³⁵Huxley, Antic Hay, pp. 330-331.

that sexual activities be seen as a defamation against the Holy Ghost establishes a connection between the sadistic side and the overly spiritual side of the frigid personality.

In Huxley's third novel, Those Barren Leaves, he abandoned his habit of having four different characters illustrate the four sides of an emotionally frigid person, and instead, chose just two characters to do the job. They represent a bifurcation of the emotionally frigid personality. Francis Chelifier and Calamy differ very little from one another. They both are articulate, suffer boredom, are prone to philosophizing; furthermore, for the present purposes, both shed light on the sadistic side of the emotionally frigid person--Calamy to a much greater degree than Chelifier. Calamy in his on-going liaison with Mary Thriplow, definitely exhibits many of the behaviorisms to be associated with more chemically pure characters in the sadist group. Chelifier, on the other hand, recounts in an autobiographical entry a relatively brief and chronologically distant incident when he inadvertently, without malice aforethought, became the victimizer of his secretary, Miss Masson.³⁶ But for this relatively brief incident, Chelifier would fall cleanly into the group of characters who are victimized themselves.

Brief as it is, Chelifier's account of his victimization of Miss Masson gives rise to two interesting insights not provided by the exploits of more thorough going sadists.

³⁶Aldous Huxley, Those Barren Leaves (London, 1925), pp. 319-329.

First, Miss Masson is the victim not of Chelifier's careful planning and skillful expertise but of her own capacity for feeling. "She was frightened, it seemed, not of me but of herself, of that which lay sleeping in the depths of her being and whose awakening threatened to overwhelm . . ." ³⁷ Second, Chelifier recounts the inevitable feelings that a course in victimization excites in the aggressor.

There came into her eyes when I kissed her a look such as I had never seen in any other human eyes before or since. It was the look of a dog when its master is angry and raises his whip--a look of absolute self-abasement mingled with terror. . . . The sight of those large pupilled eyes, in which there was no glimpse of a human rational soul, but only an animal's terror and abasement, made me feel at once guilty and complementarily, angry, resentful and hostile. ³⁸

The feelings Chelifier expresses are the gall which any victimizer faces when he settles on a course of cruelty. Thus, Chelifier's brief encounter with Masson provides valuable data on what, in all likelihood, pushes the victimizer to extremes.

Although Chelifier does inadvertently play the role of the victimizer with Miss Masson, Calamy in his relationship with Barbara Thriplow establishes himself as the more nearly typical sadist in Those Barren Leaves. He has that "same steady insolence, the same certainty of power" that the reader can by now recognize as common to the type. ³⁹ Though possessing

³⁷Huxley, Leaves, p. 322.

³⁸Huxley, Leaves, p. 322.

³⁹Huxley, Leaves, p. 194.

more sensibilities than the more extreme members of his group, Calamy shares their outlook on "inflicting" pleasure on women.

"Under the torment of pleasure," he thought, "women are weaker than men. Their weakness flatters their lover's consciousness of strength, gratifies his desire for power. On one of his own sex a man will vent his love of power by making him suffer; but on a woman by making her enjoy. It is more the pleasurable torment he inflicts than what is inflicted upon him that delights the lover."⁴⁰

Calamy differs from the others in the group in his desire to quit his game playing. He sees the futility of his course even in the midst of his lovemaking: "Why do I do this?" he asks himself. "This is folly. There are other things, important things."⁴¹ The "other important things" turn out to be a mystical union with the Universe through contemplation and celibacy. After one last interlude with Mary which leaves her spent under the rigors of pleasure, "like one who has been tortured on the rack,"⁴² Calamy abandons Mary for the pure life of chaste contemplation. Though a resolution is implied, the net effect is that Calamy, his sexuality still unresolved, has failed to establish an intimate, wholesome sexual relationship. That he is left proposing somehow to become a whole man by stifling his sexuality altogether is unconvincing. It smacks of escape rather than resolution.

⁴⁰Huxley, Leaves, pp. 269, 270.

⁴¹Huxley, Leaves, p. 197.

⁴²Huxley, Leaves, p. 384.

With the next novel, Point Counter Point, Spandrell makes his appearance. Enough has already been said about him as a fully drawn representative of the group. In the following novel, Brave New World, society itself has adopted some of the outlooks of the sadist though not nearly to the degree as in Ape and Essence. In particular, of course, is the equating of love and romance, marriage and parenthood with obscenity and the institutionalizing of promiscuity with the result that a woman (as Bernard Marx laments) is considered "as if she were a bit of meat . . ." degraded to "so much mutton."⁴³ Thus, in Brave New World it seems society itself rather than any one character represents the outlook of the sadist.

Huxley, in his next novel, Eyeless in Gaza, devoted most of his attention to the other faces of emotional frigidity. Nonetheless, the victimizers do have a representative in Jerry Watchett--both in his relations with Helen Amberly and her mother, Mary. In one episode in which Mary Amberly harangues Jerry for flirting with her daughter; Jerry, true to form, listens impassively; then, as if nothing had been said, calmly seizes Mary, forces her to bed and "still smiling the same derisive smile" seduces her.⁴⁴ Mary, for her part, enjoys her victimization, revels in being "treated like a

⁴³Aldous Huxley, Brave New World (New York, 1932), p. 53.

⁴⁴Huxley, Eyeless, p. 211.

prostitute, like an animal,"⁴⁵ surrendering to this "so easily and insolently dominating, . . . ruthless and accomplished lover."⁴⁶ Jerry's seduction of Helen throws his calculating methods into higher relief. Realizing Helen's added vulnerability on the evening when her dearly loved kitten died, Jerry slips into her room after giving Mary Amberly an extra heavy dose of sleeping powder. At first he tries to joke about the kitten; then, seeing that is not the right tactic, he co-miserates with her. Soon enough, he has his reward: Helen begins to cry, and he has his excuse to console her. His consolation takes the form of gentle caresses--countless numbers of strokes--each stroke calculated with micrometer precision to accidentally and by insensible degrees move to the erogenous areas of her body.⁴⁷ The treatment works; he has Helen as well as her mother. Jerry's victimization of Helen ends in her having an abortion and his fleeing to Canada. Thus, once again the character avoids intimacy, fails to establish a wholesome sexual relationship. Jerry, though typical of the group, contributes no new insights into the sadistic side of the emotionally frigid person; rather he is a "roughed in" character who operates true to the group's norm.

⁴⁵Huxley, Eyeless, p. 212.

⁴⁶Huxley, Eyeless, p. 262.

⁴⁷Huxley, Eyeless, pp. 263, 264.

Huxley's next novel, After Many a Summer Dies the Swan, contains stark, pure, exaggerated versions of each of the four character types. Obispo epitomizes the sadist, of course, and enough has been said about him already. In Time Must Have a Stop, Huxley once again reduced his focus to the other faces of the emotionally frigid man, for no male character in the novel falls into the sadistic category.⁴⁸ The following novel, however, contains an interesting variation pertinent to the present discussion. In Ape and Essence, the reader finds himself conveyed to a hypothetical future society which is governed largely by men who despise women and their sexuality. Indeed, in the world of Ape and Essence, the most extreme degradations are heaped upon women as a matter of governmental policy. Furthermore, the victimization of women loses the exquisite veneer of "torture through pleasure" and shows its true face: victimization and degradation through brutality. For example, women because of their inherent sexuality must wear costumes with "NO's" written on their breasts and buttocks;⁴⁹ they are told they are vessels of the Unholy Spirit and are reviled for their "Malicious Animal Magnetism."⁵⁰

⁴⁸The scientifically detached, calculated cruelty that permeates the attitudes and behavior of Huxley's male sadist characters does appear in the novel; however, it belongs to a female character, Veronica Thwale. Whatever interest this fact may hold for others, dealing with it at length is beyond the scope of the present study.

⁴⁹Aldous Huxley, Ape and Essence (New York, 1948), p. 87.

⁵⁰Huxley, Ape, p. 97. .

The vituperation against them is shocking:

SEMICHORUS I
 Possessed by the Blowfly,
 SEMICHORUS II
 Crawling and stinging,
 SEMICHORUS I
 Possessed by that which irresistibly
 SEMICHORUS II
 Goads her, drives her,
 SEMICHORUS I
 Like the soiled fitchew,
 SEMICHORUS II
 Like the sow in her season,
 SEMICHORUS I
 Down a steep place
 SEMICHORUS II
 Into filth unutterable;
 SEMICHORUS I
 Whence, after much wallowing,
 SEMICHORUS II
 After many long draughts of the swill,
 SEMICHORUS I
 Mother emerging, nine months later,
 SEMICHORUS II
 Bears this monstrous mockery of a man.⁵¹

Worse than the verbal abuse and symbolic indignities they suffer, are the physical torments: They receive routine whippings and beatings for being "spawners of filth";⁵² they have their heads shaved;⁵³ and if a woman is one of the unfortunate, "Hots," (a woman who is sexually active all year round, unlike ninety percent of the women who go into heat for five weeks once a year,) she has the hell beat out of

⁵¹Huxley, Ape, p. 113.

⁵²Huxley, Ape, pp. 96-98.

⁵³Huxley, Ape, p. 102.

her; if she tries to escape, she is buried alive.⁵⁴ Finally, if she gives birth to an unacceptable, too greatly deformed baby, she sees the child butchered before her eyes.⁵⁵

Not surprisingly, Huxley made those assigned to perpetrate these brutalities against women, the high priests, not merely frigid but totally impotent; they are eunuchs.⁵⁶ Not wanting what it is the especial power of woman to grant, they can indulge their sadistic urges towards women to the limit without fear of reprisal. The land depicted in Ape and Essence, then, represents a sadist's paradise come true. The high priests find themselves freed from all constraints. They are immuned from woman's "Malicious Animal Magnetism"; and they operate in a society which far from condemning their acts, legitimatizes, institutionalizes, indeed even consecrates them in the name of Belial.

Ape and Essence reveals, therefore, that given all their way, the sadistic urges within the frigid person would have him deign all sexual contact with woman, and second, would have him resort to the most primitive savagery and physical brutalities in his dealings with woman. In short, it carries the sadist's defense to its logical extreme.

In Huxley's next novel, The Genius and the Goddess, Henry Maartens reveals the connection between the sadists

⁵⁴Huxley, Ape, pp. 138, 139.

⁵⁵Huxley, Ape, pp. 114-116.

⁵⁶Huxley, Ape, p. 139.

and the intellectual giant-emotional dwarfs. While for the most part Maartens practices the defense typical of the latter group, he also indulges in a little sadism a la Obispo. That is, he has in his safe a number of books on sex including Miss Floggy's Finishing School, a volume of pure pornography complete with illustrations, which he uses as a guidebook for sexual relations with his wife, Kate, the goddess.⁵⁷ Moreover, in a long diatribe against Kate, Maartens pours out an encyclopedic catalogue of physiological facts, sexual studies and theories, and bizarre techniques for love making which he has obviously put to application in his relations with Kate.⁵⁸ Though Maartens thoroughly typifies the intellectual giant-emotional dwarf, his systematic, scientifically detached, pernicious approach to sex ties him to the sadists as well.

Finally, in his last novel, Huxley departed from his norm and created a character, Will Farnaby, who shows traits typical to each and all of the four categories and shows them moreover in proper proportions. Since his is a special case, it will be discussed in a separate chapter.

In conclusion, a number of Huxley's characters bear a striking resemblance to one another in their sadistic approach towards woman. Even their way of indulging their sadistic impulses runs along the same line: that of "torture through

⁵⁷Aldous Huxley, The Genius and the Goddess (New York, 1955), pp. 100, 101.

⁵⁸Huxley, Genius, pp. 93-97.

pleasure." That is, they possess marvelous techniques for driving women to excruciating heights of sexual pleasure; they use these techniques only to assert their own power and ultimately to devastate their women. Indeed, the characters' lives and actions explore a daydream; the powerful, "so easily and insolently dominating," "ruthless and accomplished lover" brings the women in his life to heel by sheer virtue of his sexual prowess. "But what then?" Huxley seems to have asked; and then answered, "alienation, hubris, failure after all to achieve sexual and emotional fulfillment." For none of the characters achieves wholesome, intimate sexual relationships with his woman. The sadist characters, then, illustrate the craving for power over women that characterizes one side of the frightened, inadequate, emotionally frigid man. By varying the portraits of his sadists in the novels, Huxley exposed various facets of this side to scrutiny. Obispo, and to a lesser extent Watchett, lived out the urges found in the sadistic side of the frigid personality in straightforward fashion; and therefore delineated them. Coleman not only lived in accordance with these urges, but also through his obvious obsession with the affront to God his sexual activities posed, made the connection between the overly spiritual side and the sadistic side of the frigid person. Spandrell showed that the mother bond and feelings of sexual inadequacy give rise to the urges found in the sadistic side of the frigid man. The high priests in Ape and Essence illuminated

the deepest and most brutal of these urges. Chelifer gave the lie to the dream that a woman's sexual response is a matter of applying the right physiological techniques rather than of her own emotional capacity for feeling, and further, he revealed the link between the sadistic side and the surrendering side of the frigid personality. Calamy in his renunciation of the sadistic defense for another equally futile defense--i.e., total continence and absorption in intellectual (albeit "mystical") concerns--revealed the nearly inextricable position of the frigid man; hinted at the connection between the sadist and the intellectual giant-emotional dwarf as well. Henry Maartens reinforced the connection that Calamy hinted at.

Taken as a whole, the characters in the sadistic category reflect the least realistic, most daydreamy side of the emotionally frigid person. They act not in accordance with realistic experience, but only correspond to unrealized and largely unrealizable fantasies and urges that dwell in one part of the frigid psyche. That, perhaps indeed, is the reason none of the purer versions have the central role in any novel.

CHAPTER III

THE OVERLY SPIRITUAL LOVERS

Huxley's second group of characters cluster around another maladaptive defense of the emotionally frigid person--that of erecting a barrier behind which to retreat after making initial forays into the realm of sexual intimacy. The group of characters in Huxley's novels who provide insights into this aspect of the emotionally frigid personality are Gombald in Crome Yellow, Coleman in Antic Hay, Francis Chelifer in Those Barren Leaves, Burlap in Point Counter Point, John the Savage in Brave New World, Brian Foxe and Hugh Hedgewich in Eyeless in Gaza, Pete Boone in After Many a Summer Dies the Swan, Paul DeVries in Time Must Have a Stop, Dr. Poole in Ape and Essence, and finally, John Rivers in The Genius and the Goddess.

Two characteristics distinguish the overly spiritual lovers as a group: first, their strident insistence on the spiritual nature of love and, second, their equally strident insistence on the baseness of the physical desires which accompany love. Thus the overly spiritual lovers pursue their women ardently at first only to retreat when the romance shows signs of being consummated in the time honored fashion. This maneuver serves as a highly effective means for avoiding a truly intimate, wholesome, sexual relationship.

Huxley's sensitive portrait of Brian Foxe in Eyeless in Gaza offers the clearest insights into the overly spiritual

side of the emotionally frigid personality, and therefore furnishes an ideal starting point for discussion. First, Brian Foxe, in contrast to many Huxlian characters, seems to have had the emotional wherewithal to conclude a wholesome, intimate relationship with a woman. That is, initially the love he felt for Joan seemed true and strong and immediate. Indeed, on their first meeting Brian was stunned, felt immediately that "something extraordinary, something irrevocable had happened."⁵⁹ Not long after their first meeting, Brian could affirm in the intensity of his love for Joan that "The world was their love, and their love the world; and the world was significant, charged with depth beyond depth of mysterious meaning."⁶⁰ At the outset, then, it appeared that Brian and Joan, who reciprocated his love, had an excellent start towards a truly intense, intimate relationship. Unfortunately, however, as their relationship progressed, Brian began to feel that something was going very wrong:

Just because she was the best (and this for him was the paradox that it was so painful and bewildering to live through), he desired her the wrong way, physically. . . .⁶¹

Significantly, as their relations progressed to a point where soon Brian would have to commit himself to Joan, his sense of

⁵⁹Huxley, Eyeless, p. 159.

⁶⁰Huxley, Eyeless, p. 160.

⁶¹Huxley, Eyeless, p. 189.

the "wrongness" about his attraction to her intensified. The sudden turning point in their ideal love affair was signalled, appropriately enough, by an interrupted kiss. Overwhelmed with love for Joan, Brian finally took her into his arms and gave her a long delicious kiss; then suddenly he pushed her away violently. He never ceased reproaching himself for that moment, for it indicated to him that he was yielding to a base carnal desire for her.

Subsequently, Brian fled to Northern England where he plunged himself into an arduous regimen of work and hiking in the hopes of purging himself of these base, animal desires. As he explained to his best friend, Anthony Beavis,

"I've had to r-run away," . . . had to remove my b-body to a safe d-distance. B-because I wasn't able to c-c-c- . . ."; "control" would not come; he had to be satisfied with another less expressive word; "to m-manage⁶² myself with my will. One's ash-shamed of being so weak."

Brian's great obsession at the time was to prove himself "worthy" of Joan's love. Time and time again he would refer to that one kiss in his letters and reproach himself mercilessly for wanting Joan in the wrong way. Plunged along such a course of self-denial and self-castigation, Brian defeated any chance that he and Joan might have had to form an intimate, lasting love relationship.

In confiding with Anthony Beavis, Joan shed light on the ramifications of Brian's destructive behavior:

⁶²Huxley, Eyeless, p. 387.

"Why has he got the idea there's something wrong about love? The ordinary happy kind of love I mean. He thinks it isn't right; he thinks he oughtn't to have those feelings He wants to be perfect--but look at the result! He tortures himself and hurts me. Why should I be made to feel dirty and criminal? Because that's what he's doing. When I've done nothing wrong. Nor has he, for that matter. And yet he wants me to feel the same about him. Dirty and criminal I've loved him so much, I want to go on loving him. But he doesn't seem to want to allow me to."⁶³

Her last thought. (he doesn't seem to want to allow me to) cuts straight through to the underlying motive behind Brian's aberrant behavior. After Joan had turned to Brian's friend, Anthony, to provide the kisses that Brian had denied her, Joan wrote Brian in an attempt to explain how falling in love with Anthony had been accidental for her. In explaining, she once again laid bare the reason behind Brian's overly zealous protestations that their love should exist only on a sublimely ethereal plane:

"But this thing just happened; in the same way as it just happened that you hurt me because of that fear you've always had of love." [*Italics Mine*]⁶⁴

Thus, through Joan's letter, Huxley established Brian's motivation as a fear of love. Moreover, in terms of motivation, Huxley made it quite clear that Brian's fear of love was closely tied to the sort of love he had received from his pious and overly possessive mother. Anthony describes her

⁶³Huxley, Eyeless, pp. 284-5.

⁶⁴Huxley, Eyeless, p. 415.

as a Spiritual Vampire, "fastened on poor Brian's spirit. Sucking his life's blood."⁶⁵ Keenly possessive of her son, wanting to keep him bound to her, Mrs. Foxe, while raising him, imbued him with the notion that should he ever fall in love with a woman, he should have only the most lofty spiritual feelings for her. As Anthony commented, she had tailored Brian's upbringing to make him aim "a little too high all along the line."⁶⁶

Brian sealed his fate by acquiescing to his mother's influence. Finding it difficult to embrace Joan because of his fear of love (a fear born of his mother's "vampirish" love for him), Brian accepted the instrument his mother had fashioned for him and erected a wall of impossibly lofty spiritual criteria to hide behind. In doing so, Brian hurled himself along a self-defeating and self-destructive course. Inevitably, he lost Joan's love. The defeat was too great to bear, and tortured by the loss of Joan, Brian threw himself off a cliff. In testimony to Huxley's love of irony, this character who stridently insisted on recognizing only the most spiritual ethereal aspects of being, is last seen as a mangled body, food for flies, crumpled in a heap of bone and flesh at the foot of a cliff.

Though Huxley's sensitive portrait of Brian Foxe in Eyeless in Gaza provides the clearest picture of the overly

⁶⁵Huxley, Eyeless, p. 447.

⁶⁶Huxley, Eyeless, p. 283.

spiritual defense against intimacy, other characters furnish insights as well. In fact, the first vague hint at the overly spiritual defense appears in Huxley's first novel, Crome Yellow. Specifically, it may be seen in Gombald's resentment against Anne for the physical desire she excites in him. By inference, one concludes that Gombald found these feelings unacceptable in himself, for he bitterly attacked Anne on account of them. His hostility surfaced, too, when he was working on her portrait; for he decided "the portrait would be diabolic."⁶⁷ From this meager start in the first novel, the evolution of the overly spiritual lovers is not advanced much further in the second novel, Antic Hay. Coleman's obsession with the baseness and vileness of physical love (which he nonetheless indulges in) allies him indirectly with the overly spiritual lovers who share the same outlook on sex. Thus, the first two novels contain only the vaguest beginnings in the development of the overly spiritual character type.

With Francis Chelifer in Those Barren Leaves, however, the type began to take on real definition. Chelifer, in his romance with Barbara Waters, (for a while at least) exhibited the same traits which were developed at greater length and with more purity in Brian Foxe of Eyeless in Gaza. Huxley, through the device of Chelifer's autobiography, has Chelifer recount a period in his life when he was exceedingly "spiritual"

⁶⁷Aldous Huxley, Crome Yellow (London, 1921), p. 232.

in his approach to love. He reports that during his adolescence, he fell madly in love at first sight with a girl two years his senior, Barbara Waters. The love he felt was experienced in the most ethereal and spiritual terms; he reported in his journal that he "had loved her for God's sake and almost as if she herself was divine."⁶⁸ Unfortunately Chelifier found himself separated from Barbara when her family moved to South Africa. During the while that they were separated, Chelifier persisted in his romantic worshipping of her memory and, as he reported in his journal, spent his college years working to the point of exhaustion in noble social work, so that he would be "worthy" of the young girl who he had placed on a pedestal. When quite by accident Chelifier encountered Barbara for the second time after years of separation, the idealized image he had held of Barbara clashed heavily with reality. Barbara had become a mature young woman possessed of attractive sexuality and vitality. Her presence now excited in Chelifier not only the romantic, spiritual attachment of a boy but the robust physical attraction appropriate for a man to feel towards a woman. Chelifier, however, like Brian Foxe, battled fiercely against these physical desires which made him feel "unworthy, base, an animal."⁶⁹ During most of their affair, Chelifier fought desperately against his physical desire for Barbara, and ludicrously

⁶⁸Huxley, Leaves, p. 142.

⁶⁹Huxley, Leaves, p. 142.

enough, indulged in the desperate struggle for the sake of a woman who, unlike young Joan in Eyeless in Gaza, hadn't the slightest inclinations or pretensions toward spirituality, purity or innocence.⁷⁰

Chelifer diverged from the typical spiritual lovers when, finally, he succumbed to Barbara's allures. At that point, unfortunately, Chelifer's life became that of the ineffectual victim. Despite this important difference between Brian and Chelifer, Chelifer, during the early stages of his relationship with Barbara Waters, at any rate, anticipated most of the characteristics which went into the fabrication of the more chemically pure spiritual lovers like Brian Foxe or John the Savage in Brave New World.

In the novel which followed Those Barren Leaves, Huxley tore out a savagely ironic portrait of the spiritual lover who, unlike Chelifer or Brian Foxe, achieved an infantile and shallow, "have your cake and eat it too" resolution to the spiritual lover's sexual dilemma. That is, Burlap in Point Counter Point though clinging to syrupy spiritual notions about the spiritual nature of love, succeeded in seducing at least two women through the combination of infantile appeal and assurances that his motives toward them were the furthest thing from base, carnal desires. Throughout the novel, Burlap spouts an avalanche of religious and pious sentimental twattle about the sublimely angelic nature of love while wooing both

⁷⁰See Huxley, Leaves, p. 141.

his secretary and his child-like Beatrice. Yet at the close of the novel, Burlap is left (having just caused his secretary's suicide by seducing and then spurning her) cuddled up in Beatrice's lap cooing spiritual platitudes and softly caressing her with his "spirit hand" with its "angelic fingers."⁷¹ Clearly Burlap, who Rampion calls "a little Jesus pervert," was drawn as a contemptible hypocrite: On one hand, he sanctimoniously condemned healthy, vigorous passion, while on the other he bathed himself in feeble, unctuous sensuality with his Beatrice.

One of the most interesting spiritual lovers to appear in Huxley's novels appeared in Huxley's following novel, Brave New World. To see John the Savage primarily in this light is to clear up the puzzle over his strange exile and subsequent suicide at the close of the novel. That is, John the Savage should be seen as one of the most typical of Huxley's spiritual lovers rather than as The Noble Savage who stands in healthy contrast to the sterile inhabitants of Brave New World. The critic, Peter Bowering, cautions against viewing John as the classic Noble Savage, and is quite right to do so. However, like others, he has difficulty fathoming Huxley's purpose in handling Savage's portrait as he did.⁷²

⁷¹Huxley, Point, pp. 406-409.

⁷²Peter Bowering, Aldous Huxley: A Study of the Major Novels (London, 1968), p. 105.

Huxley himself in his forward to Brave New World alludes to the choice between insanity, represented by the Brave New World society, on one hand and lunacy, represented by John the Savage, on the other.⁷³ Actually, the particular lunacy which gripped John the Savage consisted of the maladaptive defense of the emotionally frigid person who hides himself behind a barrier of excessively spiritual criteria for heterosexual love.

In following John's relationship with beautiful, "pneumatic" Lenina, it is most instructive to compare his experience with that of Brian Foxe in Eyeless in Gaza. Like Brian, John fell desperately in love at first sight; his instant passionate love for Lenina anticipates Brian Foxe's adoration of Joan perfectly. Early in the novel, John is shown, tears welling in his eyes, quoting lines of Shakespeare, contemplating the sleeping form of Lenina and earnestly debating with himself whether or not to "profane with his unworthiest hand" the hand of the girl lying before him.⁷⁴ Alas, he could not bring himself to do it; nor could he ever. Throughout the rest of the novel, the affair with Lenina goes badly. John struggles desperately to keep Lenina up on a pedestal even though Lenina, like Joan in Eyeless in Gaza, yearns to have the kisses her lover inexplicably withholds from her. In one episode, John and Lenina went to a

⁷³Huxley, Brave New World, p. viii.

⁷⁴Huxley, Brave New World, p. 174.

stimulatingly erotic "feelie" movie where Lenina became thoroughly aroused and even more hungry for John's caresses. John, on the other hand, simply experienced terror at the thought that "she should cease to be something he could feel himself unworthy of."⁷⁵ When it became all too obvious that Lenina was just the healthy kind of English girl who would gladly cease being something he could feel unworthy of (she at one point excuses herself to "slip into something more comfortable" as amorously inclined young women are wont to do), John, like Brian, fled into a self-imposed exile in an abandoned lighthouse where he hoped to purge himself of the desires of the flesh by a course in arduous physical tests and self-flagellation. At the close of the novel, Lenina went to the lighthouse in order to offer John her heartfelt love. John, of course, could not accept it, anymore than Brian, in the later novel, would be able to accept Joan's love. The only response he could muster was to drive her off, shouting in a frenzy of frustration and impotence, "Oh, the flesh!" "Kill it, kill it!"⁷⁶ John's end comes--like Brian's--in suicide, the most logical act in the light of such a self-defeating and self-destructive approach to love and life.

Thus, Huxley's intentions become quite clear when John the Savage is placed in context with the other spiritual

⁷⁵Huxley, Brave New World, p. 202.

⁷⁶Huxley, Brave New World, p. 309.

lovers who appear in Huxley's novels. In brief, John the Savage's suicide was not the outcome of the outward circumstances which surrounded him in Brave New World, but of the inner torments he suffered as a result of opting for the "spiritualist's" maladaptive defense against love and intimacy.

The next novel, Eyeless in Gaza, brought the evolution of the spiritual lovers to its fullest development with the portrait of Brian Foxe. Since this chapter was begun with a discussion of Brian as the epitome of Huxley's spiritual lover, no further comments on him will be made here. There is, however, another character who appears in the same novel with Brian who deserves attention, for he too belongs with the spiritual lovers. Hugh Hedgewich in his relationship with Helen Amberly, who he married during the course of the novel, shows many of the traits common to the group. That is, though Hugh fell in love with Helen, or rather an image of Helen that he liked to keep before him while he worshipped her from afar, he had no interest in proceeding any further along the path of romance than to send her lyrical and sublimely spiritual letters declaring his undying devotion, undying devotion but on a spiritual level only. To his great distress, Helen misread his intentions and wrote him back accepting what she thought had been a proposal. Hugh, on reading her reply, "was filled with a kind of panic."⁷⁷ "But it was always spiritually and aesthetically that he wanted

⁷⁷Huxley, Eyeless, p. 393.

to be with her. Hadn't she understood that?"⁷⁸ The marriage that ensued was a disaster. Helen in reflecting back on Hugh's "few ignominious attempts to make love to her,"⁷⁹ summed up the marriage succinctly by pronouncing, "I should say that it was the story of Dante and Beatrice told by Hans Andersen . . ."⁸⁰ Thus, Hugh Hedgewich resembles the other spiritual lovers in essence; the difference in Hugh's case is that the barrier he attempted to erect was not strong enough to keep him out of marriage. As a result, his emotional frigidity turned, one surmizes, into physical impotence, an even more effective barrier to a wholesome, intimate sexual relationship.

In the next novel, After Many a Summer Dies the Swan, Huxley used quite bold dark strokes in creating a character apiece for each of the four categories. The spiritual lovers are well represented in the novel by young Pete Boone. Pete, like the others in his group, fell desperately in love at first sight and idolized his woman with incredible naiveté. The reader is told that when Pete would look at Virginia, his employer's starlet mistress, tears would start to his eyes; "He loved her so much that, where his heart should have been, he could only feel an aching breathlessness, a cavity which

⁷⁸Huxley, Eyeless, pp. 393-4.

⁷⁹Huxley, Eyeless, p. 220.

⁸⁰Huxley, Eyeless, p. 220.

she alone could fill."⁸¹ Though Virginia was obviously Jo Stoyte's mistress, Pete wouldn't let himself dream of believing it. And though he kept his eyes tightly shut most of the time regarding Virginia's activities, every now and then something would happen (as when Obispo whispered a smutty joke to Virginia and her friend) to give Pete a stab of pain.

It was a complicated pain, made up of jealousy and a despairing sense of loss and personal unworthiness, of a fear that his angel was being corrupted and another, deeper fear, which his conscious mind refused to formulate, a fear that there wasn't much further corruption to be done, that the angel was not as angelic as love had made him assume.⁸²

Thus, Pete, like John the Savage, insisted on placing his woman on a pedestal and became panicked if she showed any signs of wanting to climb down.

In describing Pete's difficulties, Huxley hinted that Pete's strange attitude toward love was the result of his mother's influence:

. . . he remembered what his pious mother had said about kissing any one you weren't engaged to; he was still at heart the earnest adolescent whom Reverend Schlitz's eloquence had fired during the perplexities of puberty, with a passionate determination to be continent, a conviction of the Sacredness of Love.⁸³

⁸¹Huxley, After Many a Summer, p. 56.

⁸²Huxley, After Many a Summer, p. 58.

⁸³Huxley, After Many a Summer, p. 171.

Pete, then, resembled Brian Foxe and John the Savage in his overly spiritual approach to love; he imposed an ideal image on the woman he loved and proceeded to fight down all physical yearnings in order to be "worthy" of the imaginary image he had created for her. Furthermore, Pete, like Brian and John the Savage, dies violently. Jo Stoyte, intent on murdering Dr. Obispo but blinded by his rage, mistook Boone for Obispo and shot Pete through the head. Thus, Huxley once again indulged in the irony of having one of his intensely spiritual characters die by means of physical violence. In Boone's case, however, the irony seems rather too neatly contrived.

Huxley did not give much attention to the overly spiritual side of the emotionally frigid person in his next novel, Time Must Have a Stop. However, a relatively insignificant character, Paul DeVries does echo some of the spiritualists' features in his adolescent idealism. Another character in the novel, Eustace Barnach, laconically assesses Paul as being, "Caught between his ideals and his desires, and trying to rationalize his way out of that absurdly commonplace situation by talking nonsense about values . . . It was really pathetic."⁸⁴ DeVries, like Hugh Hedgewich in Eyeless in Gaza, does marry, is an inept lover, and is very quickly cuckolded by his wife.

In Huxley's next novel, Ape and Essence, the main character, Dr. Poole, shows strong connections with the spiritualists.

⁸⁴ Aldous Huxley, Time Must Have a Stop (New York, 1944), p. 91.

In a thumbnail sketch, the dramatic narrator of Dr. Poole's tale describes the hero thus:

Out of the enormity of his respect for his mother, [a mother described earlier as "that devoted and intensely widowed mother of his--that saint, that pillar of fortitude, that vampire, who still presides at his breakfast table . . ."85] our poor friend here is still, at thirty-eight, a bachelor. Too full of an unnatural piety to marry, he has spent half a lifetime of surreptitiously burning. Feeling that it would be a sacrilege to ask a virtuous young gentlewoman to share his bed, he inhabits, under the carapace of academic respectability, a hot and furtive world, where erotic phantasies beget an agonizing repentance and adolescent desires forever struggle with the maternal precepts.86

Not only does Dr. Poole consider asking a girl to bed a sacrilege, but, like the other characters of his stamp, he is very quick to condemn the object of his desires if she should manifest any trace of a healthy sex drive herself. Thus, when Dr. Poole sees Loola, the girl he loves, with the chief of the tribe, he calls her a faithless strumpet.87

With the arrival of the bacchanalian Belial Day, Dr. Poole suddenly lost his pious inhibitions and made love not only to Loola but took on two mulatto girls simultaneously. Amid the remorse and mind's confusion he experienced the following day, Poole came to an almost "religious conversion" to sexual wholesomeness and supposedly arrived at the end of the novel to a state of wholesome sexual and emotional intimacy

⁸⁵Huxley, Ape, p. 56.

⁸⁶Huxley, Ape, pp. 81, 82.

⁸⁷Huxley, Ape, p. 140.

with Loola. However, this "conversion" and the happy ending to the story which hinged on it leave the reader with a most implausible story to swallow. That is, Poole, the reader is asked to believe, overcame thirty-eight years of frigidity in a single day and did so moreover by simply tangling with two amazons and the empty headed heroine, Loola. The validity of such a "cure" is questionable to say the least.

In the next novel, The Genius and the Goddess, the teller of the tale, John Rivers, offers many insights into the overly spiritual side of the emotionally frigid person. John Rivers is portrayed as an older character who, for the length of the novel, describes his experiences as a youth in the household of his mentor, Henry Maartens. At that time, he relates, he was "a virgin prig of twenty-eight," an "ex-Lutheran and an ex-mother's boy," a "petrarchian idealist."⁸⁸ However, John's subsequent relations with his mentor's wife, Kate, allows the reader to gain a more complete picture of the inner struggles of the spiritual lover. First of all, John, like the other characters in the spiritualists' ranks, worshipped and idealized the woman he loved. John reports:

"I loved her metaphysically, almost theologically--the way Dante loved Beatrice, the way Petrarch loved Laura. With one slight difference, however. In my case it happened to be sincere. I actually lived my idealism It was passion, but it was also chastity; and both at white heat."⁸⁹

⁸⁸Huxley, The Genius, p. 120.

⁸⁹Huxley, The Genius, p. 59.

John placed the responsibility for his extravagantly idealist attitude with his pious and overly possessive mother. "'Did your mother,'" he asked of his visitor to whom he is reminiscing, "'ever tell you that the most wonderful wedding present a man could bring his bride was his virginity? . . . Well, mine did. And she did it, what's more, on her knees, in the course of an extemporary prayer.'"⁹⁰

John's inner conflicts were revealed when he, in fact, departed from the typical course of the spiritual lovers and had relations with his "Beatrice." His succumbing to the desires of the flesh despite his best intentions (Kate, made desperate by the death of her mother and the impending death of her husband, actually seduced John)⁹¹ resulted in his having acute attacks of conscience during which the words,

⁹⁰Huxley, The Genius, p. 18.

⁹¹An additional twist in plot provides an interesting variation on the Oedipal theme which Huxley hints at by having John refer to himself as an "honorary son" in the Maarten's household. To elaborate, Henry Maartens is depicted as living a paracidal existence off of Kate's emotional resources. When Kate left town to tend to her slowly dying mother, Henry, deprived of his life's source, began to wilt and even fall ill to the point where he, himself, was in danger of death. Kate's return which normally would have been enough to rally Henry back to health failed to do the trick in this instance because her emotional resources had been completely drained by her arduous vigil over her mother. It was in the attempt to refurbish her depleted emotional reserves that Kate went to John River's room and seduced him. Her attempt was successful in all respects; through John's attention she did regain that certain je ne sais quois, and repossessed of it, she was able to effect Henry's recovery. Thus in John River's case, the classic Oedipal terms. "Have your mother and take your father's life," were in an extraordinarily happy manner transformed to read, "Have your honorary mother and in doing so save your honorary father's life."

"Vile, base, foul," drummed through his brain hour on hour. Because Kate was married and married moreover to his benefactor, mentor, symbolic father, John's self-condemnations were that much more intense. And perhaps for that reason too, Huxley allowed John to openly express intolerance not only of himself, but of Kate as well. John reports:

" . . . I had no choice but to think of myself as a treacherous adulterer and of Kate as--what? The words were too hideous to be articulated."⁹²

Violent and brutal death which seems to be associated with Huxley's spiritual lovers, reared its ugly head once again in The Genius and the Goddess. This time, however, it struck the spiritual lover's lover, for John's affair with Kate was ended when she was killed in a gruesome auto accident.

After the accident, John supposedly met another woman and achieved a happy marriage. It is difficult to comment on the later relationship, however, since Huxley didn't give his readers so much as a glimpse of it.

In conclusion, Huxley created a number of characters who resemble one another greatly in their zealously idealistic or spiritual approach to women. While on the surface this approach seems to reflect mere adolescent shyness, in essence it is a defensive maneuver calculated to ward off intimacy. By having this defensive maneuver determine the behavior of one group of characters, Huxley illuminated the second side of

⁹²Huxley, The Genius, p. 120.

the emotionally frigid person, the side which erects artificial barriers to retreat behind after making a few forays into the realm of intimacy. By varying the portraits of these characters, Huxley brought various facets and features to light. His portrait of Gombald in Crome Yellow provided a starting point for the group with his rationalizing condemnation of Ann as a she-devil. Pete Boone in After Many a Summer Dies the Swan and Dr. Poole in Ape and Essence lived out the approach in rather straightforward fashion and cast it in its patently adolescent, even ridiculous, perspective. Hugh Hedgewich in Eyeless in Gaza and Paul DeVries in Time Must Have a Stop served a similar function and proved that marriage was no solution to the problem. Coleman in Antic Hay established the connection between the sadistic side and the overly spiritual side of the emotionally frigid person. Chelifer in Those Barren Leaves brought to light the connection between the overly spiritual characters and the ineffectual victims. Burlap in Point Counter Point demonstrated that trying to reconcile overly spiritual ideals with an actual physical relationship only results in a vacuous sham. Finally, John the Savage in Brave New World, Brian Foxe in Eyeless in Gaza, and John Rivers in The Genius and the Goddess--all relatively sympathetic characters--revealed the motivation and inner conflicts which are involved with the overly spiritual approach to heterosexual love. In exploring the ramifications of the overly spiritual side of the emotionally

frigid personality, Huxley showed that isolation, alienation, hubris were its only natural fruits. Brian Foxe and John the Savage commit suicide; others fare scarcely better; none (with the exception of Dr. Poole whose implausible recovery has been mentioned) achieve a lasting, wholesome, intimate relationship.

CHAPTER IV

THE INTELLECTUAL GIANT-EMOTIONAL DWARFS

The third group of characters who shed light on the emotionally frigid personality are the intellectual giant-emotional dwarfs. The characters in this group typically avoid intimacy by submerging themselves in their work and intellectual pursuits. Their behavior in the novels corresponds, in fact, to the impulses which dwell in the third side of the emotionally frigid personality. The characters who dramatize these impulses are: Denis Stone in Crome Yellow, James Shearwater in Antic Hay, Calamy in Those Barren Leaves, Phillip Quarles in Point Counter Point, Anthony Beavis in Eyeless in Gaza, Jo Stoyte in After Many a Summer Dies the Swan, John Barnach in Time Must Have a Stop, and Henry Maartens in The Genius and the Goddess.

These characters, like those in the other categories, vary under Huxley's treatment from thoroughly contemptible figures to highly sympathetic, very human characters. Phillip Quarles, for example, is certainly the most sympathetic character of the group while Shearwater, Stoyte, and Maartens vie for honors as the most exaggerated caricature. The portrait of Shearwater appearing in Huxley's second novel established a clear profile of the intellectual giant-emotional dwarf quite early in the game and offers, therefore, a good starting point for discussion.

A somewhat ridiculous character, James Shearwater epitomized the intellectual giant-emotional dwarf by devoting every waking thought and every waking moment to his work. Coleman, another character in the novel summed Shearwater up with a droll but accurate indictment saying simply, "he lives for nothing but the kidneys."⁹³ When Mrs. Viveash questioned whether he was the least bit interested in people, Shearwater ruminated for a moment and then replied,

"No, I suppose I'm not. It hadn't occurred to me, until you said it. But I suppose I'm not. No." He laughed, quite delighted, it seemed, by this discovery about himself.⁹⁴

And as for the place of love in his scheme of things, Shearwater explained that love, like the Great Wall of China, was a subject that held no interest for him since he had arranged his life for work.⁹⁵ Thus, Shearwater was portrayed as a man who, occupying himself solely with work and intellectual pursuits, had fashioned a life of detachment and remoteness from most human contacts. This remoteness and detachment prevailed even in his relations with his wife, Rosie. He hadn't the least interest in what she was like, nor had he taken any effort to find out beyond making one feeble attempt to teach her the rudiments of physiology.⁹⁶

⁹³Huxley, Antic Hay, p. 83.

⁹⁴Huxley, Antic Hay, p. 89.

⁹⁵Huxley, Antic Hay, pp. 86, 87.

⁹⁶Huxley, Antic Hay, p. 155.

Because she had shown no aptitude for his subject, he had given up all interest in her. As a matter of fact, his standard for marital bliss had become the extent to which Rosie could make herself invisible. Thus, Shearwater, at one point, found himself happily musing, "She seemed to have been improving lately. And to-night, to-night she had been a model of non-existence."⁹⁷

Clearly, Shearwater's notable intellectual achievements were in sharp contrast with his stunted emotional resources. This contrast became even more evident later in the novel when he became enamored of Myra Viveash. Myra introduced him to the world of people and emotions with her feminine wiles, and the result for Shearwater was disastrous.

He felt restless, incapable of concentrating. His mind was full of horrible confusion. A violent, eruptive bubbling up from below had shaken its calm to pieces. All this absurd business of passion--he had always thought it nonsense, unnecessary.⁹⁸

After his disruptive but futile interlude with Myra Viveash, Shearwater suddenly opened his eyes to his emotional failings. But when he tried to make amends to his wife for the years of neglect he had tendered her, alas! it was too late; she had found other amorous interests to keep herself occupied, and therefore, his plans to make a new start on the marriage collapsed immediately. This final unhappy development was

⁹⁷Huxley, Antic Hay, pp. 155, 156.

⁹⁸Huxley, Antic Hay, p. 180.

too much for Shearwater who demonstrated his defeat and his inability to grow any further emotionally by returning to his laboratory experiments. Huxley left him at novel's end mattering incoherently to himself while pumping frantically on a stationary bicycle in the sterile confines of his laboratory.⁹⁹ With the ironic portrait of James Shearwater thus concluded, Huxley had established a clear profile of the intellectual giant-emotional dwarf; he was to flesh out the profile two novels later with his sensitive portrait of Phillip Quarles in Point Counter Point.

Phillip Quarles has been adjudged by many critics as Huxley's most autobiographical character.¹⁰⁰ Whether or not the contention is true, Phillip Quarles, more than any other character elucidates the salient features in the third side of the emotionally frigid psyche.

Quarles, by profession a novelist, is typified as the possessor of a "quick, comprehensive, ubiquitous intelligence that could understand everything, including the emotions it could not feel and the instincts it took care not to be moved by."¹⁰¹ His was the dilemma of a man who is too wrapped up in his work and cerebrations and has not allowed himself to experience either emotions or emotional intimacy with anyone--mother, brother, father, even wife. As a consequence

⁹⁹Huxley, Antic Hay, pp. 343-347.

¹⁰⁰See e.g., John Atkins, Aldous Huxley (New York, 1967), p. xxxii; Savage, p. 140; or Bowering, p. 83.

¹⁰¹Huxley, Point, p. 77.

of this dilemma, Quarles failed to grow emotionally past the stage of a frightened child, though his body and intellect were those of a man.

Like Shearwater, Quarles had his work and ideas which seemed to block him from taking interest in or making contact with people. Elinor, his wife, lamented at one point: "It's like a castle on top of a mountain, his work. He shuts himself up in it and is impregnable."¹⁰² In addition, Quarles suffered the same lost and confused feelings as Shearwater did when confronted with the world of people and their emotions. When his wife asked him once out of exasperation where he would be without her, Quarles reflected:

He too wondered. For in the ordinary daily world of human contacts he was curiously like a foreigner, uneasily not at home among his fellows, finding it difficult or impossible to enter into communication with any but those who could speak his native intellectual language of ideas. Emotionally he was a foreigner.¹⁰³

His self-exile from the world of human contacts that made him a foreigner also made him, as he was painfully aware, utterly dependent on his wife's ability to act as an interpreter between himself and that world. Despite his great dependence on her in this regard, Quarles, like Shearwater, rebuffed all of his wife's approaches toward intimacy. Quarles would simply "entrench himself in silence, in that calm, remote silence, which he was sure that Elinor would

¹⁰²Huxley, Point, p. 261.

¹⁰³Huxley, Point, p. 76.

not attempt, knowing the hopelessness of the venture, to break through."¹⁰⁴ Thus, by refusing her any opportunity to share or even understand what he was feeling, Quarles shut her out just as firmly as Shearwater had shut out the rather vacuous Rosie.

Huxley's portrait of Quarles went beyond these simple correspondences with the caricature of Shearwater, however. Huxley revealed the inner conflicts and indicated plausible reasons for Quarles' behavior. First, Quarles was highly aware of his condition. While he struggled mightily to free himself of his emotional detachment, he also realized that his compulsive need for "solitude", i.e., emotional detachment, had terrific force. This of course led to inner conflicts.

These discussions of personal relations always made him uncomfortable. They threatened his solitude--that solitude which, with a part of his mind, he deplored (for he felt himself cut off from much he would like to experience), but in which alone he felt himself free. At ordinary times he took this inward solitude for granted, as one accepts the atmosphere in which one lives. But when it was menaced he became only too painfully aware of its importance to him; he fought for it, as a choking man fights for air.¹⁰⁵

Moreover, Quarles apprehended that his compulsive industry and intellectualizing were in fact mere defenses against dealing with what he called "the living complexities of reality."¹⁰⁶

¹⁰⁴Huxley, Point, p. 75.

¹⁰⁵Huxley, Point, p. 75.

¹⁰⁶Huxley, Point, p. 318.

On one occasion, he commented in his notebook:

"It's incomparably easier to know a lot, say, about the history of art and to have profound ideas about metaphysics and sociology than to know a lot about one's fellows and to have satisfactory relations with one's friends and lovers, one's wife and children." . . . "I have begun to see that this famous Search for Truth is just an amusement, a distraction like any other, a rather refined and elaborate substitute for genuine living; and that Truth Seekers become just as silly, infantile, and corrupt in their way as the boozers."¹⁰⁷

To further emphasize Quarles's awareness of and dissatisfaction with his intellectual detachment, Huxley provided an interesting episode between Quarles and Molly d'Exergillod. Molly turned out to be Phillip's feminine counterpart imbued with the same overly civilized consciousness that plagued Quarles himself. Therefore, their interlude together was a disaster: "He wanted kisses, but all he got was analytical anecdotes and philosophic epigrams."¹⁰⁸ Quarles, fully apprehending Molly's similarity to him, finally exploded, "'You've made me tired of myself. Sick to death.'"¹⁰⁹

Besides showing Quarles as a man aware of his problem, Huxley also provided episodes which explained more fully the probable causes for that problem. The defensive character of his intellectualism became apparent, for instance, when his mother told Elinor that even when Phillip had been a small boy "it was always too easy for him to dispense with

¹⁰⁷Huxley, Point, p. 318.

¹⁰⁸Huxley, Point, p. 325.

¹⁰⁹Huxley, Point, p. 326.

people,"¹¹⁰ and that after an accident which left him lame, he not only avoided personal contacts all the more, but resorted to the safety of "ideas," created an intellectual shell from which he could not be tempted.¹¹¹ Thus, Huxley made it clear that Quarles's fear of personal relationships was antecedent to his intellectualism; the notion that his keen intellect somehow caused his emotional incapacity may, therefore, be discarded.

One may also detect in Huxley's portrait of Phillip's mother the blend of over-solicitude and hostility one would expect to find in the mother of an emotionally frigid man. For example, Mrs. Quarles told Elinor that to her mind it was lamentable that her son missed the horrors of war since the experience might have jolted him out of his habits of impersonality. " . . . it would have been good for him--violently good, perhaps; painfully good; but still good."¹¹² Sugar wouldn't melt in her mouth, but one suspects that a genuinely affectionate mother would arrive at a happier theory somehow. Thus, Huxley provided salient information about Quarles's background which goes far to explain the origins of his dilemma.

As the most sympathetically drawn intellectual giant-emotional dwarf, Phillip Quarles not only manifests behavior

¹¹⁰Huxley, Point, p. 228.

¹¹¹Huxley, Point, p. 228.

¹¹²Huxley, Point, p. 229.

that is typical of the group but also reveals the inner doubts and conflicts that accompany such behavior. What is more, Huxley indicated that Phillip's withdrawal into intellectualism resulted from the pathological bond between himself and his overly protective mother.

Although Quarles does the most to complete the picture of the intellectual giant-emotional dwarf, other characters contribute interesting facets to the picture as well. Significantly, the hero of Huxley's first novel, Crome Yellow, showed a marked propensity for hiding from the "real world" by absorbing himself in the world of ideas. Though Denis Stone actually belongs squarely in the ineffectual victims' camp, his lament, "'Books,'" . . . "'books. One reads so many, and one sees so few people and so little of the world,'"¹¹³ and his pronouncement that in order to live he needed to divest himself of at least "twenty tons of ratiocination"¹¹⁴ represents a launching point for Huxley's later portraits of full blown intellectual giant-emotional dwarfs in following novels.

Indeed, James Shearwater made his appearance in the very next novel, Antic Hay; and as was pointed out earlier, he furnished a quite clear profile of the intellectual giant-emotional dwarf. Huxley developed the outlines of the intellectual giant-emotional dwarf even further with his characterization of Calamy in the following novel, Those

¹¹³Huxley, Crome Yellow, p. 36.

¹¹⁴Huxley, Crome Yellow, p. 37.

Barren Leaves. As was mentioned in Chapter II, Calamy actually displayed a blend of the sadist and the intellectual giant-emotional dwarf in his make-up. That is, early in the novel, he exercised the sadist's defense against intimacy, but later as his relationship with Mary Thriplow progressed, he turned more and more to the intellectual giant-emotional dwarf's defense against intimacy. By the time he made love to Mary, he had become firmly entrenched in his intellectual shell. During one interlude in bed with her, for example, Calamy launched off on a long soliloquy on the fascinating ramifications of approaching a given object, one's hand, for instance, from the point of view first of a biologist, then of a chemist, then of a physiologist, and finally of a physicist.¹¹⁵

One finds it a little difficult to grant Calamy high marks as a torrid lover after that bedroom scene. Though Thriplow herself (like Molly s'Exergillod in Point Counter Point) possessed many of the same traits as Calamy, she even came to resent his detached coldness. "Even in her arms, she was thinking, he simply wasn't there."¹¹⁶ Calamy attempted to rationalize his emotional incapacity by saying that he really didn't want love, that in fact, he resented it "not for its own sake, but for the sake of what it interfered with."¹¹⁷

¹¹⁵Huxley, Leaves, pp. 344-347.

¹¹⁶Huxley, Leaves, p. 341.

¹¹⁷Huxley, Leaves, p. 342.

And what it interfered with was a perpetuation of his detachment under the guise of solemnly contemplating the Universe, an escape into the "mental silence that lies beyond the body."¹¹⁸ Sure enough at novel's end, Calamy abandoned Mary and withdrew to a mountain hermitage to contemplate in total solitude. Thus, Calamy slipped easily and nearly effortlessly into the ranks of the thorough-going intellectual giant-emotional dwarfs by opting for the safety of isolating himself in the "mental world beyond the body" rather than accepting the challenge of emotional intimacy.

Calamy's "solution," of course was no solution at all. And if the reader failed to be convinced of the resolution implied in Calamy's withdrawal into mystical contemplation he would find his skepticism buttressed by the fact that in the very next novel, Huxley created Phillip Quarles, the most complete rendition of the intellectual giant-emotional dwarf he would ever produce. Quarles's desperate struggles to gain entry into the very world of people, emotions, and intimacy which Calamy had renounced have already been recounted. Suffice it to say Quarles's struggles put Calamy's "solution" into its proper perspective. Huxley seems not to have concerned himself with the intellectual giant-emotional dwarf in his following novel, Brave New World. However, in his next novel, the more serious Eyeless in Gaza, the intellectual giant-emotional dwarf reappeared, this time as the main

¹¹⁸Huxley, Leaves, p. 267.

character in the novel. The hero, Anthony Beavis, goes through two phases as a matter of fact. First, in his youth he fell into the role of the ineffectual victim in an unfortunate relationship with Mary Amberly. Later, in his shallow relationship with Mary's daughter, Helen, it is abundantly clear that he had next opted for the intellectual giant-emotional dwarf's defense.

In Anthony's second phase, Huxley has him fighting the same battle as Phillip Quarles had fought two novels earlier. That is, Beavis battles against solitude, emotional detachment, and his own predilection for avoiding intimacy by encasing himself in an intellectual shell. At the very opening of this time scrambled novel, Huxley made it clear that Anthony had taken up the charge suggested by Quarles. In a journal entry dated April 4, 1934 (A very late date chronologically in the novel which spans the years between 1902 and 1935.), Anthony made the following entry:

That which besets me is indifference. I can't be bothered about people. Or rather, won't. For I avoid, carefully, all occasions for being bothered Indifference is a form of sloth. For one can work hard, as I've always done, and yet wallow in sloth; be industrious about one's job, but scandalously lazy about all that isn't the job. Because, of course, the job is fun. Whereas the non-job--personal relations in my case--is disagreeable and laborious.¹¹⁹

In a later entry dated May 24, 1934, Anthony declaimed the ways of the "High Lifers" (i.e., intellectuals) in terms

¹¹⁹Huxley, Eyeless, p. 11.

similar to those Quarles used against the "Truth Seekers"; he brands the high life of the intellectual "a more complete escape from the responsibility of living than alcohol or morphia or addiction to sex or property."¹²⁰

At the novel's outset, then, Anthony's position was similar to Quarles's. However, Anthony was blasted out of his detachment for a brief moment by a traumatic incident. While indulging in a detached, impersonal, sexual liaison with Helen Hedgewich on the roof garden, Anthony looked up to see a dog dropping from an airplane overhead. The dog fell to the roof top and splattered the lovers with gore. In the moments that followed, Anthony was overwhelmed with compassion, love, and sympathy for Helen who was rendered utterly helpless by the horrifying incident. Anthony suddenly perceived that his relations with Helen up to that point had been mere exercises in "irresponsible sensuality rather than love."¹²¹ Struck by the incident, Anthony entered a period of introspection during which he realized his folly.

If I had accepted the love she wanted to give me, if I had consented to love (for I could have loved) in return . . . But I preferred to be free for the sake of my work--in other words to remain enclosed in a world where there could be no question of freedom, for the sake of my amusements. [sic]¹²²

¹²⁰Huxley, Eyeless, p. 128.

¹²¹Huxley, Eyeless, p. 245.

¹²²Huxley, Eyeless, p. 245.

Given the impact of the incident on Anthony's outlook, and the realizations it brought forth in Anthony's mind, Huxley next portrayed Beavis as launching on an arduous course of self reform that presumably led to his achieving emotional soundness. The course was based on a set of mystical theories propounded by another character, Dr. Miller, who critics assert was patterned after Mr. Gerald Heard.¹²³ Huxley, however, did not venture so far as to depict Anthony in the midst of a wholesome, emotionally fulfilling sexual relationship with Helen; he only ended on a promise: He had Anthony think to himself that no matter what was in store for him, "he knew now that all would be well."¹²⁴

How much credence to put into that promise is for each reader to decide for himself, of course; but the course in mystical detachment and passionless, diffuse love agapé Anthony embraced in the end seems hardly an improvement over the course in work and intellectual detachment he had just abandoned; it sounds little better than the fat man's finally giving up chocolate bars for a diet of double thick, malted milk shakes.

While Huxley handled the intellectual giant-emotional dwarf side of the emotionally frigid personality with sympathetic concern in Anthony's case, he turned an abrupt about

¹²³W. Y. Tindall, "The Trouble with Aldous Huxley," The American Scholar, XI, No. 4 (Autumn 1942), 459.

¹²⁴Huxley, Eyeless, p. 473.

face and whipped up a savagely bitter caricature, Jo Stoyte, in the following novel, After Many a Summer Dies the Swan. Though Stoyte differs from the other characters in the intellectual giant-emotional dwarf group in one respect--he is not in the strict sense of the word an intellectual, though he has native genius for business enterprises--he does share the same compulsive drive for industry and work and has the same infantile approach towards his sexual relationships as the others of his group.

Stoyte, well past middle age, had sunk his entire life and energy into his acquisitive business enterprises. The castle in which he lived further reflected his insatiable craving for "things". Sculptures, paintings, artifacts of all types from all over the world bedecked the house and grounds in sickening profusion and incongruent combinations. Stoyte, it is clear, had acquired his possessions and business enterprises in an effort to compensate for the emotional poverty of his life; for the same reason, he had acquired Virginia Maunciple, a vacuous, baby doll plaything, for his mistress. As with the others in the group of intellectual giant-emotional dwarfs, Stoyte had scant emotional resources to invest into his relationship with a woman. The result was that his relationship with Virginia developed into an oddly incestuous one:

Virginia was his "baby," not only figuratively and colloquially, but also in the literal sense of the word.

His sentiments were simultaneously those of the purest father love and the most violent eroticism.¹²⁵

More importantly, Stoyte himself eventually came to depend on Virginia as an infant does its mother. That is, Stoyte, rather than take responsibility for the meaning of his own life, depended on Virginia to provide all the answers for him. "Virginia made it so that he didn't have to go through life asking 'why?'"¹²⁶ The result, as Dr. Obispo caustically observed, was that, "Jo Stoyte was a little bit her baby and her patient."¹²⁷ Needless to say, Stoyte's relationship with Virginia never began to approach a successful conclusion. His emotional bankruptcy eventually betrayed him when Virginia withdrew her attentions; at that point he was left an "old, tired, empty man; . . . a man who had no end in life but himself, no philosophy, no knowledge but of his own interests, no appreciations, not even any friends--"¹²⁸ In the denouement of the novel, Virginia, Obispo and Stoyte travel to the estate of the Earl of Hauberk where they find the Earl himself in a basement cell. Having discovered a formula for longevity, the Earl had survived two hundred and fifty years. Unfortunately, however, in the process of aging he had reverted back to a pre-human, ape-like creature. The reader is left

¹²⁵Huxley, After Many a Summer, p. 35.

¹²⁶Huxley, After Many a Summer, p. 161.

¹²⁷Huxley, After Many a Summer, p. 107.

¹²⁸Huxley, After Many a Summer, p. 163.

with the distinct impression that the Earl and Jo Stoyte have much in common: both are so emotionally underdeveloped that they are indeed non-human, mere foetal-ape-like creatures.

In Huxley's next novel, Time Must Have a Stop, John Barnack fills the role of the intellectual giant-emotional dwarf. John Barnack merits no more than a mention in this study, however, since Huxley chose not to reveal this character through involving him in a love interest. In the following novel, Ape and Essence, Huxley overlooked the intellectual giant-emotional dwarf in order to dwell more fully on the other sides of the emotionally frigid person. This lack of attention to the type in Ape and Essence, however, was more than made up for in the following novel, The Genius and the Goddess. The genius of the title, Henry Maartens, appears as a grotesque monster. The possessor of a fantastically brilliant mind, he remained to the end of his days a total infant emotionally. John Rivers aptly summed up the role the women in Maarten's life were inevitably assigned by saying that they had to be:

" . . . mistress to an indefatigable lover, business manager to an absentee half-wit, secretary to a man of genius, and womb, placenta and circulatory system to the psychological equivalent of a fetus."¹²⁹

To an extent unmatched by any of the other characters, Henry Maartens embodies the extremes of absolute intellectual

¹²⁹Huxley, The Genius, p. 54.

mastery and absolute emotional insufficiency. As to the former, he had pioneered the atomic bomb project at Los Alamos and had distinguished himself in theoretical physics by winning a host of honors including the Nobel Prize. As for the latter, Maartens hung leech-like on the emotional resources of his wife, Kate, for his very existence. Indeed, Huxley had John Rivers couch his assessment of Henry's relationship to his wife in biological terms: Rivers called it a "symbiotic relationship, in which all the giving would be on her side, all the ravenous and infantile taking on his."¹³⁰ Indeed, the extent of Maartens's emotional poverty and the extent to which he lived off Kate's emotional resources is difficult to overstate. It was, however, convincingly dramatized when Kate left the Maartensés' home in St. Louis to administer to her dying mother in Chicago. Maartens literally fell apart--He didn't show up for classes he was teaching; he began drinking excessively; he lost the first three chapters of a book he was writing; he indulged himself in paranoid phantasies about Kate's running off with her mother's doctor, and he finally acted his way straight into a bonafide case of pneumonia which carried him to the threshold of death itself. During Kate's absence, Maartens was left "empty swept and garnished" as Buella, the Maartensés' maid put it.¹³¹

¹³⁰Huxley, The Genius, p. 54.

¹³¹Huxley, The Genius, p. 98.

Maartens's parasitism was underscored when Kate hastened home after hearing of his dire condition; for contrary to Buella's expectations, Henry did not stage a recovery immediately on Kate's return. Kate's long ordeal at her mother's bedside had made her worthless for Henry's purposes; he could not feed off Kate's life energies since she had been drained of them during her vigil in Chicago. Maartens's dramatic, swift recovery came only after Kate had sexual relations with young John Rivers and was able, thereby, to replenish the "virtue" that had been sapped from her. Thus, Huxley made it clear that rather than rejoicing in Kate's mere presence and summoning up his own strength in order to survive, Henry actually fed off of Kate's strength. As Rivers expressed it, ". . . for Henry, Katy wasn't a person; she was his food, she was a vital organ of his own body."¹³²

In the end, Maartens wound up feeding off a succession of wives, remaining to the end an emotional infant hiding behind his work and ideas. Rivers described him in these savage terms:

"Outside for all to see and hear, was that stupendous clockwork monkey, that undiminished blaze of intellectual power. Inside there lurked the miserable little creature who still needed flattery and reassurance and sex and a womb-substitute--"¹³³

¹³²Huxley, The Genius, p. 89.

¹³³Huxley, The Genius, p. 168.

Thus, Henry Maartens lived out his entire life being an unregenerate intellectual giant-emotional dwarf. There can be no mistaking Huxley's contempt for the character and for his dogged refusal to face either intimacy or the emotional responsibility that a wholesome, intimate relationship requires.

In his last novel, Island, Huxley created Will Farnaby, a character who integrated the characteristics found in each of the four categories of characters including, of course, the intellectual giant-emotional dwarf. However, the fact that Will represents an integrated picture of the emotionally frigid personality rather than a fragment of that picture merits him special attention later in this paper.

In conclusion, then, examining the love interest in Huxley's novels yields a group of characters whose intellectual achievements and great absorption with work is matched by a lack of emotional development and an incredibly meager capacity for conducting emotional relationships. And, as usual, the points of view Huxley adopted toward the individual characters within the group varied from sympathetic to ironic. Though Denis Stone's portrait contained the germ of the intellectual giant-emotional dwarf, James Shearwater in Huxley's second novel, Antic Hay, provided the first clear look at the intellectual giant-emotional dwarf. His complete absorption in work and his absurd unawareness and incapacity to deal with the world of people and emotions set up the basic

outlines for the whole category of characters. Calamy, in Those Barren Leaves, besides showing a connection between the sadists and the intellectual giant-emotional dwarfs, lent a note of serious concern to the problem of the intellectual giant-emotional dwarfs. Though his conversion in the end from intellectual speculation to mystical contemplation was scarcely a hopeful sign, it did represent a serious attempt to grapple with the life of alienation and detachment he had been conducting. Phillip Quarles, the most sympathetically drawn member of the group, added a great many facets to the portrait of the intellectual giant-emotional dwarf side of the emotionally frigid personality. Through Phillip, Huxley showed the intractability of the problem, for struggle as he might, Phillip made no headway in achieving intimacy and emotional fulfillment. In addition, his relationship with Elinor revealed the "dependence without intimacy" phenomenon that is a part of the intellectual giant-emotional dwarf's pattern. Further, Phillip's portrait contained background information that made his behavior more comprehensible. That is, the reader learns that he has been raised by an overly protective mother whose hidden hostility in all likelihood forced him to fear not only her but all intimate contacts.

The next important figure in the category appeared two novels later in Eyeless in Gaza. Anthony Beavis, like Calamy and Phillip Quarles, was a relatively sympathetic character whose fierce struggle against his emotional detachment

constituted his chief redeeming feature. Like Calamy, however, Beavis ended up steering straight into a philosophical approach to intimacy that seemed much too compatible with the sort of detachment he was already so fatally disposed towards. Thus, his portrait added poignant testimony to the intractability of the problem. Next, with his portrait of Jo Stoyte in After Many a Summer Dies the Swan, Huxley once again unleashed his biting irony to render a character deserving only of contempt. Through Stoyte, Huxley projected the "dependence without intimacy" theme to its logical but ridiculous extreme. Finally, Huxley capped the group with the stark black and white portrait of Henry Maartens in The Genius and the Goddess. Emotionally, out of touch, totally dependent, unable to see his shortcomings, unfit to contribute anything emotionally in his relationship with his wife, Kate; Maartens appeared as a totally odious monster with all of the damning features of the intellectual giant-emotional dwarfs and none of the redeeming ones.

Taken as a whole, the characters fully explore the complex of urges, attitudes, and behavior that lies in the part of the emotionally frigid personality which uses emotional detachment as a means of avoiding intimacy.

CHAPTER V

THE INEFFECTUAL VICTIMS

The last important group of characters in Huxley's novels cluster around the fourth defensive pattern of the emotionally frigid person, that of compliance or abject surrender. Typically, these characters, the ineffectual victims, yield to their feelings of powerlessness with women and refuse, therefore, to behave honestly and assertively with them. In assuming a slavish approach to love, the ineffectual victims actively contribute to their own victimization in order to avoid responsibility and accountability as full partners in a relationship. In this way, they subvert all chances for establishing genuinely wholesome, intimate relationships. The characters Huxley created to dramatize this maladaptive defense pattern are: Denis Stone in Crome Yellow, Theodore Gumbril and Casimir Lypiatt in Antic Hay, Francis Chelifer in Those Barren Leaves, Walter Bidlake in Point Counter Point, Bernard Marx in Brave New World, Anthony Beavis in Eyeless in Gaza, Jeremy Pordage in After Many a Summer Dies the Swan, Sebastian Barnack in Time Must Have a Stop, Dr. Poole in Ape and Essence, and John Rivers in The Genius and the Goddess.

Huxley managed to fix the basic outlines of the ineffectual victim quite early with his portrait of Denis Stone in his first novel, Crome Yellow. First, Denis was at once enamored of and intimidated by the woman whose affections he

sought. Thus, while Denis yearned for Anne, an attractive, worldly girl four years his senior, his fear of her led him to make only feeble, timid, half-efforts to woo her. For example, the best he had been able to do at the opening of the novel was to hope that somehow she would recognize herself as the "woman who was a tree" in a poem among a collection of poems he had written and had published. "He had given her the book when it came out, hoping that the poem would tell her what he hadn't dared to say."¹³⁴ Repeatedly, Denis suffered inner agonies over his inability to speak and act decisively to win Anne over. During one conversation, for example, Denis went through this quick, fierce, silent battle:

"What I need is you." That was what he ought to have retorted, that was what he wanted passionately to say. He could not say it. His desire fought against his shyness. "What I need is you." Mentally he shouted the words, but not a sound issued from his lips. He looked at her despairingly. Couldn't she see what was going on inside him? Couldn't she understand? "What I need is you." He would say it, he would--he would.¹³⁵

He didn't; the opportunity had passed even while he waged the battle.

Paradoxically, the one point at which Denis's fear of Anne became most obvious was the point at which he was able temporarily to overcome it. Anne had fallen and twisted her ankle during a nighttime romp with Denis, Mary and Ivor.

¹³⁴Huxley, Crome Yellow, p. 9.

¹³⁵Huxley, Crome Yellow, p. 38.

Hurt, bewildered and vulnerable, Anne gratefully accepted Denis's offers of help. Filled with a sense of power under the circumstances, Denis rejoiced with the notion "that she had lost her superiority over him." 136

"Trente Moutons pour un baiser." The sheep the woolly mutton--baa, baa, baa? Or the shepherd? Yes, decidedly, he felt himself to be the shepherd now. He was the master, the protector.¹³⁷

His triumph, however, was short lived. For carried away with his new found sense of superiority, Denis went in for theatrics and insisted on carrying Anne back to the house. Alas, nature was against him, for when he tried, he was only able to stagger a few steps with her weight before he dropped her with a thud. Anne took it all in good stride, but for Denis the mishap became a grand failure.

Humiliated he was silent. It seemed incredible that only two minutes ago, he should have been holding her in his embrace, kissing her. Incredible. She was helpless then, a child. Now she had regained all her superiority; she was once more the far off being, desired and unassailable.¹³⁸

That Denis feared Anne's "superiority" implies, of course, that he felt himself inferior; and, indeed, his marked feelings of inadequacy are everywhere to be found. It was evident in his slavish behavior towards Anne as when

¹³⁶Huxley, Crome Yellow, p. 174.

¹³⁷Huxley, Crome Yellow, p. 175.

¹³⁸Huxley, Crome Yellow, pp. 177, 178.

he would wait, burning with unexpressed resentment, for Anne's late arrival to their dinner engagements. It was evident, also, in the envy and violent jealousy he felt toward other men who seemed to him to be more competent than he. For example, when Ivor slipped his arm around Anne's waist in easy familiarity, Denis first found himself amazed that he had never thought of doing the same thing, and then felt consumed with a magnificent hatred for Ivor. Finally, his sense of inadequacy was reflected in his chronic indecision and inability to act assertively. While Gombald and Anne danced together, Denis sat pretending to read and castigated himself mightily for being a mere lamb of a man. It never occurred to him to simply get up and ask her to dance himself. Furthermore, Anne's rebuffs, no matter how gentle ("Why Denis, . . ., you look perfectly sweet in your white trousers.")¹³⁹ were always sufficient to stop Denis cold. When he finally summoned the courage to tell Anne that he loved her, he blurted it out while Gombald and Scogan were present and caused Anne much embarrassment.

The last important characteristic of the ineffectual victim which Denis manifested was a refusal to act in good faith, a refusal, that is, to take on responsibility for his own actions. After repeated unsuccessful attempts to act decisively in order to win Anne, Denis finally determined to act decisively to give her up. Accordingly, he irresponsibly

¹³⁹Huxley, Crome Yellow, p. 32.

fabricated a telegram which he sent to himself summoning him home on urgent "family business." Ironically, he committed himself to this phony plan just at the time when Anne was beginning to feel more responsive toward him. Though Denis suddenly realized that Anne had begun to feel attracted to him, he cravenly allowed the arrival of his telegram to determine his fate for him. That is, instead of pocketing the telegram unopened or confessing that its contents were fraudulent, Denis fell victim to his own plot. With a sense of helplessness and vowing never to act decisively again, Denis slunk back to London on his wholly fabricated mission. Thus, Huxley's rather ironic portrait of Denis Stone established the predominant traits common to the ineffectual victims. He was frightened of and felt inferior to his woman; he experienced intense envy of other men who seemed to be the "complete man" he longed to be; he behaved slavishly toward his woman, and yet resented her for his slavish acts; finally, he forfeited all chances for establishing a wholesome, intimate relationship through his phony, irresponsible behavior.

Other characters in later novels follow along the outlines established by Denis. Indeed, Denis may be clearly seen both in the less ironic, more roundly comic Theodore Gumbriel and the morbid Lypiatt who appear in Huxley's second novel, Antic Hay. Lypiatt, the frustrated artist with grand ideas but no talent, exhibits Denis's slavishness by literally prostrating himself at the feet of Lucy Tantamount. Lucy,

however, found such antics irritating and distasteful.¹⁴⁰ Though she gave obvious indications of her displeasure, Lypiatt simply pressed on. For example, when he asked Myra if he might kiss her, he got a withering blast that would be enough to stop any self-respecting man dead in his tracks: "'If it really gives you any pleasure,' she said, 'It won't, I may say, to me.'"¹⁴¹ Alas, Lypiatt was not a self-respecting man; he persisted in a self-pitying reproachful way. "You like playing with the victim,"¹⁴² he whined but, nonetheless, hurled himself into the face of further indignities. Of course, Lypiatt failed to arrive at a wholesome intimate relationship with Myra. By the end of the novel, Lypiatt reeling under the most unkindest cut of all (Myra's published comment that his paintings looked like advertisements for Vermouth), threw himself onto his bed and yearned ardently for death. The second character in Antic Hay to partake of a Denis Stone-like defense against intimacy was Theodore Gumbril. Like Denis, Gumbril longed to be a man of action when, in fact, action seemed to be something beyond his power. One of his fantasies expresses this dilemma quite neatly:

With Phyllis once he had sat, for how long? in a warm moonless darkness, saying nothing, risking no gesture. And in the end they had parted, reluctantly and still in silence. Phyllis was now with him once again in the summer night; but this time he spoke, now softly, now in

¹⁴⁰ See Huxley, Antic Hay, pp. 110, 111.

¹⁴¹ Huxley, Antic Hay, p. 101.

¹⁴² Huxley, Antic Hay, p. 101.

the angry breathless whisper of desire, he reached out and took her, and she was naked in his arms.¹⁴³

The Gumbril of his daydreams, the passionate lover in command of the situation, stood in stark contrast to fact. In point of fact, Gumbril, like Lypiatt, had slavishly pursued and fallen victim to Myra Viveash. His recollections of their affair truly reflected the ineffectual victim's plight.

. . . oh the horrible pain of weeping, vainly, for something that was nothing, that was everything in the world. . . . Spectrally, like a dim silent ghost, he had hung about her; dumbly, dumbly imploring, appealing. "The weak silent man," she had called him.¹⁴⁴

The affair with Myra had ended badly with Gumbril being replaced in her affections by another man while Gumbril writhed helplessly in extremities of jealousy.

In an effort to change from the indecisive victim he had been with Myra, Gumbril hit upon the idea of donning a false beard and an overpadded great coat and transforming himself instantly and miraculously into Gumbril, THE COMPLETE MAN. And his adventures as Gumbril, THE COMPLETE MAN, led him to an attractive, meek divorcee, Emily, who eventually won his affection. As their romance progressed, there seemed to be real promise for Gumbril's establishing a genuinely intimate relationship with her. First, he got rid of his beard and the facade he had been maintaining with it. And before long

¹⁴³Huxley, Antic Hay, p. 20.

¹⁴⁴Huxley, Antic Hay, p. 95.

he had succeeded in getting the timid Emily to stay overnight in his flat with him. What followed, however, was a little unsettling, for Gumbril stopped short of consummating his love for her in time honored fashion and opted for a more infantile, tepid, and safe gratification.

Through the silk of her shift he learned her curving side, her smooth straight back and the ridge of her spine. He stretched down, touched her feet, her knees. Under her smock he learned her warm body, lightly he could build her up, a warm and curving statue in the darkness. He did not desire her; to desire would have been to break the enchantment. He let himself sink deeper into his dark stupor of happiness. She was asleep in his arms; and soon he too was asleep.¹⁴⁵ [*Italics mine*]

Sure enough, his stopping short of actually making love with Emily foreshadowed his stopping short of committing himself to their relationship. For like Denis Stone, Gumbril frittered away his chance for a meaningful relationship by acting irresponsibly and phonily. On his way to catch a train in order to join Emily at her country cottage, Gumbril chanced across Myra Viveash who insisted that they have lunch together.

Gumbril eventually acceded to Myra's demand and wired Emily that he had had an accident and was a little "indisposed." This bit of bad faith had far reaching consequences. Emily wrote back saying that his telegram had made her realize that he had been trifling with her, that he couldn't love her as she loved him, and therefore, he would never see her again. Thus, Gumbril, like Denis Stone, botched his opportunity for a

¹⁴⁵Huxley, Antic Hay, pp. 213, 214.

genuine relationship with a concocted story sent in a phony telegram. Immeasurably sadder but very little wiser, Gumbril, unable to trace Emily, returned to London and tried to blame Mrs. Viveash for ruining his romance with her demands that he have lunch with her that day. Myra's brutally sensible reply-- "'And why didn't you just not pay any attention to me and go all the same?'"¹⁴⁶--fixed the responsibility back where it belonged. It is clear that Gumbril, like Denis, had subverted his own chances for an intimate lasting relationship by his refusal to behave honestly and responsibly with his woman.

In Those Barren Leaves, Huxley's third novel, Francis Chelifer (who started out in the overly spiritual lover's role) switched into the role of the ineffectual victim in his relationship with Barbara Waters, an attractive girl four years his senior. That is, after an initial period of treating Barbara as an object of worship, Chelifer finally succumbed to his "definite and localized longing--to kiss, to hold fast and caress"¹⁴⁷ her and subsequently slipped into the victim's role with her. Consumed with desire for Barbara, Chelifer found himself suffering her narcissism, her lies, her vulgar tastes--anything just so long as he could be with her. Indeed, he reported in his autobiography that he was learning with a vengeance "that it is possible to be profoundly and slavishly in love with someone for whom one has no esteem, whom one

¹⁴⁶Huxley, Antic Hay, p. 311.

¹⁴⁷Huxley, Those Barren Leaves, p. 142.

does not like, whom one regards as a bad character and who, finally, not only makes one unhappy but bores one."¹⁴⁸

Furthermore, Chelifier, like Denis Stone, was timid and inept in his amorous advances. His report of the night that he and Barbara became lovers furnishes a good example of this ineptness. He had spent another boring evening with Barbara, but as it developed she asked him up to her rooms for tea. At first he refused; she urged him to change his mind. He wanted to, but shook his head in the negative, turned and walked away; after going ten paces or so, he stopped and asked her if he could change his mind. She called him a silly goose and reissued the invitation for the third time. His response was "to react feebly again towards revolt" by saying, "'Of course, if you want me to go.'" Reaching the end of her patience, Barbara suggested that he do as he liked. Then, and only then, did he timidly follow her up the stairs to her flat!¹⁴⁹

Chelifier's suffering only increased after they became lovers. He found himself absolutely reduced to "a state of abjection at her feet."¹⁵⁰ What is more, like Denis Stone, he came in for the additional agonies of intense jealousy, for he had a rival, a dark Syrian, who eventually displaced

¹⁴⁸Huxley, Those Barren Leaves, p. 141.

¹⁴⁹Huxley, Those Barren Leaves, pp. 143, 144.

¹⁵⁰Huxley, Those Barren Leaves, p. 148.

Chelifer in Barbara's affections. In the end, Chelifer was reduced to begging Barbara for the most meager of scraps:

" . . . I asked her, I implored her even, to come to lunch. Barbara declined the invitation; she had a South African engagement.

'Come to dinner, then,' I abjectly begged. Humiliation, I felt, could go no further. I would give anything to be received back into grace.

Barbara shook her head. 'I wish I could,' she said. 'But that tiresome old Mr. Goble . . . ' ¹⁵¹

That, Chelifer reported in his autobiography, marked the end of their affair. Through Chelifer's relationship with Barbara Waters, Huxley exposed a number of failings of the ineffectual victim to view. He was overly awed by his woman's power. And, as a result, he surrendered his self-esteem, sacrificed all dignity to capture her affections. This contributed to his own victimization at her hands which, in turn, led him to resent and even despise her. Naturally no lasting intimate relationship could develop under such circumstances, for the requisite honesty, dignity and self-respect were totally lacking in the affair.

In his next novel, Point Counter Point, Huxley created Walter Bidlake to provide further insights into the ineffectual victim side of the emotionally frigid man. In his relationship with Lucy Tantamount, Walter Bidlake resembled Chelifer in his frenzied desire for a woman he actually didn't like or admire. The reader is told that Walter wanted Lucy "against

¹⁵¹Huxley, Those Barren Leaves, p. 152.

reason, against all his ideals and principles, madly, against his own wishes, even against his own feelings--for he didn't like Lucy; he really hated her."¹⁵² In at least one sense, Walter was even more a victim than Chelifier, for he was victimized not only by vampish Lucy but spiritual Majorie Carling as well. Originally founded on the ideal spiritual basis that was suggested in Gumbril's relationship with Emily in Antic Hay, Walter's relationship with Majorie had turned out to be entirely unsatisfactory. He found Majorie dull, cold, and oppressive in her goodness. Unable to summon courage to voice his complaints against Marjorie, Walter felt increasingly hemmed in, blackmailed and victimized by her tears, by her goodness, by her love for him.¹⁵³

The attacks of conscience he suffered on Marjorie's account, however, were nothing compared to the suffering he sustained at the hands of Lucy Tantamount. Like Francis Chelifier, Walter was terribly intimidated by the very woman he desired so ardently. When Lucy smiled at him, Walter "flinched away in a kind of terror from her eyes."¹⁵⁴ Her very perfume was enough to somehow suggest to Walter's mind "the essence of her being, the symbol of her power."¹⁵⁵

¹⁵²Huxley, Point, p. 5.

¹⁵³Huxley, Point, pp. 9, 10.

¹⁵⁴Huxley, Point, p. 84.

¹⁵⁵Huxley, Point, p. 137.

Inevitably, his fear of her "power" made him behave like a slave towards her. Rather than assert, he begged:

"Lucy," he said, "let's go somewhere else. Not here; not this horrible place. Somewhere where we can be alone." His voice trembled, his eyes were imploring. The fierceness had gone out of his desire; it had become abject again, dog-like. "Let's tell the man to drive on," he begged.

She smiled and shook her head. Why did he implore her like that? Why was he so abject? The fool, the whipped dog.¹⁵⁶

Like Denis in Crome Yellow, Walter suffered humiliation and frustration in the most improbable ways. One time he was interrupted in his ardent advances by the sudden ear-splitting screeching of Lucy's pet parrot; seconds later by the arrival of an unexpected caller. Despite these maddening frustrations, Walter finally managed to make love to Lucy. Even then, however, he retained his victim's role. For instance, after they had finished their love making, Walter noticed Lucy looking at him; lo and behold, he demanded that she stop exalting over him as if she had just killed him!¹⁵⁷ True to form, Walter's affair with Lucy went nowhere. In the end, he found himself displaced by a dark-skinned Italian rival. Walter, rent with jealousy and submerged in abject defeat, is last seen "lying on the bed, his face buried in the pillows."¹⁵⁸

¹⁵⁶Huxley, Point, p. 91.

¹⁵⁷Huxley, Point, p. 203.

¹⁵⁸Huxley, Point, p. 357.

Bernard Marx picked up the baton of the ineffectual victim in Huxley's next novel, Brave New World. First, Bernard, like the others of his group, displayed fear of the very woman he most wanted; "how absurdly shy he had been! Frightened almost--as though she were a World Controller and he a Gamma-Minus machine minder."¹⁵⁹ Second, he experienced the same feelings of intense jealousy shared by the group. In one encounter with one of Lenina's ex-lovers, for example, Bernard muttered in a rage, "'Ford, I should like to kill him.'"¹⁶⁰

In addition, Bernard shows the same predilection for indecision and inaction that appears in other characters of his stamp. In recalling how he had originally asked Lenina to go to the Indian reservation with him for a holiday, "He remembered those weeks of timid indecision during which he had looked and longed and despaired of ever having the courage to ask her."¹⁶¹ Even when Bernard succeeded in getting dates with Lenina, his plans for romance were thwarted all too easily by his timidity. He wanted to hover in the helicopter by starlight; they wound up instead going to the Semi-Demi-Finals of the Women's Heavyweight Wrestling Championship. His concerted efforts to make contact with Lenina on a meta-physical plane ended, ironically, with their going to bed with one another, and that to Bernard's great disappointment:

¹⁵⁹Huxley, Brave New World, p. 52.

¹⁶⁰Huxley, Brave New World, p. 64.

¹⁶¹Huxley, Brave New World, p. 75.

"I still rather wish it had ended differently."

"Differently?" Were there other endings?

"I didn't want it to end with our going to bed," he specified.

Lenina was astonished.¹⁶²

A point worth mentioning is that, like Gumbriel in Antic Hay, Marx became the Complete Man for awhile. And then his metaphysical tune changed. Helped by his association with John the Savage rather than a false beard, Bernard enjoyed a time during which he would boast that he had had six girls during the week past and could have had a dozen more if he had wanted.¹⁶³ Thus, when Bernard felt he had a good chance at winning in the game, he was very ready to shuck his noble, metaphysical sentiments and to shuck them thoroughly. As one might expect, Huxley never allowed this contemptible figure to achieve a wholesome, lasting relationship with Lenina or any other woman.

The next major figure to shed light on the ineffectual victim's side of the emotionally frigid personality was Anthony Beavis in Eyeless in Gaza. Anthony, it will be remembered, actually went through two distinct phases during the novel, one in which he was the emotionally detached, intellectual giant-emotional dwarf with Helen Amberly, and an earlier phase during which he was very much the victim with Helen's mother, Mary. At the time he went with Mary, she was an

¹⁶²Huxley, Brave New World, p. 109.

¹⁶³Huxley, Brave New World, p. 186.

attractive, worldly, divorcee nine years his senior. His experiences with her constituted one long story of humiliation and even disaster since his slavish compliance to her will eventually led to his betraying his best friend. And that betrayal contributed to this friend's suicide.

From the beginning, Huxley had Anthony in fear and awe of Mary. In response to her initial greeting, "Anthony laughed nervously, intimidated, even while he admired, by so much prettiness and ease and smartness."¹⁶⁴ Even her glances, Huxley reported, were sufficient to make Anthony's confidence evaporate at once.¹⁶⁵ Inevitably, his fear of Mary eventually gave rise to his slavish behavior toward her. In no time at all, Anthony found himself thinking thoughts similar to those of Chelifer three novels earlier:

Why did she have to be so horrible to him, he wondered, so absolutely beastly? He hated her, hated her all the more because of his desire for her, because of the memory and the anticipation of those pleasures, because of her liberating wit and knowledge, because everything in a word that made it inevitable for him to do exactly what she wanted. Even though it was stupid and wrong.¹⁶⁶

Thus, Anthony made himself a puppet to Mary's bidding. His slavish devotion to Mary's wishes had one advantage, however. It allowed him to abdicate responsibility and accountability for his own acts. Anthony, in fact, allowed Mary to brow-

¹⁶⁴Huxley, Eyeless, p. 164.

¹⁶⁵Huxley, Eyeless, p. 168.

¹⁶⁶Huxley, Eyeless, p. 309.

beat him into seducing Joan, his best friend's affection-starved, girl friend. Afterward, Anthony assailed Mary in a pique of moral outrage:

"Why on earth did you make me do it?" he burst out. "It was idiotic." It had also been wrong, but Mary would only laugh if he said that. "I always knew it was idiotic. But you insisted."¹⁶⁷

Thus, Anthony, like Gumbril in Antic Hay, attempted to push the responsibility for his behavior onto the woman whose slave he had become of his own free choosing. This particular "idiotic" act led eventually to Joan's writing Brian Foxe to tell him that she was in love with Anthony which in turn was the catalyst that precipitated Brian's suicide. Anthony never came to terms with the responsibility that was his in the affair. Instead, Huxley simply showed Anthony turning to the course of detachment and non-involvement which was outlined in an earlier chapter.

In his following novel, After Many a Summer Dies the Swan, Huxley created a stylized, exaggerated picture of the ineffectual victim with his rendering of the introverted researcher, Jeremy Pordage. In fact, in just a few paragraphs of straight exposition, Huxley established the masochistic and humiliating nature of Jeremy's approach to love and intimacy. It turned out that Jeremy's style of love involved twice monthly visits to the flat of Mae and Doris. There,

¹⁶⁷Huxley, Eyeless, p. 327.

"the Trojan women as he called them because they worked so hard."¹⁶⁸ would practice on him an "erotic routine, so matter-of-factly sordid, so conscientiously and professionally low" that Jeremy conceived the appellation, "Infinite squalor in a little room"¹⁶⁹ to describe them.

In similar expository fashion, Huxley emphasized the underlying cause for Jeremy's behavior.

He was thinking of his mother and how curious it was, after all, that one should have read all the Freudian literature about the Oedipus business, all the novels, from "Sons and Lovers" downwards, about the dangers of too much filial devotion, the menace of excessive maternal love--that one should have read them all and still, with one's eyes open, go on being what one was: the victim of a greedy possessive mother.¹⁷⁰

Like Brian Foxe's mother in Eyeless in Gaza, Jeremy's mother had labored mightily to undermine the one relationship that showed some promise. She also was successful: "the relationship just fell in on itself, like a house sapped from beneath."¹⁷¹ Evidently, Jeremy's reaction eventually mellowed into positive gratitude to his mother "for having delivered him from the horrors of responsibility. . . ."¹⁷² Thus, Jeremy like the others in his group was most anxious to avoid responsibility and accountability in his life.

¹⁶⁸Huxley, After Many a Summer, pp. 95, 96.

¹⁶⁹Huxley, After Many a Summer, p. 96.

¹⁷⁰Huxley, After Many a Summer, p. 140.

¹⁷¹Huxley, After Many a Summer, p. 150.

¹⁷²Huxley, After Many a Summer, p. 150.

In the next novel, Time Must Have a Stop, Sebastian Barnack plays the ineffectual victim to Veronica Thwale's man-killer., Sebastian, seventeen years old at the start of the novel, fell in love with Veronica, an attractive widow some years his senior. From the outset of their relationship. Sebastian displayed behavior typical of the ineffectual victims. Like the others, he greatly feared the woman he desired: In greeting Veronica, he discovered that " . . . he was merely terrified. Couldn't he have at least looked her in the eyes?"¹⁷³ Because of his fear of her, Sebastian, like the others, found himself unable to act in harmony with his feelings of attraction. For example, when he and Veronica were holding hands at a seance, Sebastian contemplated moving into action:

Very well then; the biggest non-sequitur possible in the circumstances would be for him to say or do something to show that he was in love with her. But when it came to the outrage of squeezing her hand, Sebastian found himself hesitant. Did he have the nerve or didn't he? Was it really worth it, or wasn't it. . . . But still he didn't act.¹⁷⁴

Ironically, he didn't need to, for lo and behold a few moments later Veronica began to trace L-O-V-E and other more evocative words across the palm of his hand while the others were intently listening to the proceedings of the seance.

Another characteristic which Sebastian shared with other ineffectual victims was his susceptibility to intense feelings

¹⁷³Huxley, Time Must Have a Stop, p. 120.

¹⁷⁴Huxley, Time Must Have a Stop, p. 176.

of jealousy. When it became apparent that Paul DeVries was enamored of Veronica too, and that Veronica welcomed his overtures, Sebastian was overwhelmed with a fury of jealousy, "jealousy all the more painful for knowing itself futile, all the more violent because he was too young to be able to avow it without making a fool of himself. If he told her what he felt, she would laugh at him. It would be another of his humiliations."¹⁷⁵

Huxley's treatment of Sebastian expands the portrait of the ineffectual victim in one significant respect. In the episode in which Veronica came to Sebastian's room and seduced him, Huxley provided an insight as to what the love act itself was like for the ineffectual victim. It was something very different from what he had anticipated:

Certainly not those hands, deliberate in the darkness, that almost surgical research of the essential shamelessness. Nor yet the delicate gluttony of those soft lips that would suddenly give place to teeth and pointed nails. And not those imperviously whispered commands; not those spells of silent, introverted frenzy, those long drawn agonies, under his timid and almost horrified caresses, of a despairing insatiability.

In his fancy, love had been a kind of gay, ethereal intoxication; but last night's reality was more like madness. Yes, sheer madness; a maniac struggling in the murky darkness with another maniac.¹⁷⁶

This initial experience, however distasteful for Sebastian, led to his addiction to similar scenes as a "dreaded and

¹⁷⁵Huxley, Time Must Have a Stop, pp. 165, 166.

¹⁷⁶Huxley, Time Must Have a Stop, p. 227.

fascinating vehicle of an alienation more total than that which he had ever known with anyone else."¹⁷⁷ What is more, Sebastian irresponsibly continued to have relations with Veronica even after he had married another and she had married Paul DeVries. Thus, Sebastian resembled the others of his stamp by acting in bad faith, by refusing responsibility and accountability for his actions.

In the same novel, Sebastian's uncle, Eustace Barnack, indulged in a sordid relationship with a professional whore that recalls Jeremy's arrangement with Mae and Daisy in After Many a Summer Dies the Swan. Other than making a few hints at the masochistic nature of the routines Eustace enjoyed with her, however, Huxley gave his readers no real look into the relationship. The fact is, Huxley relied much more heavily on Sebastian than Eustace to convey a picture of the ineffectual victim's defense against intimacy in Time Must Have a Stop.

As a matter of fact, Sebastian Barnack gives Huxley's readers their last clear look at the ineffectual victim, for in both Ape and Essence and The Genius and the Goddess, Huxley gave primary emphasis to the other sides of the emotionally frigid personality. That is not to say, however, that Huxley failed to give readers occasional glimpses of victim-like behavior in the two novels. For while both Dr. Poole, the protagonist in Ape and Essence, and John Rivers, the protagonist in The Genius and the Goddess, were drawn primarily after the model

¹⁷⁷Huxley, Time Must Have a Stop, p. 284.

of the overly spiritual characters, they each manifested some traits of the ineffectual victim as well. Specifically, Dr. Poole only hesitatingly submitted to his woman rather than aggressively pursuing her. Loola took the lead; Poole followed, as in the following episode when Loola urged him to strip off her apron as the accepted preliminary to making love:

Loola seizes his arm and drags him toward the altar.
"The apron," she says.

Dr. Poole looks down at the apron, then blushing as red as the NO embroidered upon it, averts his eyes.

"It seems so . . . so indecorous," he says.

He stretches out his hand, withdraws it, then changes his mind yet again. Taking a corner of the apron between his thumb and forefinger, he gives it a couple of feebly ineffective tweeks.

"Harder, she cries, "Much harder!"¹⁷⁸

Loola is not the only one he submitted to; in short order Dr. Poole was seduced by a pair of mulatto girls as well. And though Dr. Poole presumably staged a total recovery from emotional frigidity on the basis of his timid submission to the girls' advances, the claims for such a recovery certainly defy credibility.

John Rivers as a youth in The Genius and the Goddess similarly showed a blending of the ineffectual victim with the overly spiritual side of the emotionally frigid personality. Huxley has John say about himself in retrospect, "I was two people--a novice in love . . . and a conscience

¹⁷⁸Huxley, Ape, p. 145.

stricken wretch."¹⁷⁹ The conscience stricken wretch was the overly spiritual John. The novice in love was the "seducee" rather than the "seducer" in the affair with Kate. When Kate came to his room and made amorous advances, John responded only hesitantly and tartily with "lips that hardly dared, with hands still fearful . . ."¹⁸⁰ Also indicative of John's ineffective behavior was the fact that Kate dictated the terms of their relationship all along. For example, John found that despite his desperate need to talk with Kate about what they were doing, she steadfastly forbade discussion. He simply complied with her demand in that regard. Secondly, when Kate decided she had had enough of John's amours, she demanded that "things" go back to the way they were before. John, despite the fact that he "loved her desperately and insatiably,"¹⁸¹ promised to do as bid. These elements in John's behavior, then, indicate a blending of the ineffectual victim with the overly spiritual lover in his make up.

In conclusion, Huxley used a number of characters to dramatize the defense of the emotionally frigid person that entails abject surrender as a means of subverting intimacy. Starting with Denis Stone in Crome Yellow as the prototype for these characters, Huxley elaborated on the portrait throughout his novels with other, similar characters. Theodore

¹⁷⁹Huxley, Ape, pp. 121, 122.

¹⁸⁰Huxley, Ape, p. 123.

¹⁸¹Huxley, Ape, p. 142.

Gumbril, while possessing most of Denis's traits, served especially to emphasize the irresponsible quality of the ineffectual victim's behavior. Lypiatt in the same novel cast the slavish behavior of the victim into higher relief. Chelifer, in Those Barren Leaves, served primarily to point out the intense ambivalence the victim feels while submitting to indignities at the hands of his "loved one". Huxley created his serious portrait of Walter Bidlake in Point Counter Point to do full justice to the very real dilemma that casting oneself as a victim necessarily poses. He followed with a caricature, Bernard Marx, to show the victim's defense in its most offensive and ridiculous light. Next, Huxley established the intimate connection between the intellectual giant-emotional dwarfs and the ineffectual victims with his two-phased portrait of Anthony Beavis in Eyeless in Gaza. In the next novel, Jeremy Pordage, like Bernard Marx, was drawn in savagely ironic terms and his portrait served to make the ineffectual victim's goals and motives transparently clear. That is, he showed that the motives stem from the Oedipal bond. Sebastian Barnack in Time Must Have a Stop furnished insights into the feelings of revulsion and alienation which flare forth when the victim submits to a degrading sexual experience with his woman. Finally, both Dr. Poole in Ape and Essence, and John Rivers in The Genius and the Goddess established the connection between the overly spiritual side and the ineffectual victim side of the emotionally frigid person.

CHAPTER VI

CONCLUSION

The preceding discussion demonstrated how Huxley used the love interest in his novels to cast light on the emotionally frigid person. It showed that Huxley's method was consistent; that he fragmented the complex of conflicting urges which vie in the breast of the emotionally frigid person into four parts and created his characters out of these parts. All of the characters thus far considered bear out this theory. But no discussion of Huxley's novels would be complete without at least a mention of other important characters who have not yet been considered. First, there are some who were justifiably omitted from discussion since they did not figure in the love interest of their respective novels. Among them are Mr. Scogan in Crome Yellow, Mr. Cardan in Those Barren Leaves, Mustapha Mond and Helmholtz Watson in Brave New World, and Mark Staithes in Eyeless in Gaza. Second, there are two characters, Everard Webley in Point Counter Point and Ekki Giesebrecht in Eyeless in Gaza, who figure in the love interest of their respective novels, but who did not serve Huxley's purposes in the same way as did the preponderance of characters treated in the earlier chapters. Rather, both Webley and Giesebrecht served as foils to the main characters in their respective novels. Webley, in his robust, energetic and sincere affection for Elinor, succeeded in igniting a corresponding affection in her. That he was able to do so emphasized

that the failure in Phillip Quarles and Elinor's relationship lay with Phillip not with Elinor. In similar fashion, Ekki's brief but fulfilling relationship with Helen served to absolve Helen from fault in the unhappy relationship between herself and Anthony Beavis, the protagonist in Eyeless in Gaza. Thus, Huxley created Webley and Giesebrecht simply to cast the failings of Quarles and Beavis into higher relief. Further support for this contention arises out of the fact that once Webley and Giesebrecht had fulfilled their limited assignment, Huxley had them slain.

Finally, there remains one terrifically important case-- Will Farnaby in Huxley's last novel, Island. Will Farnaby is exceptional, not because he failed to exhibit any of the behavior patterns outlined in earlier chapters, but because he exhibited them all. Indeed, Huxley's portrait of Will Farnaby is extremely significant in this study for two reasons. First, Will Farnaby represents the most accurate reflection of the personality Huxley had been analyzing all along; for in creating Will, Huxley abandoned his cubistic approach and for the first time integrated all four defensive patterns of the emotionally frigid person into the make-up of a single character. And second, Will Farnaby, alone among Huxley's principle male characters, convincingly dramatized a plausible recovery from emotional frigidity. That is, in the climatic episode of the novel, Huxley had Will undergo a psychedelic experience, and during the course of it lower his defenses

and actually confront and overcome the source of his malady-- the very real, intense, albeit irrational fear of being destroyed through intimacy with a female of the species. Thus, Huxley's portrait of Will rounded out and completed the pathology of emotional frigidity that Huxley had been conducting throughout forty years of writing novels.

In writing his last novel, Huxley sought to create a true Utopia, a sincere answer to the satirically inspired Brave New World. In consequence, his characterizations became clearly subordinated to the press and weight of the moral and ethical precepts which he hoped to convey. By way of explanation, Will Farnaby found himself a guest on an isolated island where most things were as Huxley believed they ought to be. Because there is never any doubt that the beautiful and good people of Pala have a life greatly superior to that which Will has known, there is very little dramatic conflict in the novel. Will is quickly charmed into learning their ways, and much of the novel boils down to the lecture course, "Superior Life in Pala 102."

Because most of the novel was devoted to "Life in Pala," Huxley compressed the salient features of Will's love life into a series of recollections about his past relations with his wife, Molly, and his vampish mistress, Babs. Those recollections revealed that at one time or another Will's attitudes and behavior touched each of the four main defensive patterns of the emotionally frigid person.

His early relations with his wife were flavored by the overly spiritual defense against intimacy. The reader learns, for example, that Molly's initial appeal for Will was sparked when he suddenly looked into her face and declared it was "a face like one of the holy women at attendance at a Flemish crucifixion."¹⁸² At the time, he rejoiced over their early, chaste love for one another in these spiritually evocative terms: "What blessedness! Love transposed to another key . . . "¹⁸³ Thus, Will's early feelings for his wife were characterized by the attitudes common to the overly spiritual lovers in Huxley's previous novels.

To this pinch of the overly spiritual in Will's behavior, Huxley added a more liberal quantity of the detached, uncommitted behavior of the intellectual giant-emotional dwarf. First, in regard to his later relations with his wife, Will confessed his inability to commit himself to her despite her full commitment to him. Further, assessing how his lack of commitment caused Molly to suffer, he confessed that the feelings he did have for Molly were intellectually inspired rather than emotionally experienced.

"Pity was my answer, being sorry for her from the outside, if you see what I mean--sorry for her as a spectator, aesthete, a connoisseur in excruciations. And this aesthetic pity of mine was so intense, every time her

¹⁸²Aldous Huxley, Island (New York, 1962), p. 182.

¹⁸³Huxley, Island, p. 269.

unhappiness came to a head, that I could almost mistake it for love. Almost but never quite."¹⁸⁴

While Will failed Molly emotionally, Molly--a "Sister of Mercy" rather than a "Wife of Love"--failed him sexually. The situation, similar to that between Marjorie Carling and Walter Bidlake in Point Counter Point, was summed up by Will as "the drama of a love incapable of sensuality self-committed to a sensuality incapable of love."¹⁸⁵ Finally, Will not only displayed detached behavior with Molly, but retained much of it during his stay on the island of Pala. For example, when Susila, the Palanese widow who Will eventually came to love, wondered if he wanted to talk about himself, his answer indicated that he was still using the "high lifer's" absorption in intellectual pursuits as an insulation against personal involvement and intimacy:

"Just as desperately as I don't want to talk about myself. Hence, as you may have noticed, my unflagging interest in art, science, philosophy, politics, literature--any damned thing rather than the only thing that ultimately has any importance."¹⁸⁶

Thus, a substantial segment of Will's behavior and attitudes were comprised of the intellectual giant-emotional dwarf's defensive pattern.

¹⁸⁴Huxley, Island, p. 118.

¹⁸⁵Huxley, Island, p. 118.

¹⁸⁶Huxley, Island, p. 269.

To that segment, Huxley added a dash of sadism and a large portion of the ineffectual victim's defense. The dash of sadism surfaced in Will's hostile feelings towards Babs, his mistress. In a manner recalling Dr. Obispo in After Many a Summer Dies the Swan, Farnaby took great pleasure in reducing Babs to a mere "body agonizing in the extremity of pleasure."¹⁸⁷ In actuality, however, Will scarcely had a chance to give vent to his sadistic urges since he was so busy most of the time playing the victim to Babs. In terms which recall Francis Chelifer's victimization at the hands of his Barbara in Those Barren Leaves or Walter Bidlake's at the hands of Lucy Tantamount in Point Counter Point, Will described the agonies he suffered in his slavish addiction to Babs. Will recounted that, like the other ineffectual victims, he acceded to her every wish and demand. He agreed, despite himself, to meet her more and more often as she required--in restaurants, nightclubs at her boring friends' cocktail parties--anywhere she wished.¹⁸⁸ He did so despite the fact that he found her to be an essentially distasteful person--mindless and vulgar.¹⁸⁹ Furthermore, like Walter Bidlake, Will felt victimized and blackmailed by his wife's goodness and the suffering she endured on his account when he would carouse with Babs. Like Walter, he continued to act

¹⁸⁷Huxley, Island, p. 271.

¹⁸⁸Huxley, Island, p. 120.

¹⁸⁹Huxley, Island, p. 120.

in bad faith, nonetheless. Eventually he proved willing to sacrifice even his marriage for Babs whose only recommendation was the fact that she "had certain physical characteristics which Molly did not possess and behaved at certain moments in ways which Molly would have found unthinkable."¹⁹⁰ As fate would have it, Molly was killed in an auto crash right after Will told her he was leaving her. That occurrence naturally compounded the guilt Will felt over his decision, and it also heightened the irony of his final victimization by Babs. Right after Molly's death, Will took up residence with Babs.

Within three months, as any fool could have foreseen, Babs had begun to tire of him; within four, an absolutely divine man from Kenya had turned up at a cocktail party. One thing led to another and when, three days later, Babs came home, it was to prepare the alcove for a new tenant and give notice to the old.

"Do you really mean it, Babs?"

She really meant it.¹⁹¹

Having suffered through these unhappy affairs, Will had encased himself in bitter cynicism and emotional detachment by the time he arrived in Pala. As he put it, he had become the man who never says, "yes." Huxley, however was to have all this changed for Will by putting him under the tutelage of a beautiful, intelligent, emotionally mature Palanese widow, Susila McPhail. Through sound psychological

¹⁹⁰Huxley, Island, p. 5.

¹⁹¹Huxley, Island, p. 122.

techniques, Susila gradually helped Will to face and overcome his emotional frigidity. The path to recovery was arduous; it involved clearly apprehending and then accepting even the most painful recollections from the past; it involved setting aside past recollections in favor of the here and now. And above all it called for steadfast adherence to awareness.

Only after the difficult preliminaries of dredging up and reciting the most painful memories in his life could Will be free to start living in the here and now. Did he secretly feel responsible for his wife's death? Out with it, every last recollection in every last detail, to the rain pounding on the hospital window, to the final, "imperceptible movement of Molly's hand within his own. The voluntary pressure and then, after a few seconds, the involuntary release, the total limpness."¹⁹² Could there be something more left unrecalled? Go over it again with feeling.

After Huxley had Will undergo these preliminaries, he depicted Susila conducting Will on a drug induced journey into absolute consciousness. The people of Pala had acquired a drug, moksha medicine, that presumably resembled mescaline in its mind-expanding effects. The last chapter of the novel is devoted to the experiences and discoveries Will made with his awareness amplified to an incredible pitch by the drug. In the chapter, Huxley attempted to capture, with words, the expanded mind's apprehension of the absolute here and

¹⁹²Huxley, Island, p. 271.

now. The opening lines of the chapter are well worth quoting, for they establish the mood for the entire trip and by their very veracity help confirm the bonafide nature of Will's later insights into himself and the recovery from emotional frigidity which these insights made possible.

One, two, three, four . . . the clock in the kitchen struck twelve. How irrelevantly, seeing that time had ceased to exist! The absurd importunate bell had sounded at the heart of a timeless present Event, of a Now that changed incessantly in a dimension, not of seconds and minutes, but of beauty, of significance, of intensity, of deepening mystery.¹⁹³

In the midst of such heightened powers of awareness and perception, Will eventually arrived at a significant psychological crisis point bearing on his malady, emotional frigidity. Among the visions that assailed his heightened senses, one slammed home on the nerve root of the problem--the fear of being literally destroyed by a woman. Susila called his attention to a pair of praying mantises who were in the act of mating. The symbolic import of the account that followed scarcely needs pointing out. In order to do justice to the impact of the event, however, only Huxley's own words suffice.

And now one of the nightmare machines, the female, had turned the small flat head, a mouth and bulging eyes, at the end of its long neck--had turned it and (dear God!) had begun to devour the head of the male machine. First a purple eye was chewed out, then half the bluish face. What was left of the head fell to the ground. Unrestrained by the weight of the eyes and jaws the severed neck waved

¹⁹³Huxley, Island, p. 308.

wildly. The female machine snapped at the oozing stump, caught it and, while the headless male uninterruptedly kept up his parody of Ares in the arms of Aphrodite, methodically chewed.¹⁹⁴

The vision took Will cascading down a series of horrifying fantasies of every evil and horrifying image his mind could concoct. Finally, Susila brought him back from his imagining's trip into bottomless horrors and suffering by placing her hands on his closed eyes. She reminded him that for as long as he had been under the influence of the moksha medicine, he had not once looked at her. Will's response was significant, for he confessed that, like the intellectual giant-emotional dwarf, he was afraid of seeing something he might "have to be involved with"; and, like the ineffectual victim, was afraid of seeing something he might "have to do something about."¹⁹⁵ In the symbolic act of opening his eyes, Farnaby dropped his defenses and stepped into fear so to speak. As soon as he saw Susila before him, he was overwhelmed by her beauty and felt a surge of love for her. He characterized her as a "Rembrandt-but-five-thousand-times-more-so."¹⁹⁵ Having dropped his other defenses, however, he suddenly resorted to the last: that of the overly spiritual lover. He told Susila that she was incredibly beautiful but then added, "And yet I don't want to sleep with you."¹⁹⁶ Very quickly he

¹⁹⁴Huxley, Island, p. 320.

¹⁹⁵Huxley, Island, p. 328.

¹⁹⁶Huxley, Island, p. 328.

abandoned that defense as phony: "No that isn't true, I would like to sleep with you."¹⁹⁷

At last, Will had given up all his former defenses against intimacy. But though he declared his love for Susila, he still had one last hurdle to negotiate--the fear that gave rise to his defenses in the first place. Seeing in the face before him the marks of a woman who could withstand life and its suffering, he suddenly felt gripped by fear.

Power, intrinsic power--he saw the expression of it, he sensed its formidable presence and shrank away from it.¹⁹⁸

Susila, fathoming what was going on in Will's mind, came right to the heart of the issue and reassured Will that she was not, after all the female mantis. Will, seeing the irrationality of his fear at that point, could only laugh at himself and then wholeheartedly accept both Susila and the love he now held for her. Thus, Huxley left Will--his fear cast out, his defenses abandoned as absurd--standing on the threshold of a truly wholesome, intimate, sexual relationship with Susila McPhail.

The implications of Huxley's portrait should be quite clear. It suggests that all along Huxley had used a cubistic approach to accomplish his extensive study of the emotionally frigid personality, that is, that he had fragmented a single

¹⁹⁷Huxley, Island, p. 328.

¹⁹⁸Huxley, Island, p. 329.

personality into parts and created his characters out of the parts. And it suggests, moreover, that whatever the reasons for Huxley's long and intense preoccupation with the dilemma of the emotionally frigid man, he had ultimately succeeded in laying out a complete pathology of the malady--one that not only included an encyclopedic if somewhat redundant description of its symptoms and causes, but one that in the end indicated a credible, psychologically valid prescription for its cure.

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