



Lou Pidou — plus us!

the evenings, monogrammed cigarette in hand, musing on the ideas that would become *The Open Conspiracy* and *The Science of Life*. Those words have long since been housed on library shelves, but a new family, *étrangers* like Wells and Keun, have entered Lou Pidou to share its history and keep its spirit alive. Lou Pidou has aged well, and though it is no longer Wells's house, as long as he is remembered, it will remain his home.

### Works Cited

- Crossley, Robert. "Wells to Olaf Stapledon: A New Letter." *Wellsian* 7 (1984): 38-39.  
 Mackenzie, Norman and Jeanne. *The Time Traveller: The Life of H.G. Wells*. New York: Simon & Schuster, 1973.  
 West, Anthony. *H.G. Wells: Aspects of a Life*. London: Hutchinson, 1984.

### Footnotes

- 1 See Mackenzie, chs 21 (342-47), 22 (355-56, 367-73), 23 (385-88), and 24 (407-408); and West, chs 5 (105), 6 (passim), and 7 (141-42).
- 2 See Crossley 38.
- 3 The Grones did not mention the name of this owner, but I assume that they bought the property from Robert Joriot, who acquired it some time after Odette Keun's death. Only the state agent would know Lou Pidou's entire history of ownership.

### Recent Books and Articles on Wells

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- Jonathan K. Benison.** "A Time Machine Text for Italian Students." *Science-Fiction Studies* 62 (March 1994): 122-23.
- Robert L. Caserio.** "The Novel as a Novel Experiment in Statement: The Anticanonical Example of H.G. Wells" in Karen R. Lawrence, ed. *Decolonizing Tradition: New Visions of Twentieth Century 'British' Literary Canons*. Urbana and Chicago: University of Illinois Press, 1992. 88-109.
- June Deery.** "H.G. Wells's A Modern Utopia as a Work in Progress." *Extrapolation* 34:3 (Fall 1993): 216-29.
- Stephen Derry.** "D.H. Lawrence, 'Future Men', and The War of the Worlds." *Notes and Queries* 240.2 (June 1995): 208-9.
- Michael Foot.** *H.G.: The History of Mr Wells*. London: Doubleday, 1995.
- Alain Frogley.** "H.G. Wells and Vaughan Williams's A London Symphony: Politics and Culture in Fin-de-Siècle England." Eds. Chris Banks, Arthur Searle and Malcolm Turner. *Sundry Sorts of Music Books: Essays on the British Library Collections*. London: British Library, 1993. 299-308.
- Darren Harris-Fain.** "H.G. Wells and the Modernist Revolution." *Dissertation Abstracts International* 53.10 (April 1993): 3536A-37A (PhD, Kent State University).
- Patrick Parrinder.** *Shadows of the Future: H.G. Wells, Science Fiction and Prophecy*. Liverpool: Liverpool University Press, and Syracuse NYP: Syracuse University Press, 1995.
- Elmer Schenkel.** "Die verkehrte Insel: The Tempest und H.G. Wells' The Island of Doctor Moreau." *Anglia* 111.i-ii (1993): 39-58.
- . "Geometrie und Phantastik: Die vierte Dimension in der Literatur." *Inklings Jahrbuch* 12 (1994): 163-83.
- George Slusser and Eric S. Rabkin,** eds. *Fights of Fancy: Armed Conflict in SF and Fantasy*. Athens Ga: University of Georgia Press, 1993. Contains an essay on Wells's war stories by Arthur Campbell Turner.
- J. Percy Smith.** *Bernard Shaw and H.G. Wells: Selected Correspondence of Bernard Shaw*. Toronto and London: University of Toronto Press, 1995.
- H.G. Wells.** *Ann Veronica*. Introduction and notes by Sylvia Hardy, ed. London: Everyman, 1993.
- . *The First Men in the Moon*. Ed. with an introduction and notes by David Lake.

World Classics edn. New York: Oxford University Press, 1995.

—-. *The Island of Doctor Moreau*. Ed. with an introduction and notes by Brian Aldiss. London: Everyman, 1993.

—-. *A Modern Utopia*. Ed. with an introduction and notes by Krishan Kumar. London: Everyman, 1994.

—-. *The Shape of Things to Come*. Ed. with an introduction and notes by J.H. Hammond. London: Everyman, 199?

—-. *The Time Machine*. Introduction, notes and activities by Jonathan Benison. Genoa: Cideb Editrice, 1994.

—-. *Tono-Bungay*. Ed. with an introduction and notes by J.H. Hammond, ed. London: Everyman, 199?

—-. *The War of the Worlds*. Introduction and notes by Arthur C. Clarke. London: Everyman, 1993.

—-. *World Brain*. Introduction by Alan Mayne. London: Adamantine, 1994.

## Reviews

### Travels with a Morlock

**Stephen Baxter. *The Time Ships*.  
Harper Collins, 1995. 455 pp. £15.99**

“Will he ever return?” One cannot choose but wonder, as the narrator says at the end of *The Time Machine*. The Traveller departs for the second time with indecent haste, barely a night’s sleep separating him from the rigours of his first voyage. Has he gone forward to one of the technologically advanced nearer ages, or is he stranded on some plesiosaurus-haunted Oolitic coral reef in the distant past? Since Wells never showed the least interest in writing a sequel, it has been left to other writers to answer our impatient questioning. Among these are at least two members of the H.G. Wells Society, David Lake with *The Man who Loved Morlocks* and now Stephen Baxter with *The Time Ships*.

In Baxter’s novel the Traveller once again tells his own story, beginning with the “noises of a Richmond morning” and the bath and breakfast provided by his housekeeper Mrs Watchett. With the bacon and sausages still heavy on his stomach our hero is off again, determined to gather more evidence to prove his time-travelling up to the hilt, and anxious, if possible, to rescue the abandoned Weena. But it soon looks as though it will not be possible, for he finds himself travelling into a different future from the one he encountered on his first voyage. As he launches into an apparently never-ending series of time journeys, he has to face the truth that he himself has changed history, and inaugurated a different time-stream, by the very fact of travelling in it. This means that he can never return to any of the times he has previously visited – or can he?

Such is the basic concept of Baxter’s novel, in which the Traveller goes forward to a world of super-intelligent, space-colonising Morlocks, backward to the Palæocene (with brief stops in 18991 and 1938), forward again to a non-human information-technology civilisation which manufactures the time-travelling mineral “Plattnerite” in industrial quantities, and backward to the birth of the universe. *The Time Ships* as a typical modern science-fictional blockbuster is the current equivalent of the Victorian three-decker – a huge, complicated “time-ship” compared to Wells’s bare framework of a novella. Luckily, this elaborate tale is powered by some of the same magic sub-