

EXPLANATORY NOTES

Note on names

Significant proper names used by Verne are indicated in individual notes. Other names have no clear referent, like the clubman Samuel Fallentin, the showman William Batulcar, the Californian politicians Kamerfield and Mandiboy, the Revd Decimus Smith, or the domestic James Forster (MS1: 'Iain Forster') (the surname is reused for the Yankee engine-driver). Lord Longsferry may come from 'the Royal Borough of Queensferry' (*Backwards to Britain* (BB), Ch. 27); and Sir Francis *Cromarty* seems to be another of the many people-places in Verne's works.

Real names of places, people, and ships have been amended in this edition: 'Montgomery Street' for 'Montgommery Street', 'Kirtland' for 'Kirkland', 'Tooel' for 'Tuilla', 'Fort Sanders' for 'Fort Sauders', 'Salt Lake City' for 'Lake Salt City', 'Independence' for 'Independance', 'Cardiff' for 'Cardif', 'Hyrum' [sic] for 'Hvram', the *Golconda* for the *Golgonda*, the *Korea* for the *Corea*, 'Inman' for 'Imman', and so on. A few of the English terms Verne uses have also been modified, although not in cases like the 'studbook' and the 'drawing-office' in the Bank.

Note on apparent errors in Verne's text

Despite its pedagogical aims, *Around the World* seems to contain many substantive errors. The biggest category, surprisingly, is geographical.

Thus the map in the illustrated edition shows longitudes calculated on the Paris meridian, whereas the text uses the London meridian; Suez is described as being 'nearly 77 degrees' east of Greenwich (in fact exactly 33 degrees); the Green River is crossed twice within three paragraphs; the travellers cross the Muddy, which in fact seems to be situated further south; in describing the border between Wyoming and Utah, Verne seems to be using the one valid in the 1860s; and the State of Colorado and the Colorado River are apparently confused.

Many of the places mentioned have not been found in the atlases, including the all-important 'Rothal', 'Kholby Hamlet', and 'Pillagi' (anglicized from Verne's 'Pillaji'); clearly this could be deliberate, but it also applies to supposedly real-life localities like 'Camp Walbah'. Yet others exist, but not in the specified place, including

'Fort Halleck', 'Fort McPherson' (Verne: 'Fort Mac-Pherson'), 'Mounts Cedar and Humboldt', and the 'Carson Sink'. The author also seems to consider Hong Kong an intergral part of China.

Many errors involve confusion of left and right or north and south, especially in Chs. 26–8. These include: 'The Platte[s] . . . waters join the Missouri a little above Omaha' (in reality a little below); 'the Platte, at the loop it performs before Fremont' (after); 'the railroad . . . headed up from the south-west to the north-west' (north-east); the transcontinental line both goes through Salt Lake City (Ch. 26) and doesn't (Ch. 27); 'Wyoming, the former Dakota' (Wyoming was created from Oregon, Dakota, Utah, and Idaho, with the Dakotas continuing to exist); and 'the Arkansas River, one of the largest tributaries of the Missouri' (the Arkansas flows into the Mississippi—although Verne may have been anticipating the modern conclusion that the Mississippi is, in all logic, a tributary of the Missouri). The scope of the tendency is shown by Verne's corrections of 'from east to west' and 'from west to east' in MS1 and MS2 to 'eastwards' and 'westwards' in the published version—in a passage of a didactic nature (Ch. 37).

Such an inclination to mirror imaging might be because the narrator traces the Pacific Railroad both from Omaha and from the Pacific; it may also be connected with the India–America symmetry and *disorientation* of going round the world that together govern the book. But in *Journey to the Centre of the Earth* as well, east and west are often confused. And in the decidedly seminal *Backwards to Britain*, the topos of switching is systematic, 'explained' by the fact that the protagonists are travelling 'backwards' (via Bordeaux). This left–right inversion is surprising in such a spatially fixated writer; it may indicate a mental disturbance connected with the 'dizziness' that many of his heroes experience and, more generally, with deep anxieties about the 'world out there'.

Yet other lapses relate to common sense: Fogg's water for shaving at 86°F seems rather cool; Stuart is presented as Fogg's opponent at cards, but then as his partner; the travellers' luggage seems to be sent for twice in Hong Kong; and 'the drawing-room clock [strikes] 8.40' and 8.50 strikes 'on all the clocks of London'.

Even the time sequence contains a large number of inconsistencies, mostly connected with Fogg's schedule. Does the bank robbery take place on 28 (Ch. 19) or 29 September (Ch. 3); is the *Carnatic* due to leave Hong Kong on 5 (Ch. 18), 6 (Ch. 17), or 7 November (Chs. 3 and 22); does Fogg plan to arrive in San Francisco on 3 (Ch. 24) or 5 December (Chs. 3 and 26); and is the *China* scheduled to leave New

York on 11 (Ch. 31) or 12 December (Ch. 3)? Clearly Cocteau's famous 'fantom day' is playing tricks with the chronology throughout the book.

Other mysteries include Fogg's conversation with Bunsby in Hong Kong, which seems to take about three hours; Fogg's last utterance in the opening chapter, which apparently takes three minutes; and the calculation that from 11.40 to 8.45 is 'nine and a quarter hours'. Also, if Passepartout's watch is a family heirloom, and he has never touched it, why doesn't it read Paris time? How did Fix's warrant catch up—which boat did it travel to Hong Kong on? How does Ralph intend to present Fogg's cheque on a Sunday? And finally, why does Fogg deduct 80 days' worth of gas from Passepartout's wages, and not 79?

- 7 *Savile Row, Burlington Gardens*: (Verne: 'Saville' throughout, repeated in most editions) Savile Row, W1, on the Burlington Estate, famous for its tailors since mid-century. From 1870 onwards No. 1 was occupied by the Royal Geographical Society, mentioned in Ch. 5 and the scene of the opening chapter of *Five Weeks in a Balloon*.

Sheridan: Richard Brinsley, born 1751, died in fact in 1816. Influential Anglo-Irish playwright, and a politician of note. Significantly, he was ruined by his gambling, and died in poverty. He lived in fact at No. 14 Savile Row.

Phileas Fogg: 'Phileas' as a first name seems unattested before the poet Phileas Lebesgue, born on 26 November 1869. Verne possibly derived it from Phineas T. Barnum (cf. note to Ch. 23); from the Greek sculptor Phidias mentioned twice by Wey—in the context of Byron; and from the Classical figure Phileas. Simone Vierre presents the latter as a Greek geographer of the fifth century BC, author of a *Périple* ('Long Journey'); but unfortunately provides no other reference. Searches have produced instead only a St Phileas (in French 'Philéas'), author of the fragmentary *Excerptum ex Epistola ad Thmuiras* ('Excerpt from an Epistle to the Thmuirans'), reprinted in France in 1856 under the title *Scripta quae supersunt* ('Surviving Writings'). St Phileas may represent, then, a fascinatingly spiritual source for Phileas Fogg. Other interpretations include the Greek *-phile* ('lover') or French *filer* ('to tail') + *as* ('ace') (Fogg loves aces; he is an ace tailed round the world), *filer à l'anglaise* ('to take French leave, to flee like a thief in the night'), and *fil* ('thread' or 'wire', visible in many scenes in the book). In MS1 and MS2, the

hero is often referred to simply as 'Phileas' (or 'Philéas' (the spelling used in the play)).

- 7 *Fogg*: (beginning of MS1: 'Fog') probably derived from *fog*, associated with nineteenth-century London, and from W. P. Fogg, author of *Around the World* (1872). In an interview in 1902, Verne said that 'Fogg means nothing but *brouillard*', 'but it was especially the Phileas that gave such value to the creation'. In any case Wey had already depicted the essence of our hero in 1854: the British are 'timid, a little touchy . . . indifferent to feminine beauty, and present the appearance of a pronounced coldness'; 'the Englishman, who does not wish to appear subordinate to events, never runs. . . . When he walks, he counts each step.'

Reform Club: 105 Pall Mall, SW1; founded by radicals in 1832 or 1836. Verne's description of the Reform apparently contains a number of errors. *Five Weeks in a Balloon* cites the Traveller's Club, and *Backwards to Britain* refers to four clubs on Pall Mall (Ch. 40), but does not mention the Reform. On its opening page, however, Verne acknowledges major influences from Francis Wey (1812-82), *Les Anglais chez eux: Esquisses de mœurs et de voyage* (1854) (*A Frenchman Sees the English in the Fifties*). This book was serialized in the *Musée des familles* (Nov. 1850-May 1851), which Verne contributed to during the period 1851-4.

Byron: George Gordon, 6th Baron of Rochdale (1788-1824), a prominent Romantic, and author of the long poem *Don Juan*. Born with a club-foot, he was notorious for his amorous adventures. In contrast with the earlier works, *Around the World* acknowledges very few writers or books, quoting mainly periodicals.

Courts of Chancery . . . *Ecclesiastical Court*: by the Judicature Act of 1873, the Court of Chancery became the Chancery Division of the High Court of Justice; *Queen's Bench*: one of the divisions of the High Court, from which appeals go to the High Court of Justice: its status was changed in the Judicature Act of 1873; *Exchequer*: since 1830, the Court of Exchequer Chamber had been a court of appeal intermediate between the three common-law courts and Parliament; ecclesiastical courts administered ecclesiastical law and maintained discipline within the Established Church.

the Royal Institution of Great Britain . . . *Arts and Sciences*: the Royal Institution, founded in 1799 to promote scientific know-

ledge; Sir Humphry Davy, mentioned repeatedly in *Journey to the Centre of the Earth*, worked there from 1801 to 1823; *the London Institution*: founded in 1806 'for the Advancement of Literature and the Diffusion of Useful Knowledge'—but Verne may have been equally interested in its large library of geographical books; *the Artizan* [sic] *Society*: published *The Artizan* (1843–72), about steam-driven ships and locomotives; *the Russell Institution*: the Russell Institution for the Promotion of Literary and Scientific Knowledge, with publications listed in the British Library Catalogue [BL] until 1854; *the Western Literary Institution*: also known as the Western Literary and Scientific Institution, founded 1825, publication in the BL in 1834; *the Law Society*: Chancery Lane, WC2, founded in 1825; *Society for the Combined Arts and Sciences*: possibly the Royal Society of Arts, Manufactures, and Commerce.

the Harmonic Union: publication in the BL in 1852.

- 8 *the Entomological Society, founded chiefly with the aim of exterminating harmful insects*: founded 1833, publications in the BL from 1847 to 1916; the aim ascribed here is clearly ironic.

In listing all these societies, Verne's emphasis seems to be on Fogg's unclubbability (a trait shared by the hero of his first novel); but it is interesting to note that most of the institutions are jointly literary and scientific—Verne's own combination of interests—with the scientific aspect subordinate to the textual.

Should anyone express surprise that such a mysterious gentleman be numbered amongst the members of that distinguished society: this phrase conceals considerable bitterness. MS1 tells us that Fogg had only recently been 'admitted' (my italics; the word is repeated) to the Reform; that the Club is 'honourable' (repeated), and its members 'highly respected'; and that his entry was accomplished with considerable difficulty, surmounted only by using money from a 'grasping' Jewish bank. This passage may also be aimed at the Académie Française, as witness Fogg's quasi-'immortality' (the *Académiciens* are known as *Les Immortels*), his surprising membership, and his whole relationship with his 'colleagues', often described as 'adversaries' or 'opponents'. Great pleasure is in fact taken throughout in demonstrating the inane conformism of all collectivities, from the Stock Exchange and the Royal Geographical Society to 'the known criminal gangs of England' and the 'highly elusive society in honour of the goddess of death'. But the Long Noses,

especially, are dressed like 'heralds from the Middle Ages' and form a self-supporting 'corporation', with the whole episode infused with unexpectedly strong feelings; and above all, a member of the bottom row has 'left' and needs replacing (the method by which the Académie appoints new members). The idea of replacement also occurs in the way Fogg 'succeeds' Sheridan in the house on Savile Row; with the word for a 'seat' at the Académie, 'fauteuil', also occurring prominently in the French text.

- 8 *Baring Brothers*: a family financial firm (1763) which had interests in marine insurance and the East India Company, and is still active today.

difficult to fathom: MS1 adds: 'whatever he did, [he] never discussed, having no doubt observed that discussion never convinces anyone'.

- 9 *with anyone else*: MS1 adds: 'reading *The Times* and *Daily Telegraph* every day from the first line of the first article to the final line of the last classified advertisement.'

comfortable rooms . . . twenty Ionic columns of red porphyry: Wey: 'The lower floor contains . . . bedrooms [for the members] . . . The entrance hall . . . is surrounded by columns supporting a wide gallery, and is covered with carefully laid-out parquet . . . a broad staircase of white marble . . . The cupola, with blue panes . . . is supported by twenty Ionic columns, whose bases of red porphyry . . . This gallery, where one goes for a walk as if in a covered cloister . . .' The phrase 'staircase of white marble' is reproduced in MS1, but omitted in the published version, although, without it, it is not absolutely clear whether Fogg's perambulations happen in his house or at the Club.

If he lunched or dined . . . a satisfactorily cool temperature: Wey: 'pantry . . . dairy . . . fish store . . . servants in dress-coats . . . their shoes soled with thick felt. . . Saxony cloth . . . crystal and china produced for the exclusive use of the Club. Wine is drunk at the Reform Club in the Classical manner, that is with certain spices mixed in. The sherry, port, or claret . . . combined with a little maidenhair . . . cinnamon sticks, ground cassia bark . . . with ice . . . that the Reform Club brings over from a distant part of America.'

- 10 *Jean Passepartout*: a *passe-partout* is a 'skeleton key, or other object that can pass everywhere'. In MS2 the character is called 'Jean Fernandez', 'Jean Fricaudet' (cf. *fricoter* ('to stew, to plot, to be on the fiddle, or to sleep with')), 'Master Jean', 'John', or

most frequently 'Jean'; in MS1, 'Jean X' three times, and thereafter 'Jean Tirouflet' (possibly from *tir-au-flanc* ('skiver') + *girofle* ('clove') + *camouflet/camoufler* ('affront'/camouflage')). Previous to MS1, he was 'Jean Français'.

Léotard: Jules (1830-70), French acrobat and gymnast. He invented the flying trapeze, exhibiting it at the Winter Circus in 1859; and also gave his name to the garment popular today.

Blondin: Charles (1824-97), French acrobat. He tightrope walked over the Niagara Falls in 1859, and repeated the feat on subsequent occasions while performing various acrobatics.

- 11 *Madame Tussaud's*: Madame Tussaud (1761-1850), born Marie Grosholtz in either France or Switzerland. She established her wax museum in 1835 and managed it until 1850.

- 12 *Angelica Kauffmann*: (MS1: 'his compatriot Angelica Kaufman'; Wey: 'paintings of Angelica Kaufmann, quite nastily academic') (1741-1807), in fact a Swiss painter. One of the most important neoclassical artists, she specialized in historical subjects, settling in Britain in 1766, then in Rome in 1781.

Leroy or Earnshaw: Julien Leroy (1686-1759) or his son Pierre Leroy (1717-85), French clockmakers; Thomas Earnshaw (1749-1829), British watchmaker, amongst whose inventions was the 'free detent escapement' (the escapement, with a sexual connotation, is at the heart of the early short story 'Master Zacharius' (1854)).

the members are veritable organs that express the passions: the *double entendre* is that societies like the Reform are composed of unreflecting and irresponsible male members.

never in a hurry: MS2: '~~who never came too late or too early~~', with blatant sexual reference.

no one: MS2 adds: '~~as for his phlegm, his coolness, his imperturbability, one cannot imagine them existing to a higher degree. To employ a popular expression, he was one of those men who chill a bottle of champagne merely by looking at it.~~'

Parisian from Paris: MS1 adds: 'As for Jean Tirouflet, he was a Frenchman, born and bred in the Orne, the department where one lives longest. He had been living in England for ten years.'

Frontins or Mascarilles: Frontin was an unscrupulous but ingenious valet, fond of repartee, in eighteenth-century comedy, especially Lesage's *Le Turcaret*. Mascarille was similarly an

insolent but clever servant, serving his own and his master's interests, in Molière's *Les Précieuses ridicules* and other plays.

- 13 *Minerva's tresses*: the Roman goddess of wisdom, the arts, handicrafts, and warfare; and one of the three beautiful goddesses Paris had to choose between by presenting an apple.

try him out: MS2 adds: '~~This worthy fellow, although French through and through, was of a calm temperament.~~'

methodism: (MS1: 'conformism of the British, he had wanted to try his hand') Littré: 'doctrine of the methodist doctors, in which every illness depended on "tightening" or "relaxing"'. *Méthodiste* is also the 'name that Buffon gives to authors using various methods in natural history. A methodist insists that every single species, however anomalous, fit into his method.' *Oxford English Dictionary* (OED): 'methodism: adherence to fixed methods; excessive regard for methods'. Verne's use of the word provides an invaluable clue to Fogg's character, whether in reinforcing the human-animal metaphor or in anticipating modern psychoanalytical concepts of tension and release.

the Oyster Rooms of Haymarket: (Verne: 'the "oysters-rooms" of Hay-Market') although daytime Haymarket is described as 'elegant' by Verne (*BB*, ch. 41), at night he mentions 'scenes of drunkenness and debauchery, interspersed with fights and even murders', together with flagrant prostitution (ch. 43). Wey: 'the streets given up to base pleasures, and the oyster-rooms where eating continues until morning. When dawn breaks, the policemen collect from the road the drunkards of both sexes and—alas!—all levels of society.'

- 14 *An electric bell and speaking-tubes . . . an electric clock . . . the two devices striking the second simultaneously*: in addition to the sexual connotation, Fogg's domestic arrangements announce the magical spatio-temporal qualities of the telegram, with its use of electricity, its communication-at-a-distance, and the question it raises of extended simultaneity.

two libraries at his disposal, one devoted to literature, and the other to law and politics: Wey: 'two libraries . . . one devoted to literature, the other to law and politics'.

- 15 *a vast edifice in Pall Mall that cost no less than £120,000 to build*: Wey: 'The edifice . . . cost more than £120,000 to build.'
the dining-room, whose nine windows . . . some Cheshire cheese: Wey: 'the dining room . . . lit by nine windows opening out on

to a fine garden... Dinner invariably consists of main fish and roast-meat dishes... with diverse sauces and condiments much appreciated in Britain... rhubarb or green-gooseberry tart... Cheshire cheese'. *Reading Sauce*: (Verne: 'reading') a sharp sauce flavoured with onions, spices, and herbs. Mrs Beeton's recipe for it (1861) contains 'Indian soy'. The 'Royal British Sauce' (in English in Verne's text) of the following paragraph has not been traced, but 'English sauce' is the French for 'custard', and Verne jokes elsewhere about the predilection of northern countries for putting sweet sauces on meat.

the vast drawing-room... an uncut copy of 'The Times': Wey: 'the vast dining room, glittering with paintings and gold... *The Times* cannot be considered a newspaper: it has reached the heights of an institution'.

'Standard': MS2: 'Daily Telegraph'.

- 16 *Andrew Stuart... John Sullivan... Thomas Flanagan... Gauthier Ralph*: Verne often derived his names from authors. Here the possibilities include: Andrew Stuart (1724/5–1801), who published extensively, including *Letters to the Directors of the East India Company* (1773), or else Andrew Stuart (1786–1840), who published in English and French on North American affairs, including *Nebraska and Kansas* (1854); John Sullivan (1749–1839), who wrote books about India, or else John Sullivan (flourished 1844–54), who also wrote books about India; Thomas Flanagan, author of various publications about Church matters in the 1850s; Gauthier (MS2 sometimes 'Gautier') clearly refers to the death in 1872 of Théophile Gautier (b. 1811), like Verne a travel-writer and a Romantic influenced by Hoffmann. Gautier was one of the first reviewers of Verne, in 1866.

£55,000 worth of banknotes: MS2: '£40,000 worth of banknotes'.

- 17 *the utmost regard for the public's dignity... without the cashier even looking up*: Wey: 'One is struck by the confidence reigning during the transactions. At the Bank, no sentinels, no guards... no grills. Inside, low desks, within reach of the first passer-by... In one room containing gold bars, I was offered one weighing about eight pounds for my curiosity... A bystander took the ingot after me, and passed it to his neighbour, who then handed it on to someone else; and thus it disappeared down a corridor giving out on to the street... When the bar returned,

the cashier took it . . . having apparently in the interim forgotten about its existence.'

- 17 '*detectives*': Verne's term, '*des "détectives"*', was first recorded in 1871. In English, *OED* lists Dickens as first using the word, in 1850. But the underlying concept had existed at least since Poe's '*Murders in the Rue Morgue*' (1841).
- 18 '*It used to be*,' Fogg said quietly: MS2: '~~retorted Gauthier Ralph~~'.
- 19 '*Yes indeed . . . "Morning Chronicle"*': this whole paragraph is attributed to Fogg in MS2. *Great Indian Peninsular Railway*: company founded in 1845, built the first Indian railway from Bombay to Thana in 1853. The line from Bombay to Calcutta was completed on 7 March 1870. The *Morning Chronicle* stopped publication on 19 March 1862.

the Mont Cenis Tunnel: the first tunnel under the Alps, running between Italy and France, 8.5 miles long (1857-71). The combination of the artificial and the natural fascinates Verne, from the coal-mines under the North Sea at Newcastle to Brunel's Rotherhithe Foot Tunnel (the first tunnel under a river) graphically described in *Backwards to Britain* (ch. 44).

'*Eighty days*,' interjected Fogg . . . '*Possibly 80 days!*': MS1:

'*"Eighty!"*

'*Yes. Here is the timetable xxxx xxxx:*

London	Suez via Brindisi, by railway and steamer	..
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Suez	Bombay	..
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Cal.	Hong.	..
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Hon.	Yokh.	..
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Yokh.	S. Fr.	..
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S. Fr.	New Y.	..
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New Y.	London	[with Liverp. superimposed]	..
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Liverp.	London	..
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'*"Yes. Eighty days!"*'

- 22 '*Passepartout*.' . . . '*We're leaving for Calais in ten minutes*': MS2: '~~"John. John," repeated Mr Fogg, not raising his voice. I John then appeared, and said: "Jean", if sir pleases, and not "John". I would be most obliged if sir would be so good as to retain my nationality by calling me by my French name."~~ + "*Yes, Jean,*" replied Mr Fogg, "*Jean, we're leaving for Calais in ten minutes."*'

unconsciously rocking his head from side to side: Passepartout is here reproducing the movement of the main protagonist of