

CHAPTER - III

Huxley's Early Novels

I

Crome Yellow (1921), Antic Hay (1923) and Those Barren Leaves (1925) form a single cohesive group bound together by a certain similarity in themes, characters and technique. Thematically, these novels present a picture of post-war disillusionment and the consequent moral confusion and fluidity. They depict the post-war era during which all kinds of ideas were in the saddle and tendencies beyond one's control and the range of speculation were at work shaping the future. G.H. Bantock describes the age as follows :

" The traumatic event which hastened, though it did not initiate, the dissolution of familiar boundaries was the First World War of 1914-18. The conflicts between the generation too old to fight and the generation of the trenches did a great deal to reshape the authoritarian pattern.....

" The reaction of the post-1918 world was to suspect too easily all manifestations of authority. The twenties was the era of 'revolt' against signs of the assertive will."¹

Like T.S.Eliot, James Joyce and Wyndham Lewis, Huxley, too, is profoundly affected by the breakdown of old traditions, conventions and beliefs and does not really approve of the accepted ideas and standards of the age. On the other hand, he debunks in his fiction the meaningless pursuit of worldly pleasure that was a dominating feature of the period.

" Religion, conventional morality, romantic love- all are subjected to a cynical and ruthless mockery," says Jocelyn Brooke, " The world of Antic Hay (1923) has much in common with that of T.S.Eliot's The Waste Land : it is a world of 'broken images' where 'the dead trees give no shelter, the cricket no relief.'"2

Huxley explores the disillusionment and moral chaos of the age, not in terms of conventional fiction, but in terms of the novel of ideas. The ideas in which he is primarily interested are romanticism, idealism, rationalism and hedonism, but he examines them in their dynamic operation in the context of concrete human life in the post-war period. Huxley is not, however, a realist interested in presenting an 'imitation' of the complex actuality, since that would be a distraction from his concern - ideas. Huxley, therefore, chooses to simplify actuality by the caricaturist's skill and a satirical stance. He uses the technique that Thomas Love

Peacock used in his Northanger Abbey for the purpose of 'exposing' the Romantic poets and thus 'ridiculous' aspects of their ideas. Huxley, following Peacock, adopts the technique and devises a situation which brings together people representing various ideologies and lets them discuss with one another and get into certain relationships in keeping with their ideological stances. In order to maintain the focus on ideas and related 'action', it is necessary to see that the characters are not poor bread-earners, but those who are free to spend their energies in pure intellectual pursuits. Naturally the characters have to belong to the upper middle class or the aristocratic class so that they can indulge in discussions and 'actions' that their ideological stances demand. The women characters are 'used' particularly for the exploration of ideological stances like hedonism and romanticism since the situations which they obviously demand are those in which women play, more or less, a leading role. Love, sex and pleasure are areas which cannot exist without women - and in Huxley's fictional world, these women are those that Eliot refers to in his Love Song of J. Alfred Prufrock :

' Women come and go
Talking of Michaelangelo'.³

Now let us study these women and their foils as they appear in Huxley's early novels.

II

Crome Yellow

When Crome Yellow was first published in 1921, the Times Literary Supplement reviewer said this of it:

" 'I am tired of seeing the human mind bagged in a social plenum; I prefer to paint it in a vacuum, freely and sportively bombinating'. The plan was ascribed to a fabulous author in Crome Yellow by Mr. Aldous Huxley; and it is the manner of Mr. Huxley himself. A vacuum is suggested by the rarefied seclusion of his fantastic countryhouse, where a small group of human beings reveal their amusingly simplified traits".⁴

The Times Literary Supplement reviewer has put his revealing finger on the two of the most important aspects : (a) the thin and rather remote relationship between the world of socio-historical actuality and Huxley's 'rarefied' world of secluded countryhouses, and (b) the characters which are comic ('amusingly' so) and, consequently, 'simplified'. But he has not realized that these aspects belong inevitably to a new kind of novel that Huxley is trying to write - the novel of ideas.

As Crome Yellow is chiefly a novel of ideas, there is very little action throughout the novel. For all characters, visiting guests at Crome, entertain themselves in the traditional week-end party manner. They share numerous follies of the 1920's, for example, Denis Stone, the hero, is, as Jocelyn Brooke says, "the typically Huxleyan young man, burdened by 'twenty tons of ratiocination', romantically in love yet sexually inhibited, and profoundly convinced of the futility of life and himself."⁵ Mr. Henry Wimbush, the host, is more at ease in the past than in the present. Mr. Scogan is a rationalist and a mouthpiece of scientific materialism. Gombauld is a dashing painter, while Ivor is a Byronic lover. Bodiham is a preacher and Mr. Barbecue Smith is a spiritual author. All of them are presented with a comic and, sometimes, satirical touch. Their efforts to escape reality are futile. Denis's romanticism brings about the failure in his love-affair, while Scogan's rationalism cuts him off from every aspect of human life. Rendering nature, art, love and religion meaningless, the novel presents a generalized picture of post-war spiritual aridity and analyzes the causes of disillusionment, war and subsequent collapse of the nineteenth century belief in science and progress.

The female characters in the novel are chosen carefully so as to depict, particularly, the post-war hedonism and its meaninglessness.

Anne Wimbush, a young niece of the Wimbushes, is a typical hedonist, a sexually sophisticated woman of the 20's. Her philosophy of life is reflected in her words :

" I have taken things as they come. It seems so obvious. One enjoys the pleasant things, avoids the nasty ones. There's nothing more to be said." ⁶

Her indifference to life in general is another notable feature of her personality and it is reflected in her 'bowler-like countenance', her 'cat-like smile' and her 'blank doll-like face' which is a sort of 'lazy mask of wax'. But finally her indifference and hedonism bring boredom to her. Her sophistication brings nothing but frustration. She flirts with Gombauld, though she is not interested in him. But this flirtation makes Denis leave Crome immediately and she, who is attracted to him, is finally frustrated. Still in spite of her hedonism Anne remains a pleasant personality throughout the novel. Her beautiful and springtly appearance like " the slim Hamadryad, whose movements were like the swaying of a young tree in the wind " (p.9), her natural behaviour as

if she were 'a born pagan' and her being untouched by the influences around her make her a charming figure in the novel. Huxley seems to sympathize with such girls ('young tree in the wind') - natural, spontaneous, pagan - but susceptible to destructive storms on account of the lack of discipline and strong roots in human values and cultural traditions.

He is not, however, sympathetic towards women who pretend to be liberated and unthinkingly indulge in false intellectuality and pretentious behaviour. In Crome Yellow he presents a satirical picture of liberated womanhood in the character of Mary Bracegirdle:

" She was accustomed in London to associate only with first- rate people who liked first- rate things, and she knew that there were very, very few first- rate things in the world, and that those were mostly French."(p.37).

" Mary's pronunciation of 'civilized' gave the word a special and additional significance. She uttered it meticulously.... . So few people were civilized, and they, like the first- rate works of art, were mostly French."(p.39).

Huxley makes fun of her obsession with French theories and French art - which was one of the obsessions of the post-war generation. He also laughs at her 'progressive' views on sex, birth-control and freedom.

While talking about the evils of repressions, she says:

" It's always dangerous to repress one's instincts. I'm beginning to detect in myself symptoms like the ones you read of in the books. I constantly dream that I'm climbing up ladders....

"One may become a nymphomaniac if one's not careful. You've no idea how serious these repressions are if you don't get rid of them in time." (p.37).

Huxley is ironic when ultimately he makes Anne ask her to marry as a solution to all her problems. But Mary has her own conception of a husband :

" It must be somebody intelligent, somebody with intellectual interests that I can share. And it must be somebody with a proper respect for women, somebody who's prepared to talk seriously about his work and his ideas and about my work and my ideas " (pp.38-39).

Then her experiments with Denis, Gombauld and Ivor are comically described. It is quite funny to see that her attempts to abolish her repressions bring her only disquietude and misery. Through her fate Huxley suggests how her advanced views on sex and modernism lead only to sorrow and frustration in life.

Priscilla Wimbush, the rich and aristocratic socialite, enables Huxley to bring various people together

and thus create a proper background for a good novel of ideas. It is she who invites a number of guests to her countryhome at Crome. Throughout the novel, Priscilla is caricatured as a well-to-do pleasure-seeker. Her dress, her mansion-like home and her appearance suggest her busy-idle life of a royal social lady. Her pretentiousness is criticized whenever she is shown busy with horoscopes and the Occult. She is stupid enough not to understand spiritual theories. It is quite ironical to see her, gaudily dressed, and enjoying the comforts of luxuries of aristocracy and saying :

" What are the gaities of the Rich; the splendours of the powerful, What are the gaudy pleasures of High Society? They are nothing. Vanity, fluff, dandelion seed in the wind, thin vapours of fever....."(p.12).

Huxley's 'disgust' for such social ladies is expressed when he describes Mrs Wimbush as a massive, dominating and masculine lady with 'a large, square, middle-aged face', 'a massive, projective nose', 'little greenish eyes' and 'a deep masculine voice'.

Jenny Mullion, a minor character in Crome Yellow, who always lives in her secret ivory tower of deafness, has an important role to play - in shattering Denis's illusion that no one knows his weaknesses. Jenny, who has an intuitive perception of Denis, has drawn in her

notebook a caricature of Denis as a person holding a book upside down.

Priscilla Wimbush, Anne Wimbush, Mary Bracegirdle and Jenny Mullion are the only female derisions of Huxley's fictional world as it starts emerging in his first novel. It is a small world, yes, and the women are very few, yes. But in Huxley, ideas are important and his attitudes to these ideas are still more important. Huxley is not in sympathy with the Priscillas and Mary Bracegirdles - the product of twentieth century modernization, but he is in sympathy with the young innocent victims of the new form unleashed by modernism. He, of course, reserves his secret appreciation of Jenny, who observes life with cleareyed objectivity, makes her intuitive comments upon it and keeps her vision to herself. Huxley, it appears, identifies himself partly with Jenny, and like her he caricatures the modern world which holds its intellectuality upside down !

III

Antic Hay

Antic Hay (1923) is described as 'a more lively, but more sensational and more daring study of post-war disillusionment and moral confusion' ⁷ than Crome Yellow and it is also described as 'a sinister comedy

of 'a Dance of Death'.⁸

The hero, Theodore Gumbril, an older and more worldly version of Denis in Crome Yellow, differs from him in his attempts to overcome his meekness, melancholy and inadequacy by wearing an artificial beard and transforming himself into a complete man - strong, decisive and successful. This trick generates two affairs - that with his friend's wife, Mrs Shearwater, and later, his encounter with Emily. But his hedonism makes him miss a rare opportunity of marrying Emily, a nature's child, and thus leads him to a sort of tragedy.

The scene of the novel is set mainly in London and almost all characters are drawn largely from the artistocratic and intellectual congeries of the time.

" Antic Hay is really a series of satirical character studies with the object of pointing out the drying up of traditional sources of values", says David Daiches, " Roughly speaking, each character represents an attitude or an activity which might be supposed to represent a source of value, but we must observe it only a little while to realize that the supposition is false." ⁹

Gumbril Jr.'s having little interest in his job of a school-master is suggestive of the uselessness of modern education in providing values. Lypiatt, a bad artist, in

spite of his faith and sincerity, goes from disillusion to disillusion to end up with suicide. Shearwater, a physiologist, who is perhaps the most inadequate as a person of all characters and whose hopeless deficiencies of character are stressed again and again, suggests that science cannot provide the looked - for solution for the problem of human value. Coleman, a professional amoralist, reveals that diabolism is even worse off than traditional morality. The women characters have to be stupid in this context of 'a sinister comedy of 'a Dance of Death'.

Hedonism is the major life attitude that Huxley explores in novel after novel. In Antic Hay Mrs Viveash, a young beautiful lady from a well-to-do family, is a typical hedonist - always busy with visiting restaurants, theatres, music-halls and so on. Through her portrayal, Huxley suggests how her attempts to escape into an illusion of cheerfulness are futile. Her boredom is reflected in her own words :

" One damned meal after another. And never anything new to eat. And every year one gets bored with another of the old things.... Disillusion after disillusion." 10

Her feeling of ennui and fatigue is expressed in

" tomorrow will be as awful as today " (p.249) and

" We are all in the vacuum " (p.223). Her worship of almighty and omni-present Nil shows weariness of her spirit.

Though Mrs Viveash represents reckless hedonism of the 20's, a different layer of her personality is exposed when Huxley narrates, with a touch of pathos, her tragic love-affair with Tony Lamb, her first lover, who is killed in the war. Her sorrow makes her indulge in a number of love-affairs and thus recapture those past glorious moments. But her 'false' vivacity leads her to frustration. (Her name 'Viveash' itself suggests 'vivacity→ashes' !)

Apart from the thematic significance Mrs Viveash helps the novelist in building up the peculiar pattern of the novel. It is her pleasure-seeking and love-affairs that enable Huxley to introduce a variety of characters belonging to different walks of life and thus criticize the general aimlessness of the 1920's.

The expiring voice of Mrs Viveash signifies her role as the agent of death, for she makes everyone miserable. Theodore goes through great misery on account of his love for her. Lypiatt, who calls her 'a tigress', is led to suicide because of his failure to win her. Shearwater's world, because of his passion for this

'green-eyed monster', is " no longer safe and has ceased to stand on its foundations." (p.246). His pedalling laboriously in the concluding part of the novel is symbolic of his futile activity. Huxley shows, through the character of Mrs Viveash, the utter futility and its potential destructiveness.

Mrs Rosie Shearwater, a young, tall, charming lady, is another hedonist that we come across in Antic Hay. According to Gumbriel Jr., she is 'a conscientious hedonist' (p.105) whose attitude to life is reflected in her own words :

" I enjoy life. I think one ought to enjoy life. Don't you ? I think it's one's first duty. One ought to enjoy every moment of life, passionately, adventurously, newly, excitingly, uniquely." (p.105).

Still Mrs. Shearwater differs from Mrs.Viveash in many aspects. Her portrait is more vivid, more lively and more dramatic than that of Mrs.Viveash. She is the source of great amusement : her love of something mysterious and adventurous gets her involved with a Mr.Toto, whose whereabouts are little known to her. This affair with the complete man of dashing appearance is an outcome of her desire to be a rich, aristocratic and fastidious lady. (The irony is she is neglected by her

husband.) Later, we are amused to see her getting entangled with Mr. Mercaptan and Coleman as Mr. Toto has given her Coleman's name and Mercaptan's address. Her belated repentance when she is raped by Coleman exposes the utter meaninglessness of her pleasure-hunt.

Zoe, who appears, to some extent, a version of Mrs. Viveash and Mrs. Shearwater, remains a card-board type of flat character in the novel. She differs from them in her hatred for Coleman's friends and her contempt for his amorality that is revealed in her usual attacks upon him with sharp instruments.

The hedonists, Mrs. Viveash and Mrs. Shearwater, have a foil in Emily, who represents the victorian values. Her chastity and ignorance of sexual matters until her marriage shocks Gumbril Jr., who belongs to the modern, sexually advanced generation of the 20's.

" And she had been born within the twentieth century. It seemed a case for the textbooks of sexual psychology. 'Mrs. Emily X , born in 1901, was found to be in a state of perfect innocence and ignorance at the time of the Armistice, 11th November 1918', etc." (p.141)

Throughout the novel Emily remains a contrast to the rest of female characters in her fondness for flowers, gardens, nature and countryside, in her shyness

and her being " exquisite, adorable, pure of heart, flawless in her bright pellucid integrity, complete as a crystal in its faceted perfection " (p.158).

" Emily scarcely functions in the novel as a developed character ", says Jerome Meckier, " but she symbolizes the possibility of mysterious presence sleepless Gumbriel often feels approaching but never dares to face. She not only represents Gumbriel's final opportunity to transcend himself but is also an intimation of the fusion of the sexual and the mystical that Huxley will return to in 'The Genius and the Goddess' (1955) and most explicitly in 'Island' (1962)." 11

In Antic Hay, the women characters, though a little more complex and lively than those in Crome Yellow, belong to the same families and perform the same functions - one, the family of hedonists, of 'experience'; and the other contrasting family of the natural, the spontaneously romantic, the intuitively wise - that is, the family of 'innocence'. In these satirical novels Huxley naturally focuses his attention on the first family bringing in the members of the second family only as a foil.

IV

Those Barren Leaves

Those Barren Leaves (1925) has in it, comparatively, a deeper concern, though it also attempts to lay bare the barrenness of contemporary values. It tries to present moral problems a little more earnestly than in the earlier novels - Crome Yellow and Antic Hay.

The device of peacockian houseparty is once again used for getting together a variety of characters. The action is set in Italy where all the characters are visiting guests of Mrs. Aldwinkle in Cybo Malaspina. Most of the characters are easy-going pagans who take it for granted that the universe has no meaning and therefore the only thing to do is to enjoy oneself and take no thought for the morrow.

One of the important characters in the novel is Calamy, a young novelist, who resembles Denis and Gumbril Jr., but differs from them in his quest of a positive means to solve the problem of life. This is symbolically suggested in terms of the images of the sea and a ship:

" The sea is still pretty rough, but the ship is carrying a sail and the steering gear is at work again." 12

Then there is Francis Chelifer, a journalist, who is

rescued by Mrs.Aldwinkle from a beach accident. Mr.Cardan is a fortune-hunter whose efforts to marry Miss Elver, a lunatic heiress to a large property, are shattered by her subsequent death from food-poisoning. A number of chapters are devoted to describe the affair of Irene, the niece of Mrs.Aldwinkle and Lord Hovenden, and that of Mary Thrip-low, a novelist-character and calamy.

Mrs.Aldwinkle, the central character in the novel, is drawn on the lines of the pleasure-seekers we have already met in the previous two novels. But the character of Mrs.Aldwinkle is a comic masterpiece. Her appearance, her impressionistic behaviour, her theatrical flourish, her attempts to be counted among the young, her fear of old age and loneliness and her miserable, middle-aged passion for Chelifer - all these features are presented in an extremely comic manner. While describing her face, Huxley says :

" And from the behind it is sure, the head still looked like a child's head set on those broad shoulders. But the face, which had once been so much the younger member of the partnership, had outstripped the body in the race through time and was old and worn beyond its years." 13

Cardan remarks :

" She was eighteen in the attics and widow Dido on the floors belows" (p.18).

She makes futile attempts to win Chelifier. Her attempts to tempt him - her asking Irene to keep watch upon Chelifier, her painting and smearing of her face to look young, her ordering for a massage - machine, her attempts to rouse amorous feelings in him by wandering among the sights of Rome - are extremely comic. She begs him to offer her a little bit of love :

" 'I love you. Couldn't you love me a little ? A little only ? I would be your slave. Your slave; I'd be your slave', she kept repeating " (p.275).

Being a typical socialite, Mrs.Aldwinble possesses all the features present among such women - aristocratic pride, love of dominion, weakness for men of talent and power, false love of intellectuality and so on. In short, she likes to be a princess :

" It had been Mrs Aldwinkle's ambition, ever since she brought the palace, to revive these ancient glories. She saw herself, unofficially a princess, surrounded by a court of poets, philosophers and artists " (p.24).

She is a hedonist, cultivating her lasciviousness with a sense of abandon, indulging in a number of affairs.

The greatest fear of a hedonist is old age.

Mrs Aldwinkle always harps on this :

" I'm getting old. And yet I always feel so young. People don't like one anymore when one gets old. Friends are terribly faithless. They fall away " (p.66).

She has a passion for the company of the young, and it is always very difficult for her to say good-night to them, since she feels that during her sleep hours she would miss the pleasures that others would be enjoying.

Life ultimately slips from the hands of a hedonist - though he is pursuing 'life' all the time:

" They're all going, they're all slipping away. First Chelifier, now Calamy. Like all the rest " (p.293).

Her irritation reaches a climax when Irene informs her of her decision to marry.

Mrs Aldwinkle is not only a representative of hedonism, from the point of ideas, but also, structurally speaking, an instrument for bringing together a number of characters representing various ideological stances.

If Mrs Aldwinkle is one of the great comic figures in Huxley's world, Miss Mary Thriplow, a

novelist, is one of the fine satirical portraits of a woman- intellectual.

" She is the self-conscious machine for producing 'copy'. Without a thought or feeling of her own, she is incessantly acting novels to herself and to everyone else." ¹⁴ While commenting upon Mary's false intellectuality, Huxley says :

" At the end of the last paragraph she added another 'darling Jim', and she repeated the words to herself aloud, again and again. The exercise produced its usual effect; she felt the tears coming into her eyes (p.71).

" 'Darling Jim'. Wasn't it all a comedy, all a pretence ?..... Wasn't all that merely for the sake of keeping her emotions in training ? " (p.71)

Another instance of her pretentiousness is her affair with Calamy, about which Huxley says :

" Calamy was now safely laid down in pickle, waiting to be consumed whenever she should be short of fictional provisions." (p.300).

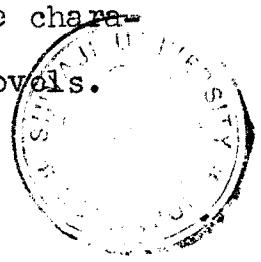
While " these two [characters] are parts of the sort of reality - false, clumsy, unfinished, truly only half-existent - one cannot help liking Irene, partly because she is so pretty and " such a dear ", and partly because she is so reassuring." ¹⁵ Though

she resembles Mary Bracegirdle in her advanced views on sex, she remains genuinely innocent throughout the novel. Her fondness for sewing clothes, her pure and profound love for Lord Hovenden and her decision to marry and settle down make her quite impressive.

This simple, honest, unpretentious and true-to-life character of Irene is introduced as a foil to Mrs Aldwinkle, for exploring the various facets of female hedonism. Since Irene is a confidant of her aunt, Mrs Aldwinkle, the latter is free to express openly all her thoughts and feelings with regard to her hedonistic pursuits. Huxley has used Irene's character most artistically and artfully as a positive point from which to look critically at the surrounding decadence and degeneration. Similarly the character of Mrs Chelifer, too, is deliberately used by the novelist to satirize the bitch-like character of Mrs Aldwinkle. Mr.Foxe says of her :

" She has a more sympathetic and comprehensive soul than he could discover in his hostess."
(p.214).

She is a genuine specimen of a simple soul, loving and charitable, fond of animals and interested in serving the poor. She is a sort of echo of the positive characters we are going to meet in Huxley's later novels.



In Those Barren Leaves we meet two minor characters - Barbara Waters and Miss Elver. Barbara Waters is a flat version of hedonism, and Miss Elver is a moron, the function of whose character is merely to expose the true nature of Mr. Cardan.

V

The three early satiric novels that we have studied so far have presented women characters which are as important as men characters from the point of view of a critical vision of post-war decadence that the novels embody. Comedy, according to Meredith, is a form of literature which presents men and women on an equal footing and without this equality comedy does not exist. Huxley seems to follow this Meredithian principle in his early comic novels that we have looked at in this chapter. Through one set of women characters - Anne Wimbush, Mrs Viveash, Mrs Shearwater, Mrs Aldwinkle - Huxley explores various dimensions of post-war hedonism in a satiric manner. If Oscar Wilde of the 1890's explores hedonism in a tragic manner in The Picture of Dorian Gray, Huxley of the 1920's explores it in a consistently satiric manner. Oscar Wilde has no real solution for the basic problems of life and hence adopts necessarily a pessimistic tragic vision, whereas Huxley

has, right from the beginning, a positive, mystical point of view - incipient in the beginning and more openly pronounced later - and hence he affords to give a comic-satiric picture of the post-war world and pave the way for his more positive quest in his later novels. So one set of women characters present a caricature of the post-war wasteland, with its hollow men and women going round the prickly pear, whimpering and waiting for the world to end. But the important thing is that there is another set of women characters in the background who represent certain positive values and offer a ray of hope in the surrounding gloom. Women like Jenny Mullion, Emily, Mrs Chelifier, Irene, have with them the fundamental innocence and intuitive wisdom which, if allowed to operate, might take us in the direction of self-realization and salvation. But they are in the periphery of the early Huxleyan world and at the centre are those who belong to the first set of hedonists like Anne Wimbush, Mrs Viveash, Rosie Shearwater and Mrs Aldwinkle.

Notes

- 1 G.H.Bantock, "The Social and Intellectual Back-ground", The Pelican Guide to English Literature: The Modern Age, ed.Boris Ford, rpt.(1961, London: Penguin Books, 1973), pp.20-21.
- 2 Jocelyn Brooke, Aldous Huxley (London: Longmans, Green and Co.,1954), p.8.
- 3 T.S.Eliot, The Love Song of J.Alfred Prufrock, The Complete Poems and Plays of T.S.Eliot (London: Faber and Faber, 1969).
- 4 "Crome Yellow", The Times Literary Supplement, 10 November 1921, p.733.
- 5 Jocelyn Brooke, pp.12-13.
- 6 Aldous Huxley, Crome Yellow, rpt.(1921),Harmondsworth : Penguin Books Ltd.,1936), p.23.
All subsequent references to the text will be indicated by giving the relevant page number at the end of every quotation.
- 7 Edward Albert, A History of English Literature, rvs. (1923, Calcutta : Oxford University Press,1977), p.521.
- 8 A.C.Ward, Twentieth Century English Literature : ~~1961-1966~~, rvs.(1928, London : Butler and Tanner Ltd.,1964), p.65.
- 9 David Daiches, The Novel and the Modern World (Chicago : University of Chicago Press, 1939).

- 10 Aldous Huxley, Antic Hay, rpt. (1923, Frogmore: Triad/Panther Books, 1977), p.161. All subsequent references to the text will be indicated by giving the relevant page number at the end of every quotation.
- 11 Jerome Meckier, "The Counterpoint of Flight : Huxley's Early Novels", Aldous Huxley : A Collection of Critical Essays, ed. Robert E. Kuehn (New Jersey : Prentice-Hall, Inc., 1974), pp.87-88.
- 12 "Mr.Huxley's New Novel", The Times Literary Supplement, 22 January 1925, p.53.
- 13 Aldous Huxley, Those Barren Leaves, rpt. (1925, Harmondsworth : Penguin Books Ltd., 1951), p.18. All subsequent references to the text will be indicated by giving the relevant page number at the end of every quotation.
- 14 The Times Literary Supplement, 22 January 1925, p.53.
- 15 Ibid.