

London: Penguin Books [1958] (printings of 1958, 1961, 1968, 1981)

*The War of the Worlds and The Time Machine*

New York: Dolphin Books [1961]

*The Time Machine & Other Stories*

New York: Scholastic Book Services [1963] (printings of 1966, 1968, 1971)

*The War of the Worlds / The Time Machine*

New York: Limited Editions Club [1964]

New York: Heritage Press [1964]

*The Time Machine / The War of the Worlds*

Greenwich, Connecticut: Fawcett Publications [1968]

*Three Novels of the Future – The Time Machine, The Invisible Man, The War of the Worlds*

New York: Nelson Doubleday [1979]

*The Time Machine / The Invisible Man / The War of the Worlds*

Franklin Center, Pennsylvania: Franklin Library [1982]

*The Time Machine and The Invisible Man*

New York: Signet Classic [1984]

*The Time Machine*

New York: Wings Publishing [1951]

New York: Berkley Publishing [1957]

New York: Airmont Publishing [1964]

New York: Pyramid Books [1966]

New York: Bantam Books [1968]

New York: Lancer Books [1970]

New York: Buccaneer Books [1976]

New York: Scholastic Book Services [1978]

Mahwah, New Jersey: Watermill Press [1980]

New York: Amereon House [1984]

New York: Aerie Books [1986]

New York: Ace Books [1988]

New York: Tor Books [1992]

New York: Dover Publications [1995]

New York: Penguin Books U.S.A. [1995]

Note: Although the above list includes the majority of editions printed in America, there are other editions which I have not yet been able to examine. Among them, Dufour, Bentley and Willowisp Press. Critical and annotated editions have been left out of this study as the text in such editions is most often revised by its editors. The Oxford University Press edition of *The Time Machine & The Island of Doctor Moreau*, edited by Patrick Parrinder, deserves mentioning here.

**Book Review:** *Lost Worlds and Mad Elephants: Literature, Science and Technology 1700-1990*, edited by Elmar Schenkel and Stefan Welz (Leipzig Explorations in Literature and Culture, 2) (Galda + Wilch: Gleinicke, Berlin and Cambridge, MA, 1999). 371 pp. ISBN 3-9311397-16-5. DM 118. [By Edward James]

This is a collection of twenty-one essays and an introduction, all in English, the product

of an international conference on science, technology and literature held in Leipzig, 30 April – 3 May 1998. Despite the dates in the title, it actually ranges from Margaret Cavendish's utopian text *The Blazing World* of 1666 (which Richard Nate bizarrely denies is utopian) through to A.S. Byatt's *Angels and Insects* (1992) and Stephen Jay Gould's *Dinosaur in a Haystack* (1996). The range, both in terms of the texts covered and the range of methodologies and approaches used, is very impressive. Among the studies that I found particularly interesting was Hermann Josef Schnackertz on Edgar Allen Poe's interest in phrenology (though many readers will bridle at his remark "phrenology is largely [my emphasis] discredited," pp.61-2); Silke Strickrodt on Jane Loudon's *The Mummy! A Tale of the Twenty-Second Century* (1827); and Kate Flint's study of hallucination and vision in Victorian ghost tales. Some of the sillier contributions (and they are here) will go unremarked below. The most notable – and one might justifiably say scandalous – omission in a volume about literature and technology is the absence of even a mention of science fiction, the literature of technology *par excellence*, in relation to any text later than the early scientific romances of H.G. Wells, Tolstoy and Bulgakov. The nearest we get to a modern science fiction text is Rushdie's *Midnight's Children*, which some critics have categorised as sf (though not, of course, Jürgen Meyer, the author of that chapter). This omission alone means that although this collection is an interesting though disparate assemblage of texts, it is by no means a satisfactory interim introduction to this subject. The presentation of the book is acceptable, though it does not demonstrate much feel for book design, and there are a handful of grammatical mistakes. The most irritating aspect of the presentation has been the editors' decision to allow the date of the edition of a text to appear in the in-text references (rather than simply in the bibliography). I do not think I can be the only person whose concentration is upset every time there is a reference to, for example, [*The First Men in the Moon* (1985)].

There are several chapters which are of interest to Wellsians, and I shall devote my attention to these. The first is Hans Ulrich Seeber's fascinating analysis of the rhetoric of Henry William Bates in his *The Naturalist on the River Amazons* (1863), and the way in which he describes the behaviour of soldier ants in anthropomorphic terms. Seeber does not mention Wells, but one is inevitably led to speculate about the possible influence of Bates on 'The Empire of the Ants' and (see below) on *The First Men in the Moon*. The very next chapter, by Elmar Schenkel, does indeed mention that short story of Wells, and several others, in a study of the theme of invisibility in late nineteenth-century fiction. Schenkel sees this a reflection of that period's "technologically induced reorganization of sensory perception" (p.129). Invisibility is a literary device which reflects the growing

uncertainties about the boundaries of visibility, which is also, Schenkel argues, tied in with new concepts of time and space. He looks at Fitzjames O'Brien, Maupassant, Abbott's *Flatland* and Bierce, but in particular at several stories by Wells, not just *The Invisible Man*. The Time Traveller notes how visibility is a function of speed, and 'The New Accelerator' explores that same issue: Schenkel plausibly sees both as a consequence of recent developments in moving pictures.

Next, Eckart Voigt-Virchow, in 'Melancholy Elephants and Virgin Machines', ranges widely though briefly over the role of the machine in the novel from Dickens to Wells, in novels that he categorises as "industrial" and "proto-science fiction." He shows how deep-rooted the literary idea of the dehumanising qualities of machines is, and suggests that changes come with the changing nature of machinery and its social context by the time of Wells. (William Le Queux is mentioned here, in relation to the machines in future war novels, but misspelt as "LeQuex.")

The only chapter devoted exclusively to Wells is John S. Partington's '*The First Men in the Moon* and the "Corporative State"'. That phrase comes from a book written in 1929 about Mussolini's Fascist state, but Partington argues that Wells was able to foresee (extrapolate might have been a better word) the possibilities of that corporatism arising out of late nineteenth-century factory specialisation. Partington looks at the way Selenite society is organised, in terms of social stratification, work specialisation, and authoritarian rule, and above all at the way in which Wells uses the ideas of 'scientific management' expounded in the 1890s by Frederick Taylor. In a sense Partington is simply expanding on a remark by Arnold Bennett: "it is impossible not to perceive in Mr Wells's powerful and sinister projection of the lunar world a deeply satiric comment upon this our earthly epoch of specialization" (quoted p.187), but he does it in a convincing and well-documented manner. Wells saw that society could be organised like a factory: his depiction of Selenite society is his warning.

Other discussions of Wells in this book relate to his influence. Maria and Elena Kozyreva discuss his possible influence on the 1920s Russian science fiction writer A.K. Tolstoy; Vera Shamina on another Russian sf writer of similar vintage, Mikhail Bulgakov. There are direct allusions to Wells in two of Bulgakov's short stories, and Shamina suggests that *The Island of Dr Moreau*, although the similarities between the two are actually shared by numerous other texts (including Shelley's *Frankenstein*, which Shamina does not mention). And, finally, Christoph Houswitschka's chapter on Chesterton's attitude to science is going to be of interest to those intrigued by his

relationship to Wells, although Wells crops up only marginally.

In short, this collection is going to be of some interest to Wellsians, though it is unlikely to be very readily available, and the quality of the twenty-one essays is varied. The chapters by Schenkel and Partington are of the most interest, and one may hope that the latter will appear as part of a monograph on Wells before too long: one will then be able to see his comments on *The First Men in the Moon* as part of an extended argument.

Recent Books and Articles on H.G. Wells compiled by Patrick Parrinder

- Battaglia, Beatrice, 'L'autocritica dell' utopia in *The Island of Doctor Moreau* di H.G. Wells', *Il Confronto Letterario* 6:11 (May 1989), 11-48
- Baxter, Stephen, 'Further Visions: Sequels to *The Time Machine*', *Foundation* 65 (Autumn 1995), 41-50
- Bignell, Jonathan, 'Another Time, Another Space: Modernity, Subjectivity, and *The Time Machine*', in Deborah Cartmell, I.Q. Hunter, Heidi Kaye and Imelda Whelehan, eds., *Alien Identities: Exploring Differences in Film and Fiction* (London: Pluto, 1999), 87-103
- Daugherty, James, 'Coefficients Club: Window on the High Cabal?', [http://www.bath.ac.uk/~adsjrc/eu/wgp\\_cfc.htm](http://www.bath.ac.uk/~adsjrc/eu/wgp_cfc.htm)
- Deery, June, 'H.G. Wells's *A Modern Utopia* as a Work in Progress', in Donald M. Hassler and Clyde Wilcox, eds., *Political Science Fiction* (Columbia, SC: University of South Carolina Press, 1997), 26-42
- Deinert, Horst, 'Herbert George Wells - Kurzbiographie' (13 February 1999), <http://wysiwyg://5/file/NI/wellsbio.html>
- Derry, Stephen, 'The Time Traveller's Utopian Books and his Reading of the Future', *Foundation* 65 (Autumn 1995), 16-24
- Eames, Geoffrey L., 'Joseph Wells - Father of "H.G.": A Study of the Bromley Shopkeeper', *Bromleage: Journal of the Bromley Borough Local History Society* (March 1999), 4-9
- Evans, Arthur B., 'The Origins of Science Fiction Criticism: From Kepler to Wells', in *Science Fiction Studies* 78 (July 1999), 163-86.

- Franko, Carol S., 'The I-We Dilemma and a "Utopian Unconscious" in Wells's *When the Sleeper Wakes* and Le Guin's *The Lathe of Heaven*', in Donald M. Hassler and Clyde Wilcox, eds., *Political Science Fiction* (Columbia, SC: University of South Carolina Press, 1997), 76-98
- Fried, Michael, 'Impressionist Monsters: H.G. Wells's *The Island of Doctor Moreau*', in Stephen Bann, ed., *Frankenstein, Creation, and Monstrosity* (London: Reaktion, 1994), 95-112
- Gunn, James, 'The man Who Invented Tomorrow', <http://falcon.cc.ukans.edu/~sfcenter/tomorrow/htm>
- Hamano, Teru, 'H.G. Wells, President Roosevelt and the Universal Declaration of Human Rights', *Life and Human Rights* (English edtn.) 9 (Autumn 1998), 6-16 [Published in Tokyo by the Society to Help Returnees to North Korea (Japan)]
- Hughes, David Y., 'A Queer Notion of Grant Allen's', *Science-Fiction Studies* 75 (July 1998), 271-84 [On *The Time Machine*]
- Huntington, John, 'Re: David Ketterer, "The Editor's Slant of *The Time Machine*"', *Science-Fiction Studies* 75 (July 1998), 394
- , 'The *Time Machine* and Wells' Social Trajectory', *Foundation* 65 (Autumn 1995), 6-15
- Kozyreva, Maria and Elena Kozyreva, 'H.G. Wells and A.K. Tolstoy', in Elmar Schenkel and Stefan Welz, eds., *Lost Worlds and Mad Elephants: Literature, Science and Technology 1700-1990* (Glienicke, Berlin and Cambridge, MA: Galda + Wilch, 1999), 195-200
- Krumm, Pascale, 'The *Island of Doctor Moreau*, or the Case of Devolution', *Foundation* 75 (Spring 1999), 51-62
- Leavis, L.R., 'H.G. Wells, D.H. Lawrence, and Literary Influence', *English Studies* 3 (1998), 224-39
- Lessenich, Rolf, 'The World of the Novels of H.G. Wells', *Anglia* 115:3 (1997), 299-322
- Parry, Benita, '*Tono-Bungay*: Modernisation, Modernity, Modernism, and Imperialism, or the Failed Electrification of the Empire of Light', *New Formations* 34 (Summer 1998), 91-108