

## Point Counter Aldous Huxley

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### Moksha A&C Black

Could drugs offer a new way of seeing the world? In 1953, in the presence of an investigator, Aldous Huxley took four-tenths of a gramme of mescaline, sat down and waited to see what would happen. When he opened his eyes everything, from the flowers in a vase to the creases in his trousers, was transformed. His account of his experience, and his vision for all that psychedelics could offer to mankind, has influenced writers, artists and thinkers around the world. The unabridged text of *The Doors of Perception* by Aldous Huxley VINTAGE MINIS: GREAT MINDS. BIG IDEAS. LITTLE BOOKS. A series of short books by the world's greatest writers on the experiences that make us human Also in the Vintage Minis series: *Drinking* by John Cheever *Swimming* by Roger Deakin *Eating* by Nigella Lawson *Desire* by Haruki Murakami [Letters of Aldous Huxley](#) Ivan R Dee Point Counter PointDalkey Archive Press *Ends and Means* New York : Harper & Row When Aldous Huxley's *Brave New World* first appeared in 1932, it presented in terms of purest fantasy a society bent on self-destruction. Few of its outraged critics anticipated the onset of another world war

with its Holocaust and atomic ruin. In 1948, seeing that the probable shape of his anti-utopia had been altered inevitably by the facts of history, Huxley wrote *Ape and Essence*. In this savage novel, using the form of a film scenario, he transports us to the year 2108. The setting is Los Angeles where a "rediscovery expedition" from New Zealand is trying to make sense of what is left. From chief botanist Alfred Poole we learn, to our dismay, about the twenty-second-century way of life. "It was inevitable that Mr. Huxley should have written this book: one could almost have seen it since Hiroshima is the necessary sequel to *Brave New World*."—Alfred Kazin. "The book has a certain awesome impressiveness; its sheer intractable bitterness cannot but affect the reader."—Time.

### *Daughters of the Deer* Aegitas

Sybille Bedford, an intimate friend of the Huxleys through four decades, re-creates not only the private Huxley and the literary Huxley but the entire intellectual and social era to which he was central. Drawing on his letters and diaries, the memories of his intimates, and her own sharp and sensitive comprehension of Huxley's writings, Mrs. Bedford has written a masterful biography. Huxley becomes a living, deeply attractive presence, while his great contemporaries flash through these pages in memorable and moving encounters.

Jesting Pilate Transaction Publishers

Volume 17/18 begins with a section containing original Huxley documents: *Below the Equator*, an unpublished film story collaboration by Isherwood and Huxley, edited by James Sexton and Bernfried Nugel, to be followed by two pieces rediscovered and edited by James Sexton, viz. *The Heroes*, William R. Cox's screenplay adaptation of a lost

Huxley story, and the translation of a 1960 interview held in French by the Canadian writer Hubert Aquin. Then Huxley nephew Piero Ferrucci kindly opens his family archives of original Huxley letters and photographs and contributes a remarkable essay on his coming of age with Aldous Huxley. Rounding off this section, Peter Wood introduces an unknown 1934 letter Huxley wrote to Ren'e Schickele, a forgotten German author in the writers' community at Sanary. The second section presents a further selection of papers from the Sixth International Aldous Huxley Symposium held at Almer'a in April 2017 as well as other critical articles.

Aldous Huxley and the Search for Meaning LIT Verlag Münster

"After the Fireworks is a major work and a turning point for Huxley, leading directly to *Brave New World*." —Gary Giddins *After the Fireworks* is a collection of three lost classic pieces of short fiction by Aldous Huxley, author of *Brave New World*, with a foreword by National Book Critics Circle Award winner Gary Giddins - now available as an Olive Edition. In the title novella, Rome is the stunning backdrop for a renowned novelist's dangerous affair. "Uncle Spencer" is the "exquisite" (New Statesman) tale of an aging World War I veteran's quest for the lost love he met in a prison during the war, and "Two or Three Graces," "probably the thing nearest perfection of all that [Huxley] has done" (New Statesman), recounts a destructive writer's abusive relationship with an impressionable housewife. Now brought back in print for the first time in seventy-five years, the novellas newly collected in *After the Fireworks* reveal Aldous Huxley at the height of his powers.

Island RIT Cary Graphic Arts Press

NATIONAL BESTSELLER In this haunting and groundbreaking historical novel, Danielle Daniel imagines the lives of women in the Algonquin territories of the 1600s, a story inspired by her family's ancestral link to a young girl who was murdered by French settlers. 1657. Marie, a gifted healer of the Deer Clan, does not want to marry the green-eyed soldier from France who has asked for her

hand. But her people are threatened by disease and starvation and need help against the Iroquois and their English allies if they are to survive. When her chief begs her to accept the white man's proposal, she cannot refuse him, and sheds her deerskin tunic for a borrowed blue wedding dress to become Pierre's bride. 1675. Jeanne, Marie's oldest child, is seventeen, neither white nor Algonquin, caught between worlds. Caught by her own desires, too. Her heart belongs to a girl named Josephine, but soon her father will have to find her a husband or be forced to pay a hefty fine to the French crown. Among her mother's people, Jeanne would have been considered blessed, her two-spirited nature a sign of special wisdom. To the settlers of New France, and even to her own father, Jeanne is unnatural, sinful—a woman to be shunned, beaten, and much worse. With the poignant, unforgettable story of Marie and Jeanne, Danielle Daniel reaches back through the centuries to touch the very origin of the long history of violence against Indigenous women and the deliberate, equally violent disruption of First Nations cultures.

Ape and Essence Farrar, Straus and Giroux

A private printed, limited edition facsimile of Aldous Huxley's 1940 essay on the significance and power of words.

Point Counter Point HarperCollins

Aldous Huxley's lifelong concern with the dichotomy between passion and reason finds its fullest expression both thematically and formally in his masterpiece *Point Counter Point*. By presenting a vision of life in which diverse aspects of experience are observed simultaneously, Huxley characterizes the symptoms of "the disease of modern man" in the manner of a composer - themes and characters are repeated, altered slightly, and played off one another in a tone that is at once critical and sympathetic. First published in 1928, Huxley's satiric view of intellectual life in the '20s is populated with characters based on such celebrities of the time as D.H. Lawrence, Katherine Mansfield, Sir Oswald Mosley, Nancy Cunard, and John Middleton Murray, as well as Huxley himself. A major work of the 20th century and a monument of literary modernism, this edition includes an introduction by acclaimed novelist Nicholas Mosley (author of *Hopeful Monsters* and the son of Sir Oswald Mosley). Along with *Brave New World* (written a few years later), *Point Counter Point* is Huxley's most concentrated attack on the scientific attitude and its effect on modern culture.

Huxley Aldous, *Point Counter Point*, by Aldous Huxley. [U. Sted]: 1928 (repr. London: Chatto & Windus 1971). 601p. (The Collected Works) McClelland & Stewart

Stories from a mind-bending Australian master, "a genius on the level of Beckett" (Teju Cole) Never before available to readers in this hemisphere, these stories—originally published from 1985 to 2012—offer an irresistible compendium of the work of one of contemporary fiction's greatest magicians. While the Australian master Gerald Murnane's reputation rests

largely on his longer works of fiction, his short stories stand among the most brilliant and idiosyncratic uses of the form since Borges, Beckett, and Nabokov. Brutal, comic, obscene, and crystalline, *Stream System* runs from the haunting "Land Deal," which imagines the colonization of Australia and the ultimate vengeance of its indigenous people as a series of nested dreams; to "Finger Web," which tells a quietly terrifying, fractal tale of the scars of war and the roots of misogyny; to "The Interior of Gaaldine," which finds its anxious protagonist stranded beyond the limits of fiction itself. No one else writes like Murnane, and there are few other authors alive still capable of changing how—and why—we read.

*Mortal Coils* Routledge

Each volume in this series provides an introduction tracing the subject author's critical reputation, trends in interpretation, developments in textual and biographical scholarship, and reprints of selected essays and reviews, beginning with the author's contemporaries and continuing through to current scholarship. Many volumes also feature new essays by leading scholars and critics, specially commissioned for the series. *The Collected Works of Aldous Huxley: Point counter point* Dalkey Archive Press

Aldous Huxley, author of eleven novels, remains one of the towering figures of the twentieth century, his work resistant to passing fads in literature. This critical biography explores Huxley's lifelong quest for self-actualization by intertwining the events of his life and details of the creative period that produced each book. Considering Huxley's letters, essays and interviews in its examination of the thematic content of each novel, the text finds a man striving for the intellectual growth that would yield a sound philosophical and spiritual view of life, one he infused into his work.

Maurice Spandrell and the 'Problem of Evil' in "Point Counter Point" (1928) by Aldous Huxley Point Counter Point

Those Barren Leaves is a satirical novel by Aldous Huxley, published in 1925. The title is derived from the poem 'The Tables Turned' by William Wordsworth which ends with the words: Enough of Science and of Art; Close up those barren leaves; Come forth, and bring with you a heart That watches and receives. Stripping the pretensions of those who claim a spot among the cultural elite, it is the story of Mrs. Aldwinkle and her entourage, who are gathered in an Italian palace to relive the glories of the Renaissance. For all their supposed sophistication, they are nothing but sad and superficial individuals in the final analysis.

*The Burning Wheel* GRIN Verlag

Aldous Huxley is one of the most well-known modernist intellectuals of the first half of the twentieth century - a proper study of Huxley's characterization in his novels opens up a veritable treasure-house of history, philosophy, psychology, and incisive satire.

Living with Monsters Courier Corporation

Master's Thesis from the year 2016 in the subject Literature - Modern Literature, grade: 1,0, Friedrich-Alexander University Erlangen-Nuremberg,

language: English, abstract: This paper is an analysis of Huxley's representation of evilness by the example of Maurice Spandrell, a character in his novel "Point Counter Point". Huxley constructed Spandrell as the incarnation of evilness according to the understanding of evilness as an 'unsubstantial' category. Here, 'good' and 'evil' are intertwined as he is represented as a paradoxical figure, namely both as a perpetrator and as a victim. The dialectics in Spandrell's characterisation are exemplary for the dialectics present in "Point Counter Point" and in modernism in general. Talking a closer look, "Point Counter Point" reveals Huxley's belief in a deeper 'truth' that remains mysterious in its contingent existence of absence and presence. In connection with Huxley's understanding of 'God', which he lays down mainly in his book *The Perennial Philosophy* (1945), Huxley's representation of evilness alias Spandrell is going to be analysed in this paper.<sup>8</sup> There are other characters in *Point Counter Point* concerned with the question of God, for example, Marjorie Carling.<sup>9</sup> However, the focus will be on Spandrell as the contemplations about good and evil concentrate around his character. Spandrell constantly tries to explain God's absence and make his presence felt but he is disappointed again and again. In this way, he embodies the focal point of the 'problem of evil' in *Point Counter Point*. The root of evil, in Spandrell's case, can be found in his 'individual' psychology. With the help of Spandrell, Huxley reflects on the origin of evil, in particular, on how evilness can develop in a person's life.

*Stream System* Rodopi

While shipwrecked on the island of Pala, Will Farnaby, a disenchanted journalist, discovers a utopian society that has flourished for the past 120 years. Although he at first disregards the possibility of an ideal society, as Farnaby spends time with the people of Pala his ideas about humanity change. HarperPerennial Classics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

Aldous Huxley's Point Counter Point Dalkey Archive Press

This volume is a pioneering study in the theory and history of the imitation of music in fiction and constitutes an important contribution to current intermediality research. Starting with a comparison of basic similarities and differences between literature and music, the study goes on to provide outlines of a general theory of intermediality and its fundamental forms, in which a more specialized theory of the musicalization of (narrative) literature based on contemporary narratology and a typology of the forms of musico-literary intermediality are embedded. It also addresses the question of how to recognize a musicalized fiction when reading one and why Sterne's *Tristram Shandy*, contrary to what has been previously said, is not to be regarded as a musicalized fiction. In its historical part, the study explores forms and functions of experiments with the musicalization of fiction in English literature. After a survey of the major preconditions for musicalization - the increasing appreciation of music in 18th and 19th-century aesthetics and its main causes - exemplary fictional texts from romanticism to postmodernism are analyzed. Authors interpreted are De Quincey, Joyce, Woolf, A. Huxley,

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Beckett, Burgess and Josipovici. Whilst the limitations of a transposition of music into fiction remain apparent, experiments in this field yield valuable insights into mainly a-mimetic and formalist aesthetic tendencies in the development of more recent fiction as a whole and also show to what extent traditional conceptions of music continue to influence the use of this medium in literature. The volume is of relevance for students and scholars of English, comparative and general literature as well as for readers who take an interest in intermediality or interart research.

Aldous Huxley Routledge

"This is Mr. Huxley's best novel for a very long time . . . admirably constructed . . . bright and sun-pierced." *New Statesman and Nation*

Aldous Huxley: *Point counter point* Bloomsbury Publishing

Wearied of its own turning, Distressed with its own busy restlessness, Yearning to draw the circumferent pain- The rim that is dizzy with speed- To the motionless centre, there to rest, The wheel must strain through agony On agony contracting, returning Into the core of steel. And at last the wheel has rest, is still, Shrunk to an adamant core: Fulfilling its will in fixity. But the yearning atoms, as they grind Closer and closer, more and more Fiercely together, beget A flaming fire upward leaping, Billowing out in a burning, Passionate, fierce desire to find The infinite calm of the mother's breast...

Aldous Huxley *Annual* Macmillan Reference USA

The New Zealand-born writer Katherine Mansfield associated intimately with many members of the Bloomsbury group, but her literary aesthetics placed her at a distance from the artistic works of the group. With chapters written by leading international scholars, *Katherine Mansfield and the Bloomsbury Group* explores this conflicted relationship. Bringing together biographical and critical studies, the book examines Mansfield's relationships – personal and literary – with such major Modernist figures as Virginia Woolf, T.S. Eliot, Aldous Huxley and Walter de la Mare as well as the ways in which her work engaged with and reacted against Bloomsbury. In this way the book reveals the true extent of Mansfield's wider influence on 20th-century modernist writing.