

Weapons and Modern War. See J.F.C. Fuller, *The Conduct of War 1789-1961* (Methuen 1972) 128-30, and T.H.E. Travers, 'Technology, Tactics and Morale: Jean de Bloch, the Boer War, and British Military Theory, 1900-1914', *J. Modern History* 51 (June 1979).

38. H.H.R. Bailes, 'The Influence of continental examples and colonial warfare upon the reform of the late Victorian army' (unpublished Ph.D. thesis, London University 1980) 15-18; Travers (1979) 270-3, 282-4. Colonel F.N. Maude (1854-1933) was a leading military controversialist, an extreme Prussian-influenced 'continentalist' and leading opponent of Bloch's doctrines, especially in firepower. In *The New Battle of Dorking* (Grant Richards 1900) he asserted the effectiveness of infantry and cavalry close-order charges, that rifle bullets (other than dum-dum, which he advocated) could not stop cavalry, and that a lance wound was more lethal than that of a modern bullet.
39. I.S. Bloch, *Modern Weapons and Modern War* (Grant Richards 1900) xxxi.
40. ib xxx.
41. W. Laird Clowes, 'The Ram, in Action and in Accident', *J.R.U.S.I.* XXXVIII, March 1894; F.C.D. Sturdee, 'The tactics best adapted for developing the power of existing ships and weapons', *ibid.* April 1894, Ramming, so dramatic and decisive, was a recurring theme in future-war fiction, e.g. H.O. Arnold-Forster, *In a Conning Tower* (1888) and the Earl of Mayo, *The War Cruise of the 'Aries'* (1894). In *The War of the Worlds* (1877) the torpedo-ram 'Thunder Child' destroyed two Martians. She was presumably modelled on the ram 'Polyphemus' (1881) which aroused much interest and press coverage (e.g. *Illustrated London News* 25 June 1881) and had a more distinguished fictional than actual career, fighting the French in three fictional wars; in W.L. Clowes and C.N. Robinson, *The Great Naval War of 1887* (1887), P. Colomb et al, *The Great War of 189 — (1893) and Mayo*, *op.cit.*
42. 'The Common Sense of Warfare' (1912), in *An Englishman Looks at the World* (Cassell 1914) 135.
43. *Ibid* 138-40. Wells later criticised the Navy and its dreadnought policy in '42 to '44 104-10.
44. A.J. Marder, *The Anatomy of British Sea Power* (Putnam 1941) 124; E.H.H. Archibald, *The Metal Fighting Ship in the Royal Navy 1860-1970* (Blandford 1971) 51.
45. Wagar 70.
46. P.H. Liddell Hart, *The Tanks* (Cassell 1959) 15-16.
47. *The Common Sense of War and Peace*, 66. See also *The Fate of Homo Sapiens* 82-5.
48. Barry D. Powers, *Strategy Without Slide-rule: British Air Strategy 1914-1939* (Croom Helm 1976) 107-10. However Dr. Powers ignored the extent to which Wells was anticipated and influenced by other speculative fiction writers on aerial warfare, and especially George Griffith. Griffith, in *The Angel of the Revolution* (Tower Publishing 1893) and later fiction, described war transformed and dominated by airpower: bombing with explosives and poison gas, a

form of blitzkrieg, airpower causing cataclysmic destruction and finally enforcing a world peace, a pax aeronautica. Wells read Griffith but did not acknowledge his influence. Nevertheless Wells's aerial warfare writings are apparently largely derivative from Griffith. By the late nineteenth century some officers also predicted airpower, e.g. Lt. Col. Elsdale, 'The Evolution of the Art of War', *United Services Mag.* (Sept. 1895), cited by John Gooch, *The Prospect of War* (Frank Cass 1981) 40. The subject of Wells and airwar deserves fuller treatment.

49. *The World Set Free* (Macmillan 1914) 108. Others wrote fiction of atomic war, also erroneous: for example, the atomic rifles in George Griffith, *The Lord of Labour* (F.V. White 1911) written 1906.
50. 'The Argonauts of the Air' (1895), *Selected Short Stories* (Penguin 1976) 219.
51. Beatrice Webb, *Our Partnership* (Longmans 1948) 289, 359.

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The Man Who Loved Morlocks

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David Lake is a novelist and Wells scholar at the University of Queensland. Here he offers a sequel to *The Time Machine* in which the Time Traveller is cured of his irrational aversion to the Morlocks, who, it seems, were not cannibals after all. Our hero settles down in the year 999,480 with a warrior princess — which is why, as the "Putney romancer" put it, he never returned. An appendix shows his first visit, to the year 802,701, through Morlock eyes. This is an enjoyable and sophisticated romance based on a vigilant reading of *The Time Machine*, and one hopes it will find a British and American publisher. The book is handsomely illustrated by Steph Cambell.