

One might also mention the repeated equation in *The War of the Worlds* (1898): as we are to animals, so the Martians are to us.

A reference in *The Wheels of Chance* to be picked up in this context is the comment made when Hoopdriver tries cycling after a pub meal. "He felt as a man from Mars would feel if he were suddenly transferred to this planet, about three times as heavy as he was wont to feel" (p. 80). Two years later the Martians – the ultimate Wellsian New Men, beings further evolved, but still riding liberating machines – were to descend on the Home Counties, emphasizing man's cosmic helplessness, revenging Hoopdriver's humiliations and subjecting reality to Wells's imagination. Hoopdriver had had a nightmare of running over Guildford with his bike⁹ – "the houses were cracking like nuts, and the blood of the inhabitants squirting this way and that" (p. 49) – and Wells wrote in his autobiography, "I rode wherever Mr. Hoopdriver rode in that story. Later on I wheeled about the district marking down suitable places for destruction by my Martians" (*Experiment in Autobiography*, chapter 8). Both are surely extensions of Wells himself, the frustrated young cyclist released from the lower-middle-class through studying science.¹⁰

Moreover, the use of such viewpoints and their implications is a constant characteristic of Wells's writing: "three dimensional universes packed side by side, and all dimly dreaming of one another"¹¹ with his central characters passing between them. To be aware of their pattern as it emerges in this early social comedy is surely to begin to understand more fully Wells's science fiction achievements of the eighteen-nineties and also their unity with his latter work.

NOTES

1. Patrick Parrinder. *H.G. Wells* (Edinburgh, 1970), p. 54.
2. *The Wheels of Chance* First published 1896. Page references are to the Everyman's Library combined edition of *The Time Machine* and *The Wheels of Chance* (Dent, London, 1935).
3. It's probably as well to say here that Michael Draper is not a pseudonym.
4. Quoted Ingvold Raknem. *H.G. Wells and his Critics* (London, 1962), p. 201.
5. A common situation in Wells. Compare, for instance, 'The Door in the Wall' (1906), *Christina Alberta's Father* (1925) and, less straightforwardly, 'The Country of the Blind' (1904).
6. One such pose marks Hoopdriver as a theatregoer. When he imagines himself as George Alexander (p. 115) he is recollecting Henry James's *Guy Domville*. See *Experiment in autobiography*, chapter 8. For the unreality of the contemporary theatre in general see 'The Sad Story of a Dramatic Critic' (1895)!

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REVIEWS

HAMMOND, John R. Herbert George Wells: an annotated bibliography of his works. New York and London: Garland Publishing Inc., 1977. xvi, 257 p. *Garland Reference Library of the Humanities* (vol. 84). \$24.

Bibliographically H.G. Wells was better served during his lifetime than most of his contemporaries. Geoffrey H. Wells's *A Bibliography of the Works of H.G. Wells, 1893-1925* was published before H.G. had achieved his sixtieth birthday; since that time students of Wells and collectors of his books have found this to be a work with a wealth of bibliographical detail, clearly and accurately recorded. In the previous year, Fred Chappell had published his bibliography in America but after 1925, over forty years elapsed before the H.G. Wells Society to mark the centenary of H.G.'s birth, published in 1966 its *H.G. Wells: a comprehensive bibliography*, which, as John Hammond says in his preface, "does not claim to be more than a checklist". This was followed in 1974 by *The Catalogue of the H.G. Wells Collection in the Bromley Public Libraries*, described by Patrick Parrinder as "an important asset to Wellsian studies" but still not a bibliography in the lineage of Geoffrey Wells, the title of whose biography, *H.G. Wells: a sketch for a portrait*, convinces me that his work on Wells's biography and bibliography was by no means finished. Had he lived we might have seen the portrait itself as well as a completed bibliography within a few years of H.G. Wells's death.

For fifty years Geoffrey Wells's bibliography has been a fine but tantalizing tool; increasingly as the years passed the questions have arisen in the mind, "What year was it published?" and "Shall I find it there?" Since 1946 another question has been added; "Why doesn't someone complete it?" It seemed that this would never come about, that we would have to be content with lesser works, but now John Hammond, following in the footsteps of Geoffrey Wells, has produced a bibliography covering the whole of H.G. Wells's works published in book or pamphlet form. His style and standards equal those of Geoffrey Wells but he has recorded the whole corpus afresh and, in fact, has found three pamphlets not recorded in the earlier work, whilst omitting *Tidstankar*, no doubt for some good reason.

The entries are broadly classified by literary form into Fiction, sub-divided into novels, romances, short stories and essays, and Non-fiction, sub-divided into books and pamphlets. A section is devoted to the Atlantic Edition, another to other uniform editions and omnibus

volumes and the last two to the posthumously published works and the volumes of letters. Within each section the entries are arranged chronologically; the detailed and clearly printed list of contents should off-set any disadvantages which the classified arrangement may have for some users. For them, there is also a complete chronological list with item references in Appendix I.

The entry itself is the detailed bibliographical one which we are familiar with in Geoffrey Wells's bibliography, the title-page, full collation and imprint and a description of the cover, with the addition of the height in centimetres. The majority of the entries finish with very useful annotations such as the original periodical publication, earlier drafts, identification of fictional characters with real persons, clues to the slow sale of a book in the date on publishers' advertisements, significant later editions, e.g. Gordon Ray's edition of *Mr. Polly*. and the contents of composite books.

The index is an analytical one, i.e. it records the separate pieces which were collected into composite publications. It lists the titles of Wells's works only and gives but one reference for the majority of headings; there are very few exceptions. It therefore looks very simple but do not be deceived; a note at the head would have been helpful. This very useful index gives references to the first publication of a piece in book or pamphlet form, including the contributions to other men's books where the contribution has an individual title, whilst not indexing the book nor the books for which H.G. wrote prefaces. Most of the short story references are to the collection published by Benn, but if the title of a story is also the title of a previously published collection, then the reference is to that collection. John Hammond has been very thorough in his search for the smaller essays and stories, and he indexes a number of pieces which only achieved book publication in the Atlantic Edition.

If you gain amusement, as I do, from Wells's "picshuas", those sketches which he used when words failed him or perhaps when he needed to illuminate a point, you will be grateful for the list of books, with page references, where these are to be found. The list covers rather more than five pages, yet I hope there are more to come when still unpublished letters see the light of day. Another appendix provides a note on unreprinted writings, most of them from the nineteenth century, including his contributions to the *Science Schools Journal*. For researchers there is a brief description of the resources of the collections at Illinois and Bromley, and a comprehensive list of the studies of Wells and his works.

John Hammond has produced a bibliography of Wells's writings which fills a great need, a definitive work which will be a standard reference book for Wellsian students and collectors for generations to come. We have known him hitherto as founder of the H. G. Wells Society and as its Secretary. Now, at the stroke of a pen, our generation's indebtedness to him is increased a hundredfold.

A.H. WATKINS

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A DIALOGUE

Philonous Good morrow, *Hylas*: yet had I not thought to see you on the morrow, when we were to discuss Professor Suvin's collection?
Hyl. Exactly so: at midday sharp you shall receive my manuscript. Yet 'tis the very need for this which brings me thus early to your chambers.

Phil. By which I gather there are matters in this book on which you seek my advice. Do you feel then that in this matter the servants have not done justice to the Master?

Hyl. Not so, good *Philonous*. — well, not exactly so. Though to be sure, 'The Folktale, Wells and Modern Science Fiction' presents but a weak analogy. When Tatyana Chernysheva states, "The folktale is an indispensable constructive element for creating new science fictional imagery," I confess that I feel myself constrained to laughter. David Hughes is in better case when he dwells on 'The Garden in Wells Early Science Fiction', since Wells, to be sure, was entrained by T.H. Huxley's biological imperatives. Mr. Hughes speaks truly of "Manichean forces", and quotes Huxley as referring privately to his Romanes lecture as "really an effort to put the Christian doctrine that Satan is the Prince of this world upon a scientific foundation". Is it really so surprising that Wells ended his writing career with "The Mind at the End of Its Tether?" Even so, I feel that this author also has stretched a conceit as far as were wise, if not further.

Phil. Yet I take it you must have better things to report?

Hyl. Aye, that I have. Now, taking Patrick Parrinders, 'Imagining The Future: Wells and Zamyatin'. It seems to me that here —

Phil. One moment, good *Hylas*, before we plunge further into these good things. It seemed to me you had some query as to the book as a whole? and if this were so, would we not do best to discuss this first?

Hyl. You are as perceptive as ever, and I see I did well to parade these doubts of mine before you. Item: I dispute Darko Suvin's contention that Wells's "achievement in science fiction is central to this genre's further course". To be the master of a genre is one thing; to