

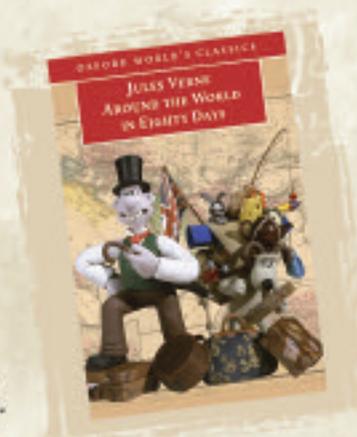
THE GREAT READING ADVENTURE

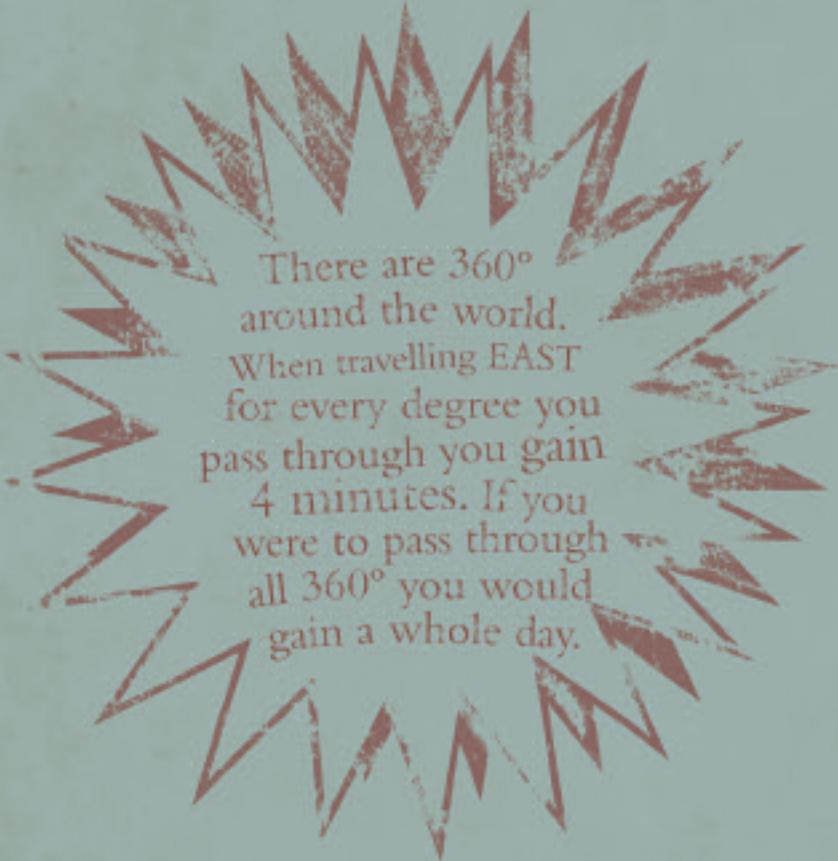
JULES VERNE'S

2006

AROUND THE WORLD IN
EIGHTY DAYS

SINGLE JOURNEY ONLY. 24,901.55 MILES ONE WAY





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around the world.
When travelling EAST
for every degree you
pass through you gain
4 minutes. If you
were to pass through
all 360° you would
gain a whole day.

London
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Jules Verne

THE GREAT READING ADVENTURE

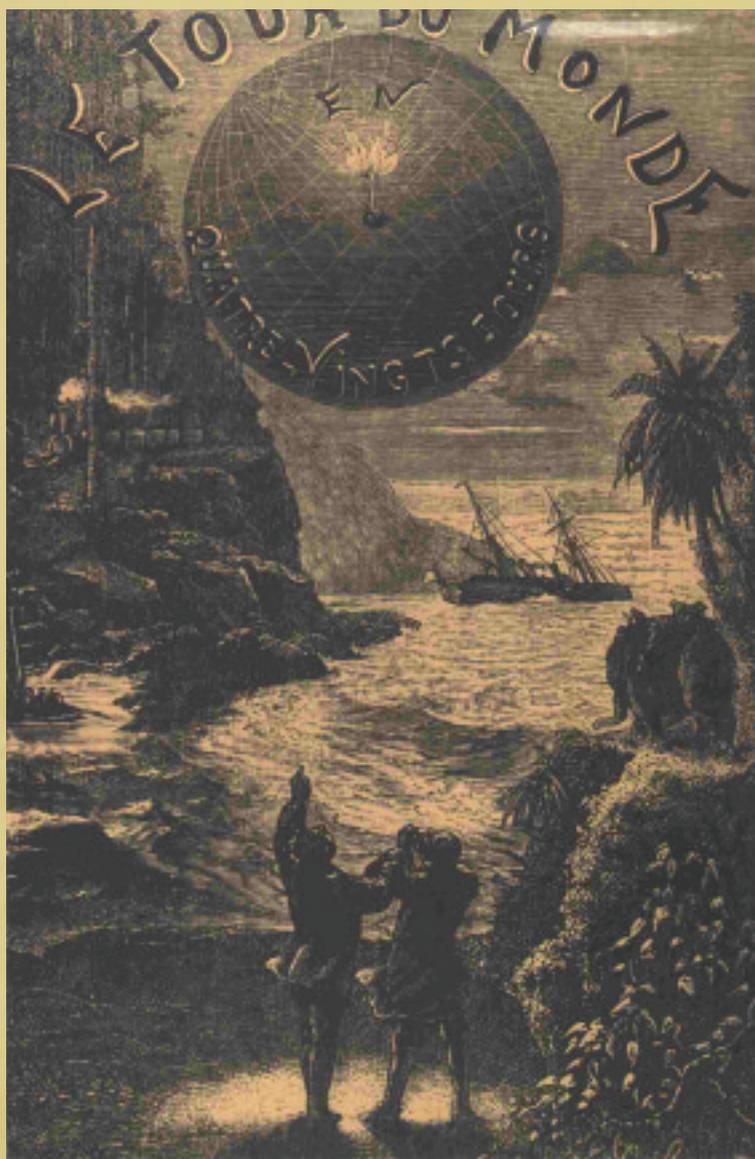
JULES VERNE'S

AROUND THE WORLD IN
EIGHTY DAYS.

READERS' GUIDE BY MELANIE KELLY

2006

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Frontispiece from original French edition of *Around the World in Eighty Days*.

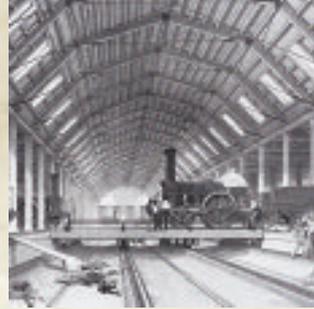
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View of Brunel's atmospheric railway at Dawlish (Elton Collection: Ironbridge Gorge Museum Trust).



Brunel's Great Western Railway engine house at Swindon.

Brindisi
15° 9'E
→

In 2006 the Great Reading Adventure becomes an initiative for the whole of the South West, making it Britain's biggest mass reading project. It forms the opening of the Brunel 200 programme, a year-long celebration marking the 200th anniversary of the birth of Isambard Kingdom Brunel, one of nineteenth-century Britain's most creative and ambitious engineers. Brunel continues to capture the public imagination and remains an inspiration to innovators around the world. The great scope of his talent can be clearly seen in Bristol and the South West, a city and region he transformed with his steamships, bridges, railways, viaducts and other feats of engineering.

For the Great Reading Adventure we have previously revelled in a life of treachery, pirates and rum with Robert Louis Stevenson's *Treasure Island*; been terrified by seven-foot tall flesh-eating plants in John Wyndham's thought-provoking novel of genetically modified plants *The Day of the Triffids*; and, in 2005, marked the 60th anniversary of the end of World War Two with a haunting story about the suffering and survival of ordinary people in time of war, Helen Dunmore's *The Siege*.

Now we read the classic tale of the phlegmatic Englishman, Phileas Fogg, and his hot-blooded French servant, Passepartout, endeavouring to travel around the world in just 80 days to win a £20,000 bet. Jules Verne's *Around the World in Eighty Days* is an apt choice for 2006, the year in which we mark the birth of a man who did so much to change our experiences of time and travel, as it conveys the sense of adventure brought by innovations in nineteenth-century transport. Jules Verne admired Brunel, whose father was French, and travelled from Liverpool to New York on Brunel's last maritime project, the ss *Great Eastern*, basing his 1871 novel *A Floating City* on his trip.

This guide will tell you about Jules Verne and his work. It looks in detail at *Around the World in Eighty Days*, and provides background material about nineteenth-century travel and tourism as well as questions to think about while you read the book. Additional background information and a more extensive bibliography are available on the Great Reading Adventure website at www.swreads.com. The site also provides news of all the activities that are taking place in the region over the next 80 days including film screenings, talks, workshops, competitions and other events, as well as downloadable copies of the education material. You can find out more about the Brunel 200 programme at www.brunel200.com.

From Swindon to Penzance, from Gloucester to Plymouth, we hope you enjoy taking part in the 2006 Great Reading Adventure and the rest of the Brunel 200 celebrations.



INTRODUCTION

Bristol's annual Great Reading Adventure is now one of the leading events of the city's cultural programme. Each year, from January to March, thousands of people read the same book at the same time – at home, at school, with work colleagues, with reading groups, through their library or community centre. The project aims to bring people together, highlight the value of literacy and raise awareness of local history. A range of activities takes place linked to the chosen book, and high-quality support material, including readers' guides and teachers' packs, is produced to add further value to the reading experience. The initiative receives excellent coverage in the local media and the feedback from participants is overwhelmingly positive.

No6



Newly gilded stern of Brunel's ss *Great Britain* at Bristol (photo by Martin Bennett). Brunel's Royal Albert Bridge at Saltash, built to carry the Cornwall Railway across the River Tamar (photo by Simon Lewis).



JULES VERNE



Jules Verne was born on 8 February 1828 in Nantes, a flourishing city in Brittany whose wealth, like that of Bristol, was centred on the three-way trade of European consumer goods, African slaves and West Indian tropical produce. He was the eldest child of Pierre Verne, an austere, pious man who hoped his son would follow in his professional footsteps by becoming a lawyer. His mother, Sophie, described by an early biographer as 'sweet, cordial, but a little coquettish', was from a family of merchants who were proud to trace their lineage back to a fifteenth-century Scottish archer in the services of the French king.

Verne was not particularly interested in school and was generally an undistinguished pupil, though he won prizes for geography. He preferred the freedom of the summer holidays when his family moved to their countryside estate at Chantenay. The young Jules enjoyed sailing with his brother Paul on the Loire and in 1839, at the age of 11, he attempted to run away to sea on a ship bound for the West Indies. Having been beaten by his father for this short-lived adventure he promised his mother 'From now on I'll travel only in my imagination'.

Out of a sense of duty to his father, Verne studied law at Nantes after completion of his baccalauréat and in 1847 he made his first train journey, travelling to Paris to sit his first-year law exams. This was an unsettling time for him emotionally as his cousin Caroline Tronson, with whom he had fallen in love, had become engaged to be married to another man: it would take him many years to recover from this unhappy romance. He returned to Paris in July 1848 for his second-year exams, spent another summer in Chantenay, and then, in November, moved into a flat on Paris' Left Bank to commence his final year of study. To his father's disappointment, his time in Paris fuelled his interest not in law but in writing and among the new friends he made at the literary salons he visited were the writers Alexandre Dumas, *père* and *fils*.

Verne's one-act comedy *Broken Straws* opened on 12 June 1850 and was a minor critical success. He had by now obtained his law degree and his father hoped that he would eventually return to Nantes to take over the family firm. But he moved to the Right Bank of Paris, away from the more rowdy student quarter, determined to become a professional writer. He wrote further plays and the librettos for operettas – though few were performed – as he felt his future lay in the theatre. He also spent time at the National Library making notes on scientific innovations and geographic discoveries, a research practice he continued throughout his working life: by 1895 he had accumulated around 25,000 'fact' cards used as reference material in his short stories and novels.

In 1852 Verne was appointed to the unpaid post of secretary to the director of the Théâtre Lyrique, where he enjoyed the excitement of backstage life as well as the contact it brought him with other playwrights. The journal *Le Musée de Familles* had published some of his stories and in November 1855, having set a little money aside, he handed over his duties at the theatre to one of his friends and retreated to his room for a month to concentrate on his writing. He was back in circulation by December, visiting salons and brothels, and writing risqué poetry that would have appalled his father. His bohemian life continued until May 1856, when, at a wedding reception in the cathedral city of Amiens, 120km north of Paris, he met and fell in love with a widow, Madame Honorine Morel, who had two daughters. Verne and Honorine were married on 10 January 1857 and, to support his new family, Verne went to work as a stockbroker, though he continued to write whenever possible.

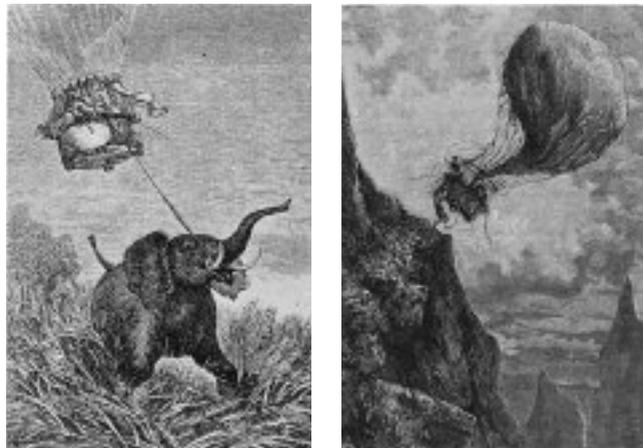
Illustration from *20,000 Leagues Under the Sea* (Nikky and René Paul).



Suez
32° 33'E
→

In 1859 Verne's old friend Aristide Hignard, the son of a shipping agent, suggested they go on a trip together, taking advantage of two free berths his family had arranged. This was Verne's first journey outside France. The two friends travelled from Bordeaux to Liverpool and on to Edinburgh, the Scottish Highlands, Glasgow, and the Hebrides. The mysterious imagery of the watery cavern of Fingal's Cave on the island of Staffa would later be used in *Journey to the Centre of the Earth* and *The Mysterious Island*, and the cave itself provided the dramatic setting for the dashing hero's rescue of his sweetheart in *The Green Ray*. Having travelled down to London by an overnight excursion train, Verne visited the shipyard where Isambard Kingdom Brunel's ss *Great Eastern* was being fitted out, vowing to Hignard that he would travel on her one day. However, it would be some years before he could afford to do so.

Returning to France, Verne continued with his struggle to establish himself as a writer, hampered by the disruption brought to the household by the arrival of his only son Michel, born in 1861 while Verne and Hignard were travelling in Scandinavia. Among Verne's friends was Felix Tournachon, better known as Nadar, the leading portrait-photographer of fashionable society and a man passionately interested in aeronautical science. Nadar and his fellow enthusiasts had conceived of a giant hot-air balloon, *Le Géant*, said to be as tall as the Cathedral of Notre Dame, which gave Verne the germ of an idea for his first novel, *Five Weeks in a Balloon*, published in 1863. Further inspiration came from his literary hero Edgar Allan Poe's story 'The Balloon Hoax', a newspaper spoof published in 1844 about a balloon that crossed the Atlantic in three days.



Illustrations from *Five Weeks in a Balloon* (Nikky and René Paul).

Five Weeks in a Balloon was published by Hetzel and Company and it was an immediate commercial success. Pierre-Jules Hetzel offered Verne a long-term contract to publish up to three books a year. This gave Verne some much needed financial security, the opportunity to fulfil his dream of producing a series of books describing the latest scientific achievements, and a friendship that lasted until Hetzel's death over 20 years later. In 1866, following the success of *Journey to the Centre of the Earth* and *From the Earth to the Moon*, Hetzel invented a collective title for Verne's novels: *Voyages Extraordinaires Dans les Pays Connus et Inconnus* (*Extraordinary Journeys into the Known and Unknown Worlds*).

Verne combined facts with fantasy to produce thrilling adventure novels that demonstrated his knowledge of geography, history, engineering and science culled from encyclopaedias and library archives, as well as his own travels. Critic Roger Cardinal says 'Verne's insistent provision of scientific detail reflects the contemporary fascination with the novelties of exploration and technology during what may be seen as the golden age of the popularisation of the sciences'. In conjuring up the type of man who could write such enthralling tales, 'bubbling... with mystery, scientific conjecture, and distant lands', Frances H Putman writes:

Take one overactive imagination. Place it squarely in the middle of the nineteenth century. Add a precise scientific curiosity, a frustrated desire for world travel, and the ability to write quickly and with zest. Simmer for a few years in the midst of Parisian literary society, and you might produce a Jules Verne.



ss *Great Eastern* during construction (Institution of Civil Engineers).



Frontispiece and illustration from *A Floating City* (Nikky and René Paul).



With a regular income, Verne could now afford to take his promised voyage on the *Great Eastern*, which had been bought by a French company to carry transatlantic freight and passengers. He arrived with his brother Paul in Liverpool in March 1867 to watch preparations for the ship's departure and began making detailed notes so he could write up an account of their trip. Their 14 day-crossing of the Atlantic was marred by terrifying storms in which the great ship was 'tossed like a cork', as Verne wrote to Hetzel. They arrived in New York on 9 April and took a train trip to Niagara Falls before returning home to France.

In August 1870 Verne was awarded the Légion d'Honneur, France's highest decoration, a reward for gallantry in military action or for distinguished service in work that enhances the country's reputation. At the time he was caught up in the chaos of the Prussian invasion of France, which heralded the start of the Third Republic. Being too old for conscription, he was ordered to set up a coastguard unit at Crotoy, a little fishing village on the Somme where he had moved in 1865. Because of the war and the subsequent siege of Paris, publication of his novel *A Floating City*, based on his trip on the *Great Eastern*, was delayed until 1871.

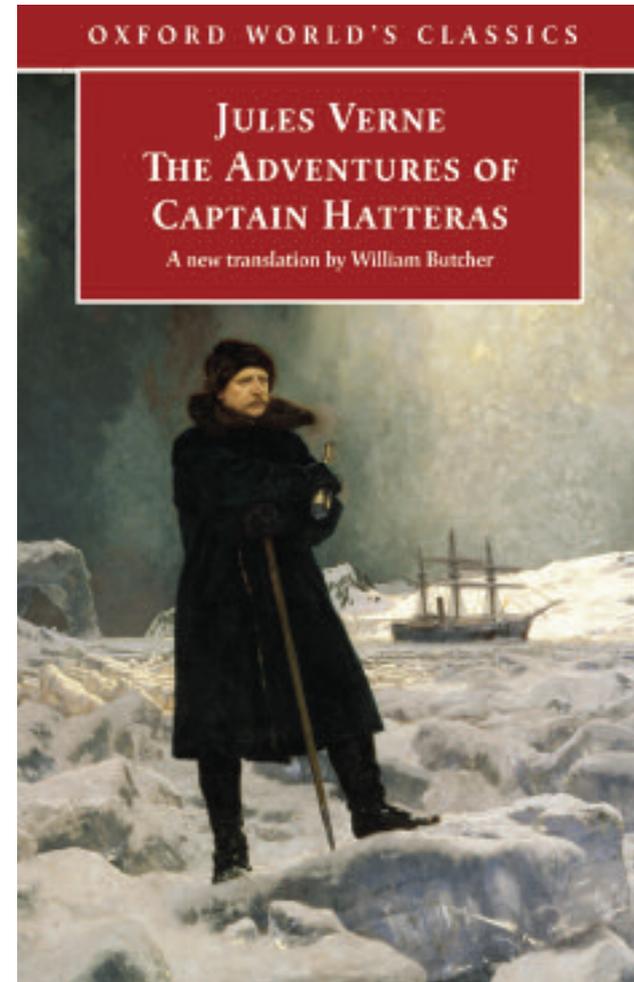


Illustration from *20,000 Leagues Under the Sea* (Nikky and René Paul).

Publishers were only just recovering from the slump in the book trade when he began work on his most successful novel, *Around the World in Eighty Days* published in book form in 1873. This book marked his transition from being a national celebrity to a world-famous author. Contemporary wits remarking on this success said that Mr Fogg's real achievement was not his rapid circling of the world, but the making of Verne's fortune. To please Honorine Verne had moved the family to her hometown of Amiens. Verne joined the Académie d'Amiens and settled down to what was, for him, a rather uncomfortable life as a member of the respectable middle-class. His nephew Maurice said that 'At heart, my uncle had only three passions: freedom, music and the sea', passions he shared

with his heroic creation Captain Nemo from *20,000 Leagues Under the Sea*. In 1877 he bought the third – and largest – of a series of sailing boats he called *Saint Michel*.

In between writing his money-spinning adventures, he sailed to Portugal, North Africa, Cowes (where he refused an invitation to attend a reception for the Prince of Wales), Norway, Scotland, Ireland, the Baltic Sea and Italy.



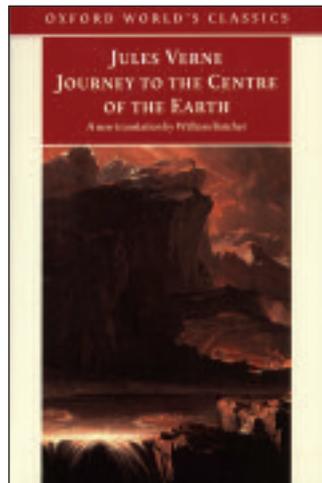
Oxford World's Classics' edition of *The Adventures of Captain Hatteras*.



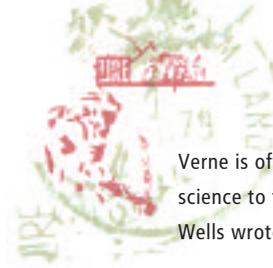
However, after a few years of success Verne began to falter. Although his work continued to be published, the quality was waning and, in time, so were his sales. *Saint Michel* was sold at a loss in February 1886, allegedly because of his poor health but, more pertinently, because of his financial difficulties. On 9 March that year, his deranged nephew Gaston waited in ambush at Verne's home and shot him in the foot. The wound was serious, leading to a series of painful operations and leaving Verne permanently lame. On 17 March, his close friend and professional colleague Hetzel died after a long illness.

No longer as physically active as he had once been, Verne became absorbed in local politics to fill the time between his research and writing. In May 1888 he was elected to serve as city councillor in Amiens, a position he held for 16 years until forced to retire through ill health. Despite this distraction, his outlook on life became increasingly gloomy and the sense of gathering darkness was reflected in his work. Where once he had looked optimistically at the opportunities for human progress through science, now he had lost his faith and become disillusioned.

The Vernes had moved to a larger house in Amiens in 1882, but returned to their original smaller home in 1900. By now Verne's health was failing. His foot continued to trouble him, he had cataracts, was partially deaf and suffered from diabetes, then a fatal disease. He died on the morning of 24 March 1905 at the age of 77. His son Michel arranged for a memorial to be raised over his grave on which were carved the words: Onward to immortality and eternal youth.



Oxford World's Classics' edition of *Journey to the Centre of the Earth* (OUP).



Verne is often described as a 'founding father' of science fiction, similar in his approach to science to the British author H G Wells. Neither man was comfortable with the comparison. Wells wrote:

As a matter of fact there is no literary resemblance between the anticipatory inventions of the great Frenchman and [my own] fantasies. His work dealt almost always with actual possibilities of invention and discovery and he made some remarkable forecasts. The interest he invoked was a practical one; he wrote and believed and told that this thing or that thing could be done, which was not done at the time. He helped his readers imagine it done and to realise what fun, excitement or mischief might ensue.

Interviewed near the end of his life, Verne said:

There is an author whose work has appealed to me very strongly from an imaginative stand-point, and whose books I have followed with considerable interest. I allude to Mr H G Wells. Some of my friends have suggested to me that his work is on somewhat similar lines to my own but here I think they err. I consider him, as a purely imaginative writer, to be deserving of high praise, but our methods are entirely different. I have always made a point in my romances of basing my so-called inventions upon a groundwork of actual fact, and of using in their construction methods and materials which are not entirely without the pale of contemporary engineering skill and knowledge.



Herbert George Wells by Stewart Sherriffs (1934) (National Portrait Gallery).

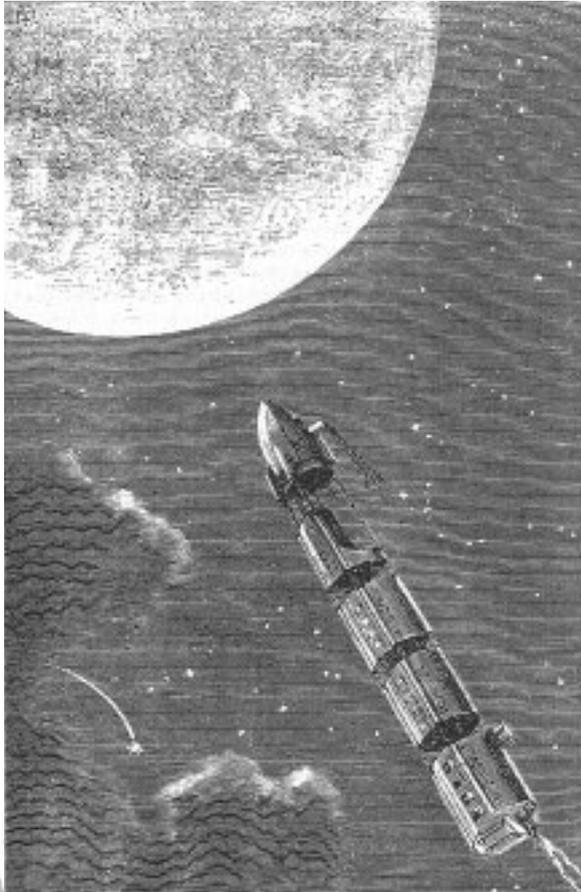


Illustration from *From the Earth to the Moon* (Nikky and René Paul).

Among the inventions that Verne anticipated were the fully-powered submarine *Nautilus* of *20,000 Leagues Under the Sea* and space travel. Apollo 8 astronaut Frank Borman, who led the first team to circle the moon, had read *From the Earth to the Moon* in which the hero Impey Barbicane launches a space rocket. Borman wrote to Verne's grandson Jean-Jacques in 1969 saying:

Our space vehicle was launched from Florida, like Barbicane's; it had the same weight and the same height, and it splashed down in the Pacific a mere two and half miles from the point mentioned in the novel.

English translations of Verne's work have been available since 1867, often appearing in the early years as serialisations in *Boy's Own Paper* and similar periodicals. The translators took liberties with the plot, dialogue, scientific explanations and political or social comments, often cutting out large sections of the text because Verne was considered 'just' a children's author, an attitude that continues to harm his reputation outside France. His work was also made available to a wider public by filmmakers, who similarly adapted his original creations to their own needs, excising much of the political and scientific content. In his own lifetime he could have seen one of the earliest films in cinema history, George Méliés' *A Trip to the Moon* (1902) which was based on *From the Earth to the Moon*. Three of the most successful Verne films came out in the 1950s: Disney's *20,000 Leagues Under the Sea* (1954), Mike Todd's extravaganza *Around the World in Eighty Days* (1956) and *Journey to the Centre of the Earth* (1959) starring James Mason, who had earlier played Captain Nemo. The 2005 world-wide celebrations of Verne's work that coincided with the 100th anniversary of his death and the new translations available of his novels by William Butcher, among others, have served to reclaim Verne for literary fiction while retaining the thrills and spectacle that had secured his popular success.



JULES VERNES' 'A FLOATING CITY'



In this early extract from the novel, the narrator-hero walks around the ss *Great Eastern* as it is prepared for its transatlantic voyage.

The deck was still nothing but an immense timber-yard given up to an army of workmen. I could not believe I was on board a ship. Several thousand men – workmen, crew, officers, lookers on – mingled and jostled together, some on deck, others in the engine-room; here pacing the upper decks, there scattered in the rigging, all in an indescribable pell-mell. Here fly-wheel cranes were raising enormous pieces of cast-iron, there heavy joists were hoisted by steam-windlasses; above the engine-rooms an iron cylinder, a metal shaft in fact, was balanced. At the bows, the yards creaked as the sails were hoisted; at the stern rose a scaffolding which, doubtless, concealed some building in construction. Building, fixing, carpentering, rigging, and painting, were going on in the midst of the greatest disorder.

... A black mire – that British mud which is so rarely absent from the pavements of English towns – covered the deck of the steamship; dirty gutters wound here and there. One might have thought oneself in the worst part of Upper Thames Street, near London Bridge. I walked on, following the upper decks towards the stern. Stretching on either side were two wide streets, or rather boulevards, filled with a compact crowd; thus walking, I came to the centre of the steamship between the paddles, united by a double set of bridges.

... I continued my walk till I reached the bows, where the carpenters were finishing the decoration of a large saloon called the 'smoking-room', a magnificent apartment with fourteen windows; the ceiling white and gold, and wainscoted with lemon-coloured panels. Then, after having crossed a small triangular space at the bows, I reached the stem, which descends perpendicularly into the water.

Turning round from this extreme point, I saw through an opening in the mists, the stern of the Great Eastern at a distance of over two hundred yards.



Illustrations of Brunel's *Great Eastern*.

Aden
45° 00'E
→

'AROUND THE WORLD IN EIGHTY DAYS'



Bombay
72° 48'E
→

Jules Verne's *Tour du Monde en Quatre-vingt Jours* was published in an English translation as *Around the World in Eighty Days* in 1874. It was his biggest commercial success, earning him additional income through serialisations, translations and a spectacular stage version.

According to author Brian Aldiss, *Around the World in Eighty Days* differs from most of Verne's other adventure novels because the hero, Fogg, 'forges no new pathways' but instead 'travels well-known routes, since his objective is to defeat not space but time'. It is firmly based on known facts and inventions rather than speculative submarines, spaceships or lands where dinosaurs still roam. In his introduction to the Oxford University Press edition of the book, William Butcher writes:

[Verne's] heroes have penetrated the heart of Africa, conquered the Pole, urgently plumbed the ocean's and Earth's depths, and even headed breezily for the moon. Now they have only one task left: that of summing up the whole travelling experience.

Verne as narrator revels in reciting the poetic names of distant places to convey large amounts of information he has learnt from travel books. Contemporary readers shared Verne's fascination with travel and transportation, and the possibility that a once unimaginable trip around the world was now within their grasp. Modern readers can still share that excitement as they are carried breathlessly through the book's fast-turning pages. Writer Allen Foster describes the book as 'a race against time to save face and fortune; a thrilling, humorous adventure, and a classic of travel in a bygone age'. Verne nicknamed it 'the novel of perpetual motion'. So full is it of incident, that the reader scarcely notices that what in any other book might be a major set piece – the rescuing of Passepartout from the Sioux – takes place off stage.

Prior to its publication in book form in January 1873, the story was initially serialised in the newspaper *Le Temps*. It was an immediate success and circulation of the paper nearly



Illustration by
James de la Rue
for The Great Reading
Adventure's children's book.

tripled, readers devouring each episode just as those in the book devoured 'the column-inches devoted to the Phileas Fogg case'. The serial finished on 22 December 1872, coinciding with the concluding date of the story itself. When extracts were published in British and American newspapers, some readers, carried away in the excitement, placed bets on the outcome, thinking it was a real event, and steamship companies offered Verne large sums of money if he would bring the travellers home in triumph on one of their ships.

The dramatist Edouard Cadol had approached Verne for permission to adapt the story for the stage before the serialisation in *Le Temps* had ended. He was unable to find a producer and the project languished until a new stage version, adapted by Adolphe d'Ennery, opened on 7 November 1874 at the Porte Saint-Martin Theatre. It was a hit, running for 415 nights and attracting widespread interest: Cadol successfully sued for a share of the royalties, to Verne's annoyance. Among the astonishing stage effects was the arrival of a live elephant, the first many Parisians had seen since the one in the Paris Zoo was eaten during the Prussian siege.

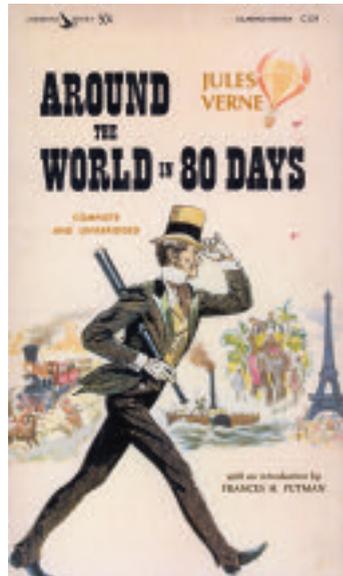
Although Verne gave little away regarding the sources of the novel, in writing of London life he is likely to have referred to his own unpublished book *Journey to England and Scotland*, based upon his trip of 1859, and to Francis Wey's *Les Anglais Chez Eux* (1854). Accounts of 80-day round the world trips had appeared in the periodicals *Le Tour du Monde* and

Nouvelles Annales. The opening of the Suez Canal in 1869 and the completion of the Great Indian Peninsular Railway and the Union Pacific Railroad in the USA had cut travel time considerably, along with improvements in steam travel, and coordinated timetables had been published such as Fogg's 'bible' *Bradshaw's Continental Railway Steam Transit and General Guide*. Verne would also have had access to a wealth of information during his researches in the National Library and at the library of the Société de Géographie in Paris.

The twist at the end of the novel depends upon the gaining of a day. Edgar Allan Poe's short story 'Three Sundays in a Week', published in 1841, had demonstrated how three individuals can have three Sundays: for the one who stays put, Sunday is today, for the one who travels west around the world, Sunday was yesterday, and for the one who travels east around the

world Sunday is tomorrow. Verne admired Poe, writing an article on him for *Le Musée de Familles* in 1864 in which he referred to the 'Sundays' story as 'a cosmographic oddity recounted in a curious way'.

At the heart of Verne's novel is the comic double-act of the unflappable, unfathomable Fogg and the excitable, expansive Passepartout. The reserved English traveller is indifferent to everything but the schedule and his games of cards. It never crosses his mind to look around Suez, for example, 'being of that breed of Britons who have their servants do their sightseeing for them'. When they reach India:



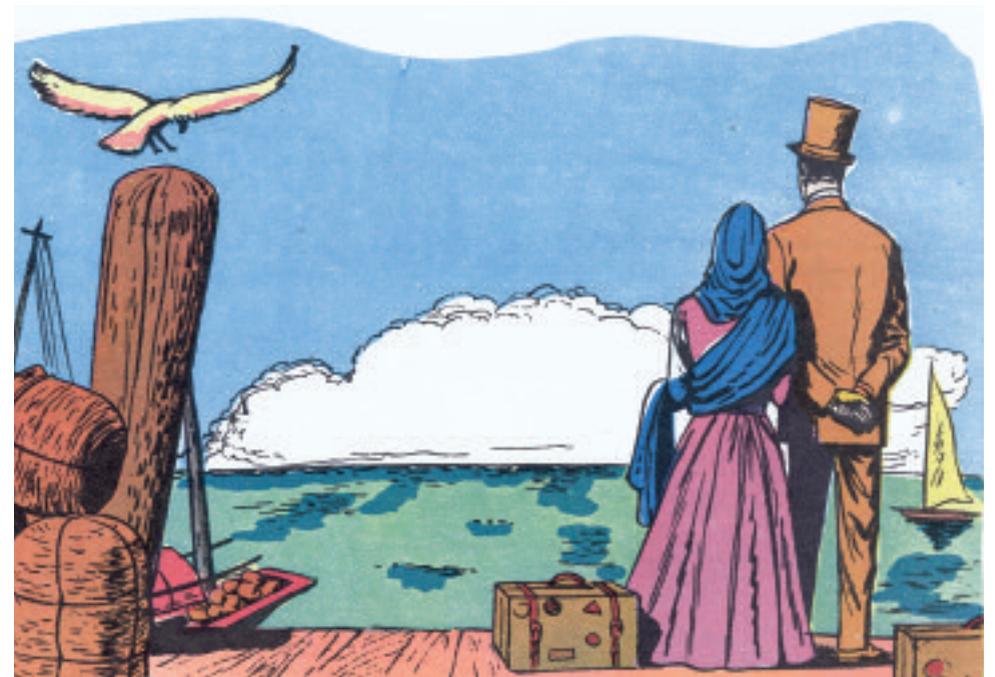
Cover from 1960s paperback edition (author's collection).



[Fogg] did not think of visiting any of Bombay's wonders: not the Town Hall, the magnificent library, the forts, the docks, cotton markets, bazaars, mosques, synagogues, Armenian churches, or the splendid pagoda of Malabar Hill with its twin polygon-shaped towers. He had no wish to see the masterpieces of the Island of Elephanta with its mysterious hypogea, hidden to the south-east of the harbour, nor the Kanheri Grottoes on Salsette, those wonderful ruins of Buddhist architecture.

Sir Frances Cromarty, the British officer they meet on the train to Calcutta, thinks of Fogg as 'a heavy body moving in orbit around the terrestrial globe, following the rational laws of mechanics', not travelling 'but describing a circumference'. By contrast, the talkative Frenchman is filled with curiosity, despite his anxiety not to lose the bet, and it is through his eyes that we see the wonders of the world whisking by. After walking around Aden he remarks: 'Fascinating, it's all fascinating... It's really useful to travel, if you want to see new things.'

Illustration of Fogg and Aouda from children's edition (author's collection).





Passepartout carrying Aouda from the funeral pyre (author's collection).

In later works Verne became more critical of the English for their nationalism and their pride, but although he suggests in *Around the World in Eighty Days* that their behaviour could seem cold-hearted or perplexing he also suggests that English gentlemen had a quality that could be admired. When Lord Albermarle, the old man who is alone in backing Fogg, is questioned about the wisdom of his supporting such a foolhardy enterprise, he declares that 'it is fitting that an Englishman should be the first to do it!' The methodical Fogg stands for order and self-discipline, demanding the same 'extraordinary punctuality and reliability' of others as he expects of himself, as his unfortunate servant James Forster discovers when he brings him shaving water two degrees colder than expected. But he is also, when needs must, able to respond effectively to any inconvenience, 'always prepared, economical with his steps and movements'. He adheres to a self-imposed set of rules and in playing the game is led to the brink of financial ruin and, it is implied, to the only honourable way out for a 'thorough gentleman', suicide. The fickle public turn on him when newspaper reports suggest he is a thief – his unconventional behaviour, seclusion and sudden departure now seem suspicious – but gather to cheer when that misunderstanding is cleared up and he is once again toasted as 'the most honest of gentlemen, mathematically performing his eccentric voyage around the world'.

Passepartout too can be admired, his capacity for getting into scrapes matched by his bravery, warm heart and enthusiasm. He sees it is his duty to stick by his master through all the hair-raising escapades along the way, just as Fogg sees it is his duty to stick by him, risking not only the bet but also his life in rescuing him from the Sioux. Passepartout is first won over by Fogg when he sees him give his card-game winnings to a beggar-woman and even when the dogged detective Fix casts doubt in his mind about Fogg's honesty, it is not enough to shake him from his loyal attachment as he is 'caught up in this rash gamble'. He 'had a faith in his master that would move mountains'.

For Fogg 'The unforeseen does not exist', but he could never have predicted that he would fall in love on his way around the world. Although Aouda gets little opportunity to establish herself as a fully-realised character within the novel, she is clearly no shrinking violet, but an intrepid woman, determined to see the journey through, no matter what complications present themselves, and proving handy with a gun. It seems a little unfair to a modern reader that it is Fogg she acknowledges as her saviour rather than Passepartout – the one who actually carried her out of the flames – but it is a class convention that the high-born princess will fall in love with an elegant member of the social elite rather than his servant. Any difficulties her colour may pose for Victorian readers looking for a romantic resolution to the novel are eased by stressing her British education and manners, that she is 'as white as a European' and 'that this young Parsee had been transformed by her upbringing'. She may have the exotic charms of the Queen of Ahmadnagar, as extolled by the poet-king, Yusuf Adil – even Fix, who is obsessed by Fogg's capture, can see she is captivating – but she is also a suitable match for a respectable English gentleman. It is she who has to take the initiative and offer a marriage proposal, knowing that if she does not pop the question, the buttoned-up Fogg will let the opportunity go by.

The book is riven with errors and confusions in matters of geography (the mixing up of left and right, north and south, the names of states and capitals), chronology (for example, the Bank of England robbery takes place on 28 and 29 September, the *Carnatic* is scheduled to leave on 5 and 6 November) and terminology (a Hindu temple is described as having an apse as if it were a Christian church), and other mistakes (for example, Aouda says the schooner took them to Yokohama when it was Shanghai) that have been left unchanged in modern editions. This makes for a sometimes unreliable and bewildering storyline. Such occasional carelessness is undoubtedly due to Verne's haste in writing the book and poor copy-editing on the part of Hetzel and Company but, as writer Allen Foster says, 'since the reader is whisked so fast through the story, without a dull moment to stop and notice the inconsistencies, it does not really matter'.



Thomas Cook world map, 1924 (Thomas Cook Archives).

Despite the difficulties encountered by the central characters, for most readers, it is the joy of travelling to distant lands that comes through this book – both the first-hand experience and that of the armchair traveller. The French surrealist, Jean Cocteau, who made his own journey around the world in the footsteps of Fogg writes:

Jules Verne's masterpiece, under its red-and-gold book-prize cover, and the play derived from it, behind its red-and-gold curtain in the Châtelet, stimulated our childhood, and taught us more than all the atlases: the taste of adventure and the love of travel.

Echoing this, in the introduction to the book *Around the World in Eighty Days* which accompanied his popular BBC tv series, Michael Palin writes:

The compulsive urge to travel is a recognised psychological condition. It has its own word, dromomania, and I'm glad to say I suffer from it. The ambition of every dromomaniac is a circumnavigation of the planet, but it's a less fashionable journey now than in Jules Verne's day. Part of the reason is that you can do it by air in 36 hours (a technological feat that Verne would have greatly appreciated). But air travel shrink-wraps the world, leaving it small, odourless, tidy and usually out of sight. There are contained vessels which will take you round in 63 days, but you will see only water on 58 on those. The reason why Phileas Fogg's 80-day journey retains its appeal is that it is still the minimum time needed to go around the world and notice it. To see it, smell it and touch it at the same time.

Illustration from children's edition (author's collection).



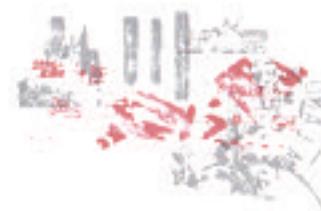
Illustration of sled from children's edition (author's collection).

As it happens, Fogg does little by way of seeing, smelling and touching, so focused is he on proving he can keep to time, but he does gain something beyond price and expectation from his journey. The book ends:

So Phileas Fogg had won his bet. He had completed the journey around the world in 80 days. To do so, he had used every means of transport: steamship, train, carriage, yacht, cargo vessel, sled, and elephant. In all this the eccentric gentleman had displayed his marvellous qualities of composure and precision. But what was the point? What had he gained from all this commotion? What had he got out of his journey?

Nothing, comes the reply? Nothing, agreed, were it not for a lovely wife, who – however unlikely it may seem – made him the happiest of men!

In truth, wouldn't anyone go around the world for less?



GEORGE FRANCIS TRAIN: THE REAL PHILEAS FOGG?

The wealthy Boston-born businessman, George Francis Train, laid claim to being the inspiration of Phileas Fogg as he had made his own well-publicised trip around the world in 80 days two years before *Around the World in Eighty Days* appeared in *Le Temps*. The globetrotting Train had established shipping routes between Liverpool and Australia, introduced trams to Birkenhead and London, and, at the time of his journey, had recently been involved in the building of the transcontinental Union Pacific Railroad in the US. When Verne's book was published he protested: 'He stole my thunder. I'm Phileas Fogg.'



Promotional poster of Train, showing key moments from his life.



Pair of Street Railway Carriages patented by George Francis Train passing the Marble Arch in London, 1861 (Science Museum Pictorial/Science and Society Picture Library).

Unlike Fogg, Train travelled westward, starting out in New York and stopping in San Francisco, Japan, Hong Kong, Saigon, Singapore, Marseilles – via the Suez Canal – and Liverpool, arriving back in New York. His reckoning of an 80-day journey excluded the period he spent in a French jail for his involvement with the local Communards during their clashes with government troops – he had wrapped himself in the Tricolour and dared the soldiers to fire upon him. Like Fogg, he paid for private transportation when necessary and he had his own faithful companion, his long-suffering private secretary George Pickering Bemis. Train made two more round the world trips taking 67 days in 1890 and 60 days in 1892.

Train was born in 1829, orphaned at four years old, sent to Liverpool at the age of 21 to manage his family's steam packet business there and headed to Melbourne, Australia in 1853, where he worked as a shipping agent, merchant and foreign correspondent. A flamboyant character, an entertaining speaker and a brilliant self-publicist, 'Citizen Train', as he dubbed himself, supported radical causes, campaigned for women's suffrage and was a US presidential candidate. He was a man of contradictions, described by his biographer Allen Foster as 'a capitalist, communist, royalist, revolutionary, genius, lunatic, visionary prophet, fool, pacifist, warmonger...'

In 1872 Train was jailed for four months on obscenity charges for his backing of the feminist Victoria Woodhull, an advocate of free love. The district attorney ordered him to be tried for insanity and although the jury declared him sane, his behaviour became

increasingly eccentric in his later years. Having signed all his assets over to his wife and taken up residence in a cluttered room at the Mill Hotel, he was said to have held Sunday 'services' in New York's Union Square for what he called the Church of the Laughing Jackass, passed out dimes in Central Park and refused to talk with anyone but children and animals. He died in 1904.



Portrait of George Francis Train (Science Museum Library/Science and Society Picture Library).

Although Verne never referred to Train as a source for Fogg, he may well have heard of his exploits, as it was Verne's friend, the elder Alexandre Dumas, who had helped to secure the American's release from the French prison. Another American businessman who may also have been a model for Phileas was William Perry Fogg who published a book in 1872 called *Round the World*, an account in letters of his world trip undertaken between 1869 and 1871. Again, Verne never acknowledged this connection.

ISAMBARD KINGDOM BRUNEL: INNOVATIONS IN TRANSPORT



Isambard Kingdom Brunel
(Institution of Civil Engineers).

Isambard Kingdom Brunel was a polymath whose career embraced civil, structural, mechanical and marine engineering, architecture, art and design. He was a key figure within an influential group of engineers and inventors that included Thomas Telford, John McAdam, George and Robert Stephenson, and Joseph Locke who provided the impetus for Britain's industrial growth during the nineteenth century. With his railways and his steamships Brunel could conquer time and distance and open up new opportunities for travel and trade, the sort of opportunities that allowed Phileas Fogg to make his trip around the world.



In 1833 Brunel was appointed chief engineer for the Great Western Railway (GWR), with the responsibility of devising a rail route from Bristol to London, that was later extended down to Penzance in Cornwall and throughout the South West. He had no previous experience in railway construction, but convinced the line's promoters that he was the right man for the job with his self-confidence, passion and eloquence. During his years in office he became personally involved in every aspect of the enterprise, negotiating with the clients, designing the track layout and rolling stock, devising radical solutions to civil engineering problems, securing finance, and recruiting, motivating and managing staff. Brunel's technical ingenuity was put to the test and among his lasting achievements along the route are Paddington station, the Maidenhead Bridge, the viaducts at Hanwell and Chippenham, the two-mile-long Box Tunnel, and the Royal Albert Bridge at Saltash.

Brunel had insisted on using his broad gauge (7 ft 1/4 in / 2.14m) system instead of the standard gauge (4ft 8 1/2 in / 1.43m) endorsed by the Stephensons. This led to difficulties when the two gauges met at stations such as Gloucester as passengers had to transfer trains before continuing their journeys. With carriages and steam locomotives designed by Daniel Gooch to Brunel's specifications, the broad gauge system was considered to be more comfortable and allowed for faster travel than the narrower gauge. However, in 1846 the government decided in favour of the standard and all new lines were built to that scale. On the weekend of 21-22 May 1892, 5,000 navvies completed the task of replacing Brunel's broad gauge with standard gauge the length of the GWR's Paddington-Penzance route, including re-laying the entire track from Exeter to Truro.



The entrance to Box Tunnel on the GWR.



Skew bridge carrying the GWR at Bath (Elton Collection: Ironbridge Gorge Museum Trust).
Transferring from the broad to standard gauge at Gloucester, 1846.

Through his work on the railways Brunel contributed to a process that would come to physically unify the country, widen access to public transport and lead to the general adoption of Greenwich Mean Time for the accurate coordination of timetables. By the end of his career it is estimated that Brunel was responsible for laying nearly 1,200 miles of track including stretches in Italy, Ireland and Bengal as well his lines in the South West, South Wales and Midlands. Although other railway engineers may have produced more miles of track and more economically, no other rail system was so influenced by a single creative genius.



A railway viaduct in South Devon (National Trust).

Brunel's first shipbuilding project was the ss *Great Western*. Launched in Bristol in 1837 and making her maiden voyage the following year, she was an oak-hulled paddle steamer and the first steamship to provide a regular transatlantic service, heralding a new era of ocean-going transport. Of perhaps greater significance for world travel was the *Great Western*'s sister ship, the ss *Great Britain* launched on 19 July 1843. She was the largest and most powerful ship to have been built to date and the first propeller-driven, steam-powered iron ship to cross the Atlantic. She went on to make regular runs to Australia and is thought to have carried the forbears of around 250,000 modern day Australians. Brunel's final maritime project was the ss *Great Eastern*. The biggest steamship yet to be built, capable of carrying 4,000 passengers at a time on a non-stop trip to Australia, she was launched in 1858. She proved uneconomic as a passenger ship but had a new lease of life when she was used to lay the first successful transatlantic telegraph cable, connecting Ireland to Newfoundland in 1866.



ss *Great Britain*, 2005 (ss *Great Britain* Trust).
ss *Great Western* (Private collection).



SOME KEY MOMENTS IN NINETEENTH CENTURY TRANSPORT HISTORY

San Francisco
122° 33'W



- 1804... ..Cornishman Richard Trevithick's steam-powered locomotive draws ten tons of iron and 70 men along a cast-iron line in South Wales.
- 1807... ..American Robert Fulton's *Clermont* is the first steamship offering a regular passenger service (based in New York).
- 1819... ..The US steamship *Savannah* crosses the Atlantic.
- 1825... ..Stockton & Darlington Railway opened, designed by George Stephenson. Work begins on Thomas Telford's Birmingham & Liverpool Junction Canal.
- 1828... ..Construction of first US steam railway begins: Baltimore-Ohio.
- 1829... ..Trials of the Stephenson's innovative railway locomotive the *Rocket*.
- 1830... ..The Stephenson's Liverpool & Manchester Railway opened.
- 1837... ..Launch of Brunel's ss *Great Western* at Bristol. Joseph Locke's Grand Junction Railway opened (linked Birmingham to Liverpool & Manchester).
- 1838... ..Completion of Robert Stephenson's London & Birmingham Railway.
- 1841... ..Brunel's GWR route from Paddington to Bristol completed.
- 1843... ..Launch of Brunel's ss *Great Britain* at Bristol.
- 1852... ..Frenchman Henri Giffard's steam airship launched.
- 1858... ..Brunel's ss *Great Eastern* launched at Millwall.
- 1859... ..Brunel's Royal Albert Bridge opened crossing the Tamar between Devon and Cornwall.
- 1863... ..Opening of the Metropolitan Line underground service in London.
- 1869... ..Ferdinand-Marie de Lesseps' Suez Canal opened.
- 1871... ..Completion of the Mont Cenis tunnel through the Alps.
- 1885... ..German Karl Benz test-drives the first practical automobile.



Travelling on the Liverpool & Manchester Railway (Elton Collection: Ironbridge Gorge Museum Trust).

Launch of the ss *Great Britain* (ss *Great Britain* Trust).

Opening of the Royal Albert Bridge (Elton Collection: Ironbridge Gorge Museum Trust).

Satirical cartoon depicting steam transport in Hyde Park (Elton Collection: Ironbridge Gorge Museum Trust).

Benz's 1.5 hp motor car, 1888 (Science Museum/Science and Society Picture Library).



HORATIO BROWN

'TO A GREAT WESTERN BROADGAUGE ENGINE AND ITS STOKER'

A FAREWELL LAMENT TO THE BROADGAUGE PUBLISHED IN 1891



THE BRITISH EMPIRE AND THE SHRINKING OF THE GLOBE

So! I shall never see you more,
You mighty lord of railway-roar;
The splendid stroke of driving-wheel,
The burnished brass, the shining steel,
Triumphant pride of him who drives
From Paddington to far St Ives.
Another year, and then your place
Knows you no more; a pigmy race
Usurps the glory of the road,
And trails along a lesser load.
Drive on then, engine, drive amain,
Wrap me, like love, yet once again
A follower in your fiery train.

Drive on! and driving, let me know
The golden West, its warmth, its glow.
Pass Thames with all his winding maze;
Sweet Clifton dreaming in a haze;
And, farther yet, pass Taunton Vale,
And Dawlish rocks, and Teignmouth sail,
And Totnes, where the dancing Dart
Comes seaward with a gladsome heart;
Then let me feel the wind blow free
From levels of the Cornish sea.

Drive on! Let all your fiery soul,
Your puissant heart that scorns control,
Your burnished limbs of circling steel,
The throb, the pulse of driving-wheel,
O'erflood the breast of him whose gaze
Is set to watch your perilous ways,
Burn brighter in those eyes of vair,
Blow back the curly, close-cropped hair.
Ah! Western lad, would I might be
A partner in that ecstasy.



Last broad gauge train leaving Paddington for Penzance, 10.15am 20 May 1892 (Private collection).

In his journey Phileas Fogg passes through areas of the British Empire where the detective Fix hopes to serve his arrest warrant. Convinced of his guilt, Fix is surprised Fogg would take such a risk instead of heading for the Dutch or French colonies in Asia. The empire had spread across the world in the wake of trading activity, with raw materials such as cotton, tea and rubber being imported into Britain and manufactured goods exported out. Competition for trading markets, particularly with the French and Germans, led to intensified efforts to establish British influence abroad. In the latter half of the nineteenth century there was the 'scramble for Africa' and the consolidation of British rule in India. By 1901, the year of her death, Queen Victoria ruled nearly one-quarter of the world's population.



Painting of Queen Victoria dated 1837, the year in which she took the throne (www.imagesofempire.com).

Chicago 87° 39'W
No38

New York 73° 58'W

Writer Peter Costello says of Verne that his 'anti-imperial attitudes were of a selective kind'. In *Around the World in Eighty Days*, Verne seems to prefer British imperialist efficiency and enterprise to that of the French but dislikes the ugliness of industrialisation brought to the natural beauty of India and the homogeneity of the colonial towns. As narrator, Verne describes the scenes along the Ganges Valley wondering:

... what must Brahma, Shiva, and Vishnu have thought of this India, now 'Britannicized', when some steamboat passed on the Ganges: neighing, churning up the sacred waters, and frightening the seagulls skimming over the surface, the tortoises swarming over its banks, and the devout stretched out along its shores... [The travellers] could hardly glimpse Monghyr, a town which is more than European, being as British as Manchester or Birmingham, renowned for its iron foundries and its factories for edge tools and knives, and whose tall chimneys choked the sky of Brahma with the black smoke – a veritable punch delivered to the land of dreams!

Such a description suggests a degree of ambivalence with regard to the benefits of industrial progress that lies behind Verne's generally optimistic outlook, a foretaste of the disillusionment that was to come in later years. Coming to Hong Kong, Verne writes:

Docks, hospitals, wharves, godowns, a Gothic cathedral, a Government House, and surfaced roads – everything made you think that one of the many market towns in Kent or Surrey had passed right through the terrestrial sphere and popped out at this point in China, almost at the antipodes.

State entry procession at the 1903 Delhi Durbar, by Roderick MacKenzie, 1907 (www.imagesofempire.com).



Passepartout, hands in pockets, headed for Victoria Harbour, examining the palanquins, the wind-driven wheelbarrows still in use in the Celestial Empire, and the large crowds of Chinese, Japanese, and Europeans filling the streets. With a few exceptions, it was Bombay, Calcutta, or Singapore all over again, that the worthy fellow was finding on his route. There is a trail of British towns right round the world.

Having mixed with civil servants, army officers and speculators bound for India on the *Mongolia*, Fogg and Passepartout cross the subcontinent from Bombay (now Mumbai) to Calcutta, accompanied on their journey by Sir Francis Cromarty, a brigadier-general who had lived most of his life in the country. Wherever possible the British ruled through persuasion – friendly or otherwise – and local collaboration rather than outright occupation, as this was cheaper than sending out thousands of troops and administrators. From the late eighteenth century, it was the East India Company, a body granted a monopoly of trade in the region by Royal Charter, which managed the civil and military affairs of much of the country rather than the British government. In addition to its trading powers, the company had secured sovereign rights from Indian princes through force and subterfuge. The Crown did not exert full colonial authority until the Indian Mutiny of 1857 though it was directly involved in some legislative issues before then including the outlawing of the practice of suttee in 1829. Victoria was declared Empress of India and its ultimate ruler in 1877, five years after the events in the novel took place. Verne remarks:

... the general appearance, the customs, and the linguistic and cultural patterns of the Subcontinent are changing very quickly. Formerly every traditional means of transport was used: foot, horse, cart, wheelbarrow, palanquin, men's backs, coach, etc. But now steamboats navigate on the Indus and the Ganges at a rate of knots, and a railway crosses the whole width of India, with branch lines all along its route, meaning that Bombay is only three days from Calcutta.

Work had begun on the Great Indian Peninsular Railway in 1852, supervised by Brunel's close friend the engineer Robert Stephenson, with the first passenger service from Bombay to Thana starting in April 1853. The track later extended across two routes: one to Nagpur and Calcutta, the other to Bangalore and Madras. The Indian railway network provided the links between major ports, industrial centres and agricultural regions essential for effective trade as well as connections to politically strategic sites. By the 1860s, India had 2,500 miles of railway track, much of it laid by British navvies and overseen by British engineers, and by the end of the century this had increased ten-fold. Verne describes how the locomotive 'with a British engine-driver and burning British coal, threw its smoke out over the plantations of red pepper, cotton, coffee, nutmeg, and cloves'.



A Chinese opium-smoking den, one of a series drawn by Thomas Allom in 1843 (www.imagesofempire.com).



Brass opium pipes, China, nineteenth century (www.imagesofempire.com).

From Calcutta, the travellers head for the busy port of Hong Kong where Passepartout succumbs to the narcotic effects of opium. Opium was originally imported to China by the East India Company, the only product they could think of that the Chinese would buy in return for selling their tea, silk and spices. The Chinese government had tried to ban opium smoking in 1729 because of its devastating effect upon the people's health and the crime and disorder associated with it, but British merchants continued to smuggle in the drug. When Chinese officials destroyed 20,000 chests of British opium at Canton in 1839 in a further attempt to stop

the destructive trade, Britain declared war on the country, protecting its commercial interests. Britain's naval superiority proved decisive and at the Treaty of Nanking in 1842 the Chinese were forced to open five ports to British merchants and to give Hong Kong to the British in perpetuity. This relationship ended in 1997 when Hong Kong was returned to China. Britain again declared war in 1856 at what it saw as continuing Chinese interference in free trade; its victory in 1860 secured legalisation of the opium trade and the admittance of Christian missionaries to China.

By 1900 it is thought that 13 million Chinese had become addicted to the drug. Verne describes the scene in the Hong Kong tavern as follows:

Fix and Passepartout understood that they were in a den frequented by these wretches: besotted, emaciated, and reduced to idiocy, to whom each year a grasping Britain sells £11,000,000 worth of that lethal drug called opium. These are sad millions, derived from one of the most deadly vices of human nature.

Such biting social commentary belies the notion that Verne is 'just' a writer of adventures for children.

Time is at the heart of the novel. Across its colonies, Britain introduced standardized time, primarily so trains could run to an agreed timetable and employees could keep regular working hours. Clocks were prominently placed at railway stations, marketplaces and forts. This was of practical benefit in the monitoring of time and also served as a symbol to the local population of Victorian order, discipline and efficiency. Postal services were introduced with the Queen's head appearing on the first postage stamps from 1840. Advances in technology speeded up the service with steamships of the Peninsular & Oriental line bringing post from Britain to the East via the French-built Suez Canal – it is surprising that Verne neglects to describe this engineering feat in detail in the book – and messages able to be transmitted by telegraph to all major colonies by 1875. In 1770 it would take up to seven months for a message to reach Calcutta from Britain using mail coaches, sailing ships and local postmen. By 1840 this had been cut to a month with the use of steam in place of sails and by 1870 a message could be transmitted down the wire in just six hours. By 1902 the entire globe had been circled by submarine telegraph cables so that every major nation in the world could communicate with each other almost instantly. Phileas Fogg's successful endeavour to go round the world in 80 days is partly dependent on this new regularised concept of time and the virtual shrinking of the globe through rapidly improved transport and communications.



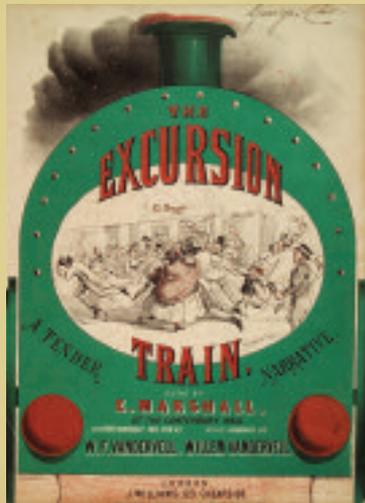
Brunel's ss *Great Eastern* during the laying of the transatlantic cable between Ireland and Newfoundland, 1866 (Institution of Civil Engineers).



THOMAS COOK AND TOURIST TRAVEL



QUEENSTOWN
8° 17' W



Songsheet for 'The Excursion Train' (Elton Collection: Ironbridge Gorge Museum Trust).



Photograph of Thomas Cook, the Napoleon of Excursions (Thomas Cook Archives).

With the coming of the railways, paddle steamers and improvements to road surfaces, and the changes to employment law that introduced public holidays, the potential for people to travel for pleasure increased. Popular destinations included the English Lakes, the seaside, spa towns, Hampton Court, Canterbury, Westminster Abbey and other historic sites, and special events such as the 1851 Great Exhibition, which also attracted considerable overseas interest and led to a series of international trade fairs and exhibitions.



Russian and Fine Art displays at the Great Exhibition (Elton Collection: Ironbridge Gorge Museum Trust).

Among those who promoted these tourist attractions – now more accessible thanks to reliable public transport at prices to suit most pockets – was Henry Cole who produced illustrated guides for day trips, travelling charts to accompany journeys, and articles for the *Athenaeum* and *Railway Chronicle* on the new experiences open to the sightseer.

Of greater impact was the work of Thomas Cook, a printer, lay preacher and temperance campaigner from Market Harborough. His initial interest in tourism was to provide a diversion for workers who might otherwise turn to drink. His first excursion trip was from Leicester to Loughborough on 5 July 1841, a 22-mile return journey by chartered train that attracted over 500 people paying a shilling each. Their departure from Leicester was accompanied by brass bands and watched by thousands of spectators. Further crowds gathered on the railway bridges they passed under and to welcome them to Loughborough for a temperance rally in Southfields Park.

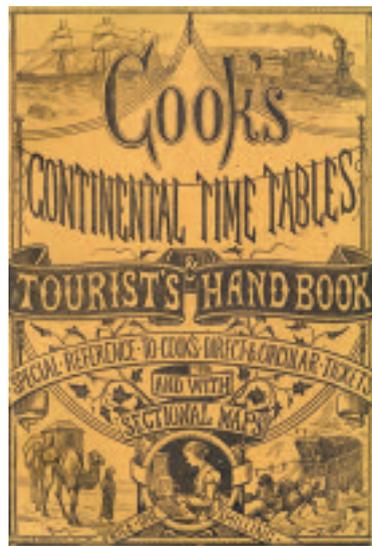
Shortly afterwards, Cook moved to Leicester where he set up as a bookseller, among other sidelines. He continued organising excursions as part of his commitment to the temperance movement but in the summer of 1845 led his first professional project, a trip to Liverpool with optional extensions to Caernarvon castle and Snowdon. Cook made all the necessary arrangements with the relevant railway companies, receiving a commission of around five per cent on the ticket price; published a handbook that included an itinerary, descriptions of places of interest and travellers' tips; and accompanied his 350-strong party throughout their journey.

With this success, his thoughts now turned further afield to north of the border. He led his first tour of Scotland in the summer of 1846 and would go on to accompany thousands of tourists there over the next 16 years. He later wrote that his Scottish experience 'almost imperceptibly, transformed me from a cheap Excursion conductor to a Tourist Organiser and Manager'. The tours were particularly popular with women who could travel unaccompanied safe in the knowledge that they had in Cook a travelling chaperone of impeccable moral standing.

In 1862 the Scottish railway companies, who had always had mixed feelings about the economic benefit of tourist travel, refused to let Cook issue any more train tickets for his excursions and tours. After a period of despondency when he felt sure his precarious business would fold, he looked to the Continent, now opening up with improved transport links and communications. He had been running occasional overseas trips since the 1850s that had given him invaluable experience in managing all the numerous inconveniences that might deter the independent traveller. In 1863 he secured a favourable deal with France's Western Railway that gave him cheap access to the newly established Newhaven-Dieppe route to Paris. From there he could extend the package with tours to Switzerland and northern Italy.

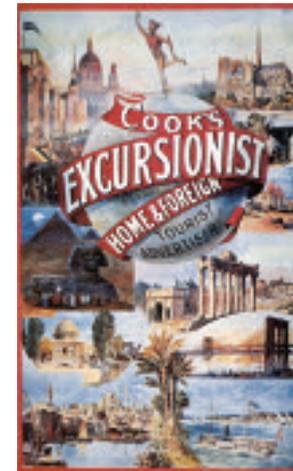


Cook's Scottish handbook (Thomas Cook Archives).



Cook's Continental timetables and handbook, the European traveller's bible (Thomas Cook Archives).

Although purists scoffed at the way tourists were rushed from one 'must see' site to another with little pause for contemplation, and were dismayed that local hotels and restaurants began pandering to British tastes rather than asserting their distinctive style, many of those who joined the tours did so with a spirit of adventure, seeing places they would never have risked going to without Cook's guiding hand. Cook continued to put philanthropy before profit, operating on tiny margins and, to the despair of his more entrepreneurial son, John, allowing Baptists and teetotalers to sometimes travel at cost.



Cook's Excursionist, a practical handbook and publicity tool (Thomas Cook Archives).

Poster produced for the South Eastern & Chatham Railway to promote rail links with round the world travel tickets offered by the tour operator Thomas Cook & Son. (National Railway Museum – Pictorial Collection/Science and Society Picture Library).

It was John who conducted the company's first package tour of North America in 1866 while his father was taking an inaugural trip to Rome. Three years later, Cook took his first party to Egypt and the Holy Land, telling the *Leicester Journal* that it was 'the greatest event of my tourist life'. By 1872, a year after John was made a full partner in the company, Cook described Egypt and Palestine as 'the two greatest features in our present programme' as the Middle East had quickly established itself as a winter holiday resort, providing the company with year-round work in what had previously been a seasonal business.

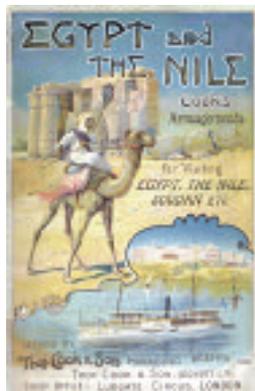
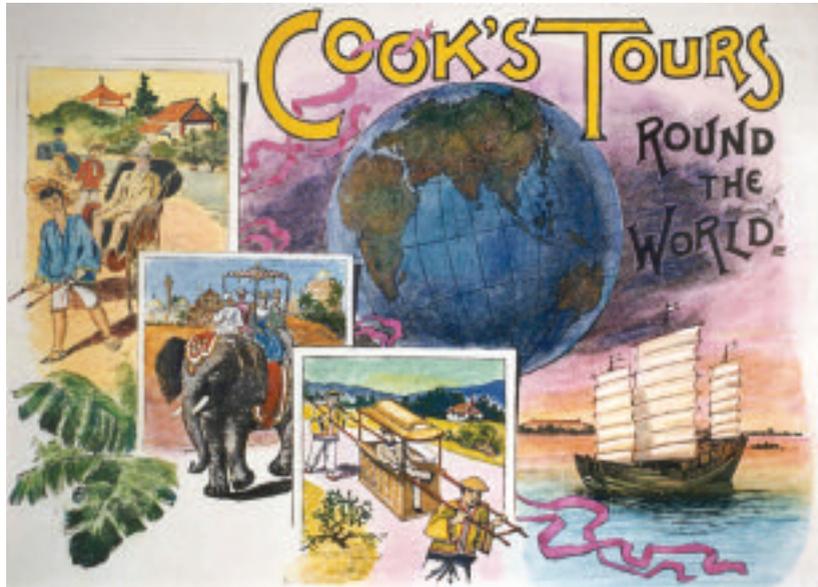
That same year, Cook made a trial run of his most ambitious project, a round the world tour. He left Liverpool with his small party of pioneer travellers on 26 September 1872 and, travelling westward, went on to New York, Niagara, Detroit, Chicago, Salt Lake City, San Francisco, Yokohama, Shanghai, Hong Kong, Singapore, Ceylon, India and the Middle East,

arriving home 222 days later. Verne is alleged to have seen a promotional leaflet for Cook's trip and the idea that it was now possible to go around the world in relative ease fired his imagination. His biographer, Marguerite Allotte de la Fuÿe, wrote:

[The leaflet] pointed out that, thanks to the speed of new methods of transport, and the linking up of international time-tables, a complete voyage around the globe had now become no more than a holiday excursion, a mere jaunt taking no more than three months at the most. The trains and buses and steamers of Cook's and other tours began to whirl faster and faster in his head, describing an uninterrupted circle round the globe.

Thomas Cook retired from the travel business in 1879 and died in 1892.

Selection of promotional posters (Thomas Cook Archives).



THOMAS HARDY'S
'THE FIDDLER OF THE REELS'



No 49



First shilling day at the Great Exhibition: going in (Elton Collection: Ironbridge Gorge Museum Trust).

Extract from a scene in this 1893 short story set during an excursion to the Great Exhibition

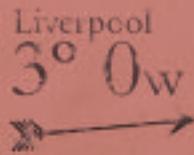
The 'excursion-train' – an absolutely new departure in the history of travel – was still a novelty on the Wessex line, and probably everywhere. Crowds of people had flocked to all the stations on the way up to witness the unwonted sight of so long a train's passage, even where they did not take advantage of the opportunity it offered. The seats for the humbler class of travellers in these early experiments in steam-locomotion, were open trucks, without any protection whatever from the wind and rain; and damp weather having set in with the afternoon, the unfortunate occupants of these vehicles were, on the train drawing up at the London terminus, found to be in a pitiable condition from their long journey; blue-faced, stiff-necked, sneezing, rain-beaten, chilled to the marrow, many of the men being hatless; in fact, they resembled people who had been out all night in an open boat on a rough sea, rather than inland excursionists for pleasure. The women had in some degree protected themselves by turning up the skirts of their gowns over their heads, but as by this arrangement they were additionally exposed about the hips, they were all more or less in a sorry plight.



First shilling day at the Great Exhibition: coming out (Elton Collection: Ironbridge Gorge Museum Trust).

DISCUSSION TOPICS FOR AROUND THE WORLD IN EIGHTY DAYS

RESOURCES



The following topics could be used to prompt group discussions or could be considered while reading the book.

- Fogg attempts to control time and is likened to an automaton, machine and chronometer. What does he lose by behaving in this way? What, if anything, does he gain?
- What do Fogg, Fix and Cromarty show us about Verne's view of the British character? How are the British contrasted with the Americans? In what ways do the characters in the book rise above national stereotypes?
- How does Verne show his fascination for science and inventions? To what extent is this matched by his interest in people?
- What does the depiction of Aouda tell us about Western attitudes to Eastern women? How does she respond to Fogg's seemingly polite indifference?
- How much do you think Fogg has been changed by his journey? What do you think the future holds for him and Aouda?
- Verne's literary reputation has suffered outside France because he is thought of as a writer for children and of science fiction. How do these labels influence the way we read his books?
- What methods does Verne use to engage the reader in the adventure and to create tension?
- How does Verne make use of the flashback in structuring the story? What effect does this have?
- How is humour used in the book?
- What kind of traveller do you think Verne most admires?

Authorities disagree on how many books were published in Verne's *Voyages Extraordinaires* series, but among them are:

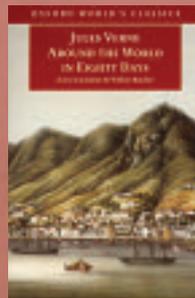
- Five Weeks in a Balloon* (1863)
- Journey to the Centre of the Earth* (1864)
- From the Earth to the Moon* (1865)
- The Adventures of Captain Hatteras* (1866)
- 20,000 Leagues Under the Sea* (1870)
- A Floating City* (1871)
- The Mysterious Island* (1874-5)
- Michael Strogoff, the Courier of the Czar* (1876)
- Master of the World* (1904)

(note – date given is for original publication in book form in French).

Books on Verne include: Jean-Jules Verne *Jules Verne* (translated by Roger Greaves), Macdonald and Jane's, 1976. Peter Costello *Jules Verne: inventor of science fiction*, Hodder and Stoughton, 1978. William Butcher *Verne's Journey to the Centre of the Self: space and time in the 'Voyages extraordinaires'*, Macmillan, 1990. Andrew Martin *The Mask of the Prophet: the extraordinary fictions of Jules Verne*, Clarendon Press, 1990. Herbert R Lottman *Jules Verne: an exploratory biography*, St Martin's Press, 1996.

One of the most informative websites devoted to Verne is Zvi Har'El's www.jv.gilhead.org.il.

Screen adaptations of *Around the World in Eighty Days* are available in DVD and video and there are audio-book editions on CD and cassette. Further details along with a more detailed bibliography and links to other Verne sites are on the Great Reading Adventure website at www.swreads.com.



Oxford World's Classics' edition of *Around the World in Eighty Days*.

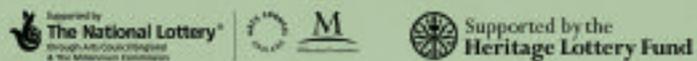


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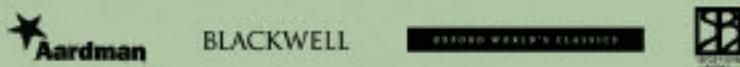


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Further acknowledgements and company logos are on the Great Reading Adventure website www.swreads.com.

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It forms part of the Creative Bristol initiative, which aims to deliver as much of the programme contained in Bristol's bid to be Capital of Culture as possible. The Brunel 200 celebrations are also part of that extensive programme.

For further information on Creative Bristol contact Andrew Kelly, Director, Bristol Cultural Development Partnership: andrew.kelly@businesswest.co.uk www.creativebristol.com



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