

of Weena in *The Time Machine* produced widely differing views. Alex Boulton's wide-ranging paper examines Wells's "The Country of the Blind" in terms of recent post-colonial theory and shows the story to be both part of an ancient and continuing literary tradition and an ironic response to it.

S.H.

Contributors

Andrew Boulton is a postgraduate student and Fulbright scholar. His article is based on a recent research project

Gareth Davies-Morris lives in Marseilles. He has completed a master's thesis on the dialectic of Wells's scientific romances and is currently engaged in further research on this topic.

J.R. Hammond is President and current chairman of the H.G. Wells Society. He has written a number of books on Wells including *H.G. Wells and Rebecca West*.

Sylvia Hardy is a Research Associate of Nene College, Northampton, and is engaged in research on H.G. Wells.

Patrick Parrinder is Professor of English Language and Literature at Reading University. He is a Vice-President of the H.G. Wells Society and his most recent book on Wells, *H.G. Wells, Science Fiction and Prophecy*, is reviewed in this issue.

Kyle Patrick Hardin is a member of the Society who attended this year's Symposium. He lives in Grand Forks, Texas.

Michael Sherborne (formerly Michael Draper) is Head of English at Luton Sixth Form College. His edition of *"The Country of the Blind" and Other Stories* will be published in the USA in 1996 by Oxford University Press.

Kyle Patrick Hardin

A Response to Tom Miller's "H.G. Wells and Aldous Huxley"

Recently, the *Wellsian* (Winter 1994, No. 17) featured an article by Tom Miller entitled "H.G. Wells and Aldous Huxley". On page three, Miller writes that

[T.H. Huxley's] most important fictional treatment by Wells came in *The World Set Free*. . . . Huxley's manner of lecturing is brilliantly described as well as his impact on an audience, in Wells' account of a lecture by Professor Rufus. The identification must be beyond dispute as the lecture is set in Edinburgh, where Huxley delivered the lectures later published as *Man's Place in Nature*. . . .

It is certainly possible that Wells drew from his first-hand experience of T.H. Huxley's lecturing mannerisms, but to say that Professor Rufus is T.H. Huxley is at best a simplification, and ignores the other personality whom Wells drew from for the lecture in *The World Set Free*, namely Frederick Soddy.

There are many reasons to suspect that Rufus is at least in part Soddy. For one, Soddy's book, *The Interpretation of Radium* is the acknowledged inspiration for Wells's book about atomic war, and Soddy's book was itself based on his lectures on radium which he had delivered in Edinburgh. Even more convincing is Well's admission that his story owed "long passages to the eleventh chapter of [Soddy's] book." The best example of such a borrowing is Rufus's lecture. Below I have included two excerpts, one from Soddy's book and the other taken from Rufus's lecture in *The World Set Free*.

The art of kindling fire is the first step towards the control and utilization of those natural stores of energy on which civilization even now absolutely depends With reference to the newly recognized internal stores of energy in matter we stand today where primitive man first stood with regard to the energy liberated by fire At the climax of that civilization the first step of which was taken in forgotten ages by primitive man, and just when it is becoming apparent that its ever-increasing needs cannot indefinitely be borne by the existing supplies of energy, possibilities of an entirely new material civilization are dawning with respect to which we find ourselves still on the lowest plain – that of onlookers with no power to interfere. The energy which we require for our existence and which Nature supplies us with but grudgingly and in none too generous measure for our needs, is in reality locked up