

THE WELLSIAN

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Editorial

This is my first issue of the *Wellsian* since taking over from Michael Sherborne as editor. Over the years, Mike established a very high standard for the Society's journal and I am well aware that his will be a hard act to follow. The point I'm leading up to is that I not only acquired the role, I also "took over" a number of articles which had already been submitted. I mention this because it helps explain why I find it impossible to justify my selection of material in terms of a common theme – something all editors enjoy doing. But this is not intended in any way as an apology. The three lengthy pieces printed in this 1994 issue are all, I believe, interesting in themselves and well worth reading as contributions to Wells scholarship, but they have little in common. Each engages with a different aspect of Wells's work, and deals with it in very specific and different ways.

Tom Miller's article on Wells and Aldous Huxley is topical because 1994 is Huxley's centenary year. A major biography is in preparation, and this July its writer, David Bradshaw, published a compilation of little-known Huxley writings of the 1930s. Miller traces a number of similarities between the ideas of two writers and illustrates these by copious and detailed reference to a large range of their fiction and non-fiction.

Bruce Sommerville's essay, in contrast, focuses on just one of H.G. Wells's texts – *The Time Machine*. By means of detailed textual analysis supported by extensive reference to contemporary writings on physics and psychology, he advances a well-documented thesis about the true nature of the Time Traveller's journey. The editorial in the 1992 *Wellsian* points to the approaching centenaries of Wells's most famous fiction – commencing in 1995 with *The Time Machine* – and calls for original articles on these texts; Bruce Sommerville's piece fills the bill admirably, and will no doubt provide some controversial talking points for next year's Symposium.

Eric Cash's article is grounded on Marxist and Feminist theory. He relates the depiction of women in *Tono-Bungay* to the class-based social concerns of Edwardian England and argues that the idea of the New Woman which emerges in Wells's Edwardian novels is inseparable from his political thinking.

Next year will be dominated by the Society's Symposium, "*The Time Machine*, Past, Present and Future", to be held at Imperial College on 26-29 July. The *Wellsian* will no doubt reflect this commemoration, and contributions on this theme will be welcomed.

S.H.