

- Commitment* (1972, 1974) pp.113-4; Powers pp.167-82.
60. Official projected casualty statistics, extrapolated from those of the Great War air raids, were grossly exaggerated, Basil Collier, *A History of Air Power* (1974) p.97; Powers p.97.
 61. Divine pp.100, 113.
 62. House of Commons 10 November 1932, quoted Robert Paul Shay, *British Rearmament in the Thirties* (1977) p.37. Balfour's claim was probably then true; in 1932 increased aircraft speed made acoustic and visual detection inadequate warning for defending fighters, before radar.
 63. Shay p.37.
 64. The British government's case was weakened by its attempting to retain bombing for imperial 'air control', for which it was castigated by Wells, pacifists and foreigners.
 65. In the 1920s British defence planners considered the French notional enemies but, despite deteriorated relations, did not expect war. The Germans, despite the Versailles restrictions, maintained an aircraft industry and aerial training in neutral states and the U.S.S.R. German air rearmament essentially began after Hitler came to power, and not until 1939 did the Germans plan aerial attacks on Britain. As far as is known, no power planned aerial attack on Britain between 1918 and 1939, though the British could not know this.
 66. Powers pp.120-56; Uri Bialer, *The Shadow of the Bomber: The Fear of Air Attack and British Politics 1932-1939* (1980) pp.3-4, 44-8.
 67. Howard p.82.
 68. T.H. Wintringham, *The Coming World War* (1935) pp.35-9.
 69. Bertrand Russell, *Which Way to Peace?* (1936) quoted Bialer p.47.
 70. Gooch p.128.
 71. *Experiment in Autobiography II* (1934, 1969) pp.721, 723.
 72. *Open Conspiracy* p.98.
 73. 74. *Work, Wealth* 610. Despite the claims of anti-war propaganda e.g. Brockway pp.235-9, there was little British interwar chemical weapon research and development, Haber 9; because of official secrecy this was not then known.
 75. *Work, Wealth* p.611.
 76. *Ibid.*, p.612.
 77. *Ibid.*, p.611.
 78. *The Shape of Things to Come* (1933) p.167.
 79. *Ibid.*, p.207.
 80. Charles Madge & Tom Harrison, *Britain by Mass-Observation* (1939) p.17.

81. G.S.R. Kitson Clark, *An Expanding Society: Britain 1830-1900* (1967) p.113.
 82. *The Fate of Homo Sapiens* (1939) p.84.
 83. Warren Wagar, *H.G. Wells and the World State* (1961) pp.61, 1.
 84. Quoted *Ibid.*, p.248.
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The War of the Worlds in the Classroom

C. E. C. Greely

As a schoolteacher, I have always attached great importance to the shared experience of a class reader, but am only too aware of the difficulty of finding texts suitable for the third year of a mixed comprehensive. It is therefore particularly rewarding to note the success of *The War of the Worlds* with an upper-band third-year class.

When I chose the book, reasons for caution readily sprang to mind: it is manifestly an adult book written with an adult readership in mind; it features no teenagers; the narrator is hardly cast in the heroic mould, while the prose, with its wide vocabulary and 'period' style, might not find instant favour with the young readers of the 1980s. Indeed, how would the sophisticated fourteen-year-old react to the suggestion of an invasion by creatures from one of the more accessible planets?

In fact, my fears were groundless. The story-line immediately captured the attention of the class and proved a splendid springboard for creative work, while to my intense relief the response of the girls was as positive as that of the boys. I think it was particularly the author's attention to realistic details and very specific location, together with his ability to convey the feelings of mounting terror and despair, leading swiftly to the collapse of civilisation, which accounted for its success.

As I expected, some of the class were already familiar with the Jeff Wayne musical version of the story and the exciting music, coupled with the inimitable voice of Richard Burton, had its role to play in promoting the book. Likewise there are numerous episodes which lend themselves to visual interpretation and there was a ready supply of illustrations of Martians emerging from their cylinders or tripods marching across the landscape with heat rays at the ready.

For creative work, we began with local newspaper reports of the landing of the first cylinder in the school field, an exercise which focused attention on Wells's concern for authenticity. This was followed by reports sent back by the Martians to their mission control — an attempt to view the Earth through alien eyes.

After listening to a tape of the famous Orson Welles spoof report of a Martian invasion, the next project was the script for a similar spoof item: this time a TV news report of the sighting of the Loch Ness monster — a programme which included eye-witness accounts and interviews with 'Scottish scientific experts'.

Even further into the realm of fantasy, the theme 'Dr. Who and the Martians' produced some enthusiastic accounts of the famous time-traveller's visit to Mars and provided the opportunity for some affectionate parodies. We finished with some acrostics, of which these are examples.

Masses of mangled mortals scattered
Around the pit where the cylinder fell.
Red eyes glaring, searching for life,
Tentacles trapping unfortunate victims,
Indigo light burning the headlands.
A gripping fear takes control ...
Never to see normal life again.

Militant Martians raid our Earth,
Attacking all they see,
Roasting heat rays burning,
Transforming all to ashes,
Immune to any counter-attack
And void of any remorse.
No sense, no pain, no feeling,
Suffering, sadness ... then silence.

Magnificent metal machines with
Articulated arms above.
Rising high over the rooftops, the new
Terrestrials from outer space.
Intelligence so far advanced, so
Accurate their minds.
No human can compare with them,
So Earth must be dooomed.

Wells, Ford and *Tono-Bungay*

M. S. Ray

It is well known that *Tono-Bungay* (1909) contains a vicious caricature of Joseph Conrad, who appears in the figure of the captain of the *Maud Mary*, a Roumanian Jew accused of incompetence and bribery.¹ It does not appear to have been previously suggested, however, that the character of Pollack, who is also present on the *Maud Mary*, bears a certain resemblance to Ford Madox Ford. It would not perhaps be surprising if Wells' novel were to juxtapose portraits of the two men in this way, since Wells, as he remarks in his autobiography, first met Conrad "in association with Ford Madox Hueffer and they remain together, contrasted and inseparable, in my memory."² Pollack, who accompanies George Ponderevo on the quap expedition, is described as "one of those tall blond young men who smoke pipes and don't help much"³, which recalls Wells' portrait of Ford in *Experiment in Autobiography* as "a long blond with a drawling manner".⁴