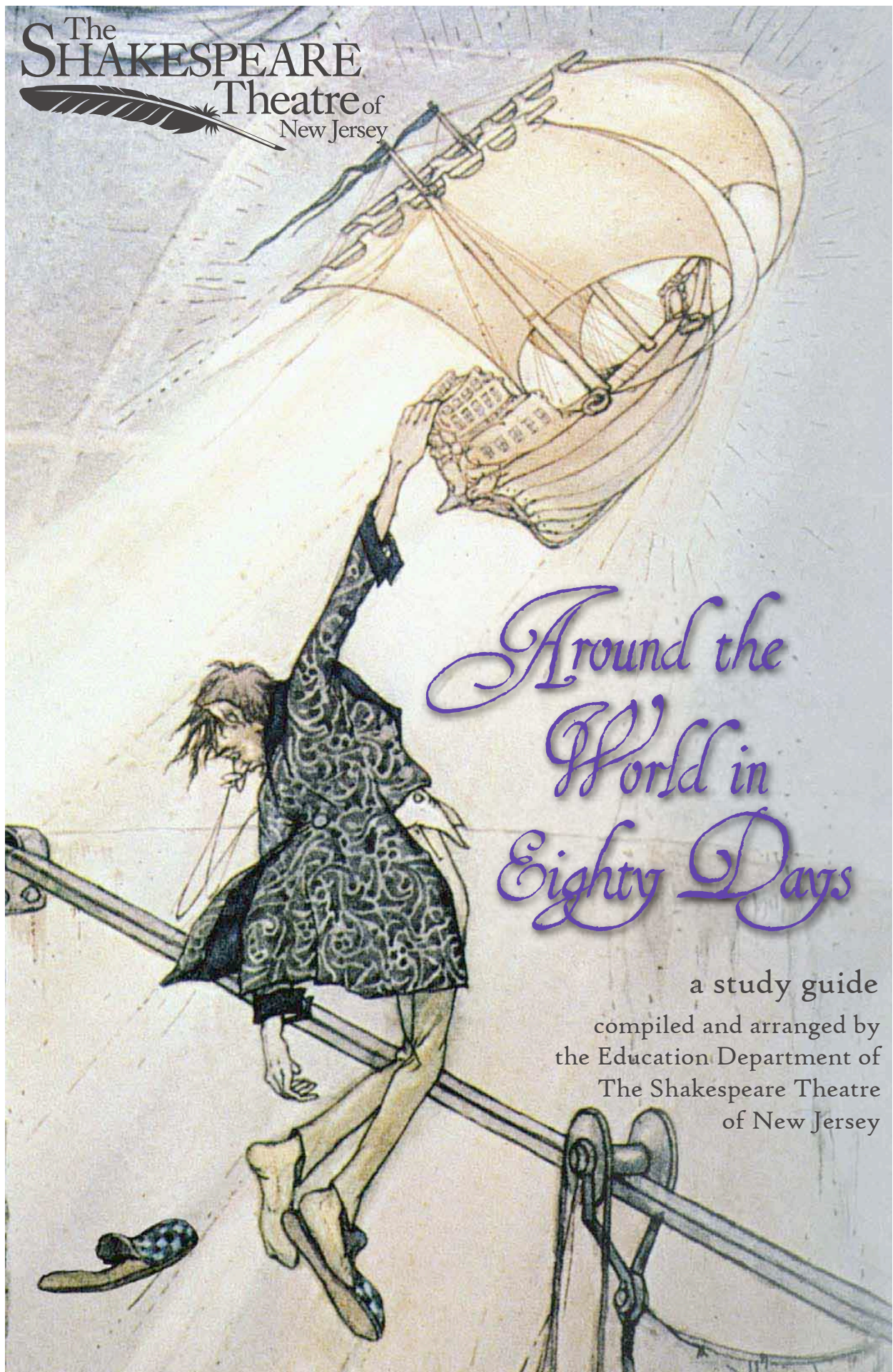


The
SHAKESPEARE
Theatre of
New Jersey



Around the World in Eighty Days

a study guide
compiled and arranged by
the Education Department of
The Shakespeare Theatre
of New Jersey

Around the World in Eighty Days: A Brief Introduction

Around the World in Eighty Days was written in the early part of Jules Verne's career as a novelist, about six or seven years after the publication of his first adventure novel, *Five Weeks in a Balloon*. The period of its composition was a tumultuous one, with the death of Verne's father and his own conscription to serve in the French Coast Guard during the Franco-Prussian War. It was also a time of rapid breakthroughs in the technology of travel, including the completion of the First Transcontinental Railroad in the United States, the opening of the Suez Canal, and the linking of Indian railways across the subcontinent. An avid reader of newspapers and scientific journals, Verne was captivated by the accounts of these events and speculation on how rapidly it would now be possible to circumnavigate the globe.

According to Verne, the idea for the novel came to him years earlier while reading the newspaper in a Paris café: "I have a great number of scientific odds and ends in my head. It was thus that, when, one day in a Paris café, I read in the *Siècle* that a man could travel around the world in eighty days, it immediately struck me that I could profit by a difference of meridian and make my traveller gain or lose a day in his journey. There was a *dénouement* ready found. The story was not written until long after. I carry ideas about in my head for years – ten, or fifteen years, sometimes – before giving them form."

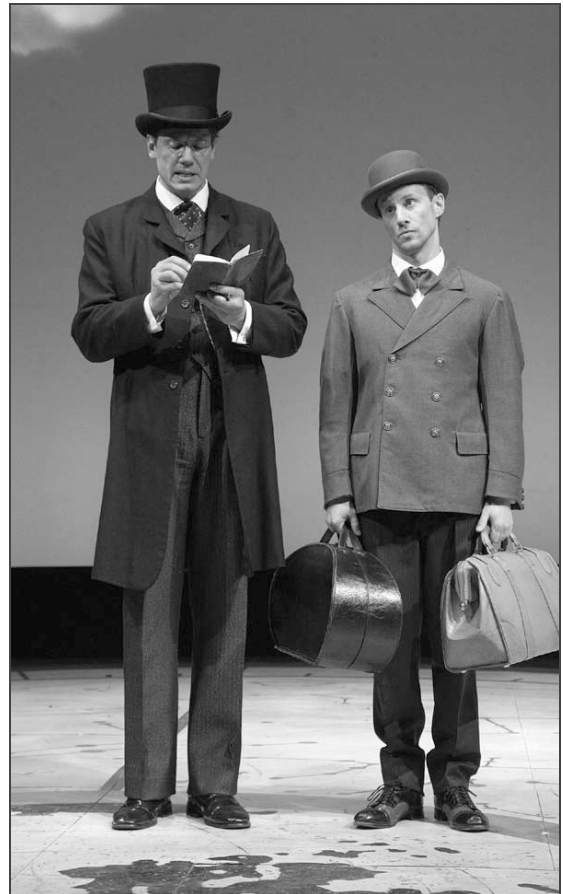
Characteristically, despite his assertion here, Verne could never remember exactly where and when he had seen the newspaper item that sparked the story. It is most likely, however, that among the principal sources was an article in the travel magazine *Le tour du monde* in October of 1869 titled "Around the World in Eighty Days." This article published a timetable very similar to the one used by Phileas Fogg as the template for his journey, and referred specifically to the 140 miles of railway still to be completed between Allahabad and Bombay, a crux of the novel's plot. It is also probable that Verne had seen ads for the first round-the-world tourist excursion, organized by Thomas Cook, which took place in 1872. The eccentric American businessman George Francis Train actually completed a trip very much like Fogg's in 1870, and in later years remarked that "Verne stole my thunder. I'm Phileas Fogg."

Regardless of the novel's origins, Verne seized upon a revolutionary moment that captivated the imaginations of children and adults everywhere. Previously, circumnavigating the globe had been among the most arduous and dangerous of exploits, reserved for a select few explorers. Now technology had made it possible for an ordinary (if wealthy) person to make the journey with relative ease. For the contemporary reader or audience member, who has never known a world without commercial air travel, it may be hard to imagine the enormity of this change and its implications for Western society. Foreign travel had previously been the exclusive domain of soldiers and government officials; now almost overnight it had become a consumer industry.

Although many of Verne's novels explore science fiction topics, *Around the World in Eighty Days* confines itself to the wonders of existing technologies, as well as those of foreign cultures. Rural India and frontier America might as well have been alien planets to most of Verne's readers, and even transcontinental rail travel was still an exciting novelty. (The iconic image of Fogg and Passepartout in a hot-air balloon, however, owes nothing to Verne's novel. It was introduced in the 1956 movie, perhaps as a nod to Verne's earlier travel adventure, *Five Weeks in a Balloon*). Like many Victorian-era novels, *Around the World* first appeared in the serial format, with individual chapters published in

magazines. Verne anticipated the storytelling technique of 24 and other modern serial dramas by having the story seem to unfold in real time—the final issue was scheduled for December 22, 1872, the day of Fogg's return to London. Some readers apparently believed that Fogg's journey was really taking place, and bets on the outcome were placed in real life. Railways and ocean cruise lines lobbied Verne for product placements, and it is quite possible that he agreed to some of these requests.

Although *Around the World* was dismissed by most English-speaking critics as "children's literature," it has retained a powerful hold on the popular imagination, and has spawned numerous adaptations. In the addition to the Academy Award-winning 1956 film starring David Niven, its film incarnations include the 1963 *The Three Stooges Go Around the World in a Daze* (in which the Stooges serve as the inept Passepartouts to Fogg's great-grandson), the 2004 version in which Jackie Chan (as Passepartout) becomes the hero and the bank thief, and a 1983 anime, *Ginga Shippu Sasuraiger*, which transfers the story to an intergalactic scale. Its stage life began with Verne's own successful 1874 adaptation, which had 415 performances in Paris. Orson Welles and Cole Porter adapted the book as a stage musical, as did Ray Davies of the Kinks. *Around the World in Eighty Days* seems unlikely to fade from the stage, screen or readers' shelves.



Phileas Fogg (Rob Krakovski) sets out on his journey with a sceptical Passepartout (Kevin Isola) in The Shakespeare Theatre of New Jersey's 2009 Main Stage Production of *Around the World in Eighty Days*. Photo copyright Gerry Goodstein, 2009.

Around the World in Eighty Days: A Brief Synopsis

The story begins with the introduction of Phileas Fogg, a wealthy Victorian gentleman who lives a quiet bachelor life at Number 7 Savile Row, Burlington Gardens. Mr. Fogg lives a modest life of habits carried out with mathematical precision. Except for dining and playing whist at the Reform Club at the same time each day, Fogg apparently has neither business nor hobbies to attend to. As the story opens, he has just dismissed his former valet, James Foster, for bringing him shaving water at 84 degrees Fahrenheit rather than the usual 86 degrees. Fogg hires a Frenchman known as Passepartout as his new manservant.

Later the same day, having made his way to the Reform Club, Fogg argues with his whist partners over an article in *The Daily Telegraph*, stating that with the opening of a new railway section in India, it is now possible to travel around the world in 80 days. He bets his fellow club members £20,000 that he can do so. Accompanied by the startled Passepartout, he leaves London by train that evening.

Fogg and Passepartout reach Suez, Egypt— their first destination— in time. Unbeknownst to them, they are being tracked by a Scotland Yard detective named Fix, who has been dispatched from London in search of a gentleman bank robber. Because Fogg matches the description of the bank robber and is on such an improbably abrupt journey, Fix is convinced that Fogg is the criminal. Because of the speed of their travel, Fix is unable to get an arrest warrant sent from London to Suez in time. Therefore the detective books his own passage on the steamer conveying the travellers to Bombay.

They arrive two days ahead of schedule, giving Passepartout enough time to explore a bit of the city of Bombay, where he inadvertently offends a group of Hindu priests. Before the priests can take legal action, however, he and Fogg are already on the new train line for Calcutta, with Fix following them undercover. Unfortunately, they discover that the railway's final section has yet to be completed, and no transportation to Calcutta is available. Fogg purchases an elephant (for an outrageous £2,000) and he and Passepartout set out through the jungle along with Fogg's train companion Sir Francis Cromarty and a young Parsi guide.

Along the way they come across a suttee procession, in which a young Parsi widow, Aouda, is being led to a temple to be sacrificed the next day by priests of the goddess Kali. In a departure from character, Fogg makes an impulsive decision to rescue the drugged and helpless young woman. Reaching the temple, Passepartout is able to conceal himself on the funeral pyre in the place of Aouda's dead husband. During the ceremony, he appears to rise from the dead, terrifying the worshippers for just long enough for the party to escape with Aouda. They have lost the two days they gained on their journey to Bombay, but Fogg does not regret the decision.

With Aouda, they reach Calcutta, where they will board a steamer going to Singapore and Hong Kong. Fix tries to slow them down by having Passepartout and Fogg (as his master) arrested in Calcutta for desecrating the shrine in Bombay. However, they simply jump bail and Fix is forced to follow them to Hong Kong. On board, he shows himself to Passepartout, who is delighted to meet again his travelling companion from the earlier voyage (unaware that Fix was in fact the cause of their arrest in Calcutta).

In Hong Kong, Fogg takes Aouda to find her cousin Jejeeh, with

whom they have planned to leave her. However, it seems that Jejeeh has moved to Holland, so they decide that Aouda will continue on the journey, secretly delighting her and Fogg with the opportunity to spend more time together. Meanwhile, still without a warrant, Fix sees Hong Kong as his last chance to arrest Fogg on British soil. He therefore confides in Passepartout, who does not believe a word and remains convinced that his master is not a bank robber. To prevent Passepartout from informing his master about the early departure of their next vessel, Fix drugs him in an opium den.

Fogg, on the next day, discovers that he has missed his connection and that Passepartout has gone missing. He goes in search of a vessel that will take him to Yokohama. He hires a small pilot boat that takes him, Aouda, and a frustrated Fix to Shanghai, where they catch a steamer to Yokohama. In Yokohama, they search for Passepartout, believing that he may have arrived there with the original connection. In fact, Passepartout had remembered enough of what Fix had told him to stagger on board the original steamer despite his opium daze, and arrived in Yokohama alone. They find him in a Japanese circus, trying to earn his passage home as a clown.

Reunited, all four board a steamer taking them across the Pacific to San Francisco. Passepartout confronts Fix, who promises him that now, having left his jurisdiction, he will no longer try to delay Fogg's journey, but rather aid him in getting back to Britain as fast as possible so that he can be arrested there.

In San Francisco, they get on the new transcontinental railway to New York. Their exploits along the way include a near-duel, a washed-out bridge, and an attack on the train by Sioux warriors. With these delays, they miss their steamer from New York to Liverpool by 45 minutes.

Fogg promises the captain of a merchant steamer bound for France an exorbitant sum to take them to Liverpool instead. Once they are underway, however, the captain changes course for his original destination. Fogg bribes the crew to mutiny and change course for Liverpool. Going on full steam, the boat runs out of fuel after a few days. Fogg offers the captain an even higher price to buy the boat outright, then has the crew burn all the wooden parts to keep up the steam, giving them just enough fuel to reach Queenstown, Ireland. Reaching Liverpool on the day of the wager (as they believe), Fogg is finally arrested by Fix. He passes several hours in a holding cell before Fix learns that he has arrested the wrong man— the real robber was captured three days before.

Fogg returns to London convinced that he has lost the wager. The next day, he apologises to Aouda for bringing her with him, since the loss of the bet has bankrupted him. Aouda confesses that she loves him and asks him to marry her, which he gladly accepts. He calls for Passepartout to notify the reverend. At the reverend's, Passepartout learns that he is mistaken in the date, which he takes to be Sunday but which actually is Saturday due to the fact that the party travelled east, thereby gaining a full day on their journey around the globe.

Passepartout hurries back to Fogg, who immediately sets off for the Reform Club, where he arrives just in time to win the wager. Fogg marries Aouda and the journey around the world is complete.

About the Author: Jules Verne

One of the most popular and prolific French novelists of the 19th century, Jules Verne was a major innovator in the adventure genre, and practically invented the science fiction novel, often anticipating our contemporary technology in uncannily prescient ways.

Verne was born in 1828 in the French coastal city of Nantes. Growing up by the ocean, and spending summers with his family in a country house on the banks of the Loire River, he developed an early passion for ships and nautical exploration. During their summers, he and his brother Paul would rent a small boat for a franc a day and spend hours on the Loire, pretending to be intrepid explorers. Legend has it that, at age 12, Jules tried to stow away on an India-bound ship, but was caught and handed over to his father for a severe beating. The chastised boy is famously supposed to have remarked, “From now on, I will travel only in my imagination.”

Having completed boarding school (where one of his teachers may have been an engineer who pioneered submarine design), Verne began law school in Paris. Around 1848, he began writing librettos for comic operettas as well as travel stories for a popular magazine, dividing his time between his studies and his writing career.

Once again, his father intervened. Having become aware that Jules was spending more time writing than attending his law classes, he cut off his financial support. Jules reluctantly went to work for a brokerage firm while continuing to write on the side, with the advice and mentorship of the established authors Alexandre Dumas and Victor Hugo.

In 1857, Verne married Honorine de Viane Morel, a widow with two daughters who became a steady support for him and his writing. He also met the publisher Pierre-Jules Hetzel, who became his principal advocate, editor and literary confidant. Verne’s story about balloon exploration in Africa, which had been rejected by other publishers as “too scientific,” was reworked by Verne and Hetzel into the novel *Cinq semaines en ballon* (*Five Weeks in a Balloon*).

With the 1863 publication of *Five Weeks*, Verne and Hetzel launched a series of novels which would continue to appear at a rate of one or two per year for the remainder of Verne’s life, the *Voyages Extraordinaires* (*Fantastic Voyages*). The succeeding novels in the series, including *Journey to the Center of the Earth*, *Around the World in Eighty Days*, *From the Earth to the Moon*, and *Twenty Thousand Leagues Under the Sea*, frequently combined more traditional tales of world travel and adventure with futuristic science and technology. Rockets, aircraft and submarines are just a few of the infant technologies which Verne imagined in his novels.

Despite publishers’ fears that there was no appetite for “scientific” fiction, Verne was consistently able to support himself by writing alone, including an extremely successful 1874 stage adaptation of *Around the World in Eighty Days*. He was able to buy to himself a small yacht, fulfilling his childhood dream, and sail around Europe. In 1870 Verne received a knighthood in the French Legion of Honor. In 1888, he entered politics and became a town councilor of Amiens for the next 15 years. He died at home in March of 1905 due to complications from diabetes. His son Michel oversaw the posthumous publication of the final two novels in the *Voyages Extraordinaires*, *Invasion of the Sea* and *The Lighthouse at the End of the World*.

One more “Fantastic Voyage” did not surface until 1989, however. In 1863, Verne had written a novel entitled *Paris in the 20th Century*, which depicted a young man’s life in a world of glass

skyscrapers, high-speed trains, gas-powered cars and a worldwide communications network which eerily anticipates the Internet. Due to the novel’s pessimistic tone, however— the protagonist is unable to find happiness in spite of modern technology— Hetzel had suggested that Verne wait 20 years to publish it, worried that it would damage his sales. Heeding Hetzel’s advice, as always, Verne put the manuscript in a safe and forgot about it. In 1989, Verne’s great-grandson was going through old family belongings and discovered the manuscript in the back of the antique safe. It was finally published in 1994.

While Verne has always been a successful and popular author in France, read by both young people and adults, his reputation in the English-speaking world suffered from the fact that his novels often first appeared in hasty and poor translations. Verne’s encyclopedic detail and mathematical precision were frequently brushed aside by translators who were forced to brutally edit the novels for length, sometimes deleting entire chapters. As a result, the critical consensus in the English-speaking world was that Verne’s novels were appropriate, at best, for children.

Nevertheless, Verne remains one of the most translated authors in the world according to the UNESCO database, even ranking ahead of Shakespeare. He absorbed and digested every bit of science and technology news in his lifetime, keeping a massive archive of articles and clippings. The result was an almost prophetic power to envision our lives today. Not only did he anticipate skyscrapers and the Internet, but countless other objects and devices. Almost a century before the Apollo program, *From the Earth to the Moon* depicted three astronauts being launched in a space capsule and recovered through a splash landing. Their base for the launch? Tampa, Florida, less than 150 miles from NASA’s future headquarters at Cape Canaveral.



Undated photograph of Jules Verne by Félix Nadar.

People, Places and Things “Around the World”:

No. 7 Savile Row: Fogg’s London address is on a short street in London’s Mayfair district, famous since the 1800s for its high-end tailor’s shops. The address is synonymous with elegant menswear, and suggests Fogg’s wealth (and style).

Reform Club: A gentlemen’s club in Pall Mall, London founded in 1836 as a social venue for liberal and progressive political discussion. Real-life members of the Reform Club have included H.G. Wells and Arthur Conan Doyle.

Daily Telegraph: A British daily newspaper founded in 1855, it remains one of the most-read newspapers in the U.K.

Scotland Yard: The original street address for London’s Metropolitan Police headquarters, it was absorbed into popular culture as a synonym for the police force.

Suez: A canal linking the Mediterranean and Red Seas was completed by the French-owned Suez Canal Company in 1869. Despite massive cost overruns and British scepticism, the canal immediately and profoundly transformed world trade and was a source of French national pride. By the end of the 19th century, the British, who had initially refused to invest in its construction, were scheming to obtain permanent control of the canal zone.

Bombay: Now known as Mumbai, and the most populous city on earth, this natural harbor on India’s western coast has been inhabited since the Stone Age. As the site of the headquarters of the British East India Corporation, Bombay became a major commercial center for world trade, and was the birthplace of the Indian independence movement.

the pagoda of Malabar Hill: Malabar Hill, the highest point in Mumbai, has several shrines, but it is perhaps the famous temple of Shiva known as Walkeshwar at which Pasetpartout offends the Brahmin priests.

Brahmins: In the Hindu caste system, Brahmins are the highest caste, who were assigned the roles of priests, scholars and teachers.

Parsi: The Parsis are an Indian ethnic and religious community made up of ancient immigrants from Persia (modern-day Iran) who practice Zoroastrianism. They were traditionally concentrated in the area of Bombay, and many were successful businesspeople. Because of their wealth, intermarriage, such as Aouda’s to the Hindu maharajah, was not unheard of— it also created a certain amount of tension with the Brahmins who were the elite class in Hindu culture.

howdah: A canopied seat designed to sit on an elephant’s back.

maharajah: Maharajah is a Sanskrit word literally meaning “great king,” used to refer to an Indian (usually Hindu) prince.

suttee: Also spelled *sati*, this refers to an ancient Hindu custom of self-immolation, specifically by a recently widowed woman on her husband’s funeral pyre. Within Hinduism itself, it was a controversial and by no means common rite, with Brahmin scholars arguing passionately for and against it. The act was supposed to be entirely voluntary, but there are many accounts in which widows (like Aouda) were drugged or restrained by the officiating priests. For the most part, only widows of the highest social rank ever engaged in suttee. The British colonial government outlawed suttee in 1832, and as recently as 1987 the Indian government passed additional legislation making participation in a suttee ritual a serious felony. While exceedingly rare, voluntary suttee has been recorded as recently as 2008.

Kali: A Hindu goddess of death and destruction, as well as of time and change, Kali, like many other figures in Hinduism, has taken on diverse roles and functions. Originally a quasi-demonic figure associated with violence and war, in some strands of Hinduism she evolved into one of the principal gods, a symbol of spiritual triumph over death and the passage of time. As a powerful, even terrifying female figure, Kali was perhaps the most alarming aspect of Hinduism to Western male observers, and their accounts of her worship were often luridly biased. It should be noted that, despite Verne’s depiction, suttee was not a standard ritual in the worship of Kali.

Allahabad: A major city in the northern Indian state of Uttar Pradesh, Allahabad serves as the railway connection between the eastern and western metropoli of Calcutta and Bombay.

Calcutta: The major city of eastern India, Calcutta (or Kolkata) is located at the mouth of the Ganges River and served as the provincial capital under British rule.

Hong Kong: A small coastal territory in Southern China, Hong Kong was ceded to the British in 1842 following the First Opium War between Britain and China. It became one of the world’s most important centers for trade and commercial shipping, which it remains to this day. It was returned to Chinese rule in 1997, as a special administrative territory of the People’s Republic.

opium den: Opium (an narcotic chemical derived from certain poppy plants) was used for centuries by Chinese doctors, but strictly regulated, as its addictive qualities were well-recognized. With the British colonization of India, however, commercial production of opium began on a massive scale, with China receiving much of the output. Recreational opium users often gathered in specialized tobacco bars where one could smoke pipes laced with opium. Despite the ethnically-biased Western portrait of these “opium dens” as a feature of traditional Chinese culture, they were in fact created and sustained by the British opium industry. This led to the bizarre scenario in which, by the mid-1800s, the British government was practically functioning as the world’s largest drug cartel, and actually went to war with China over the Emperor’s desire to outlaw the opium trade. This conflict, known as the First Opium War, was a military victory for the British (who took possession of Hong Kong), but led to substantial public outrage in England as the depth of the government’s involvement in opium trade became known. Opium addiction continued to spread in China, however, and by 1905 as much as a quarter of the male population may have been addicted. Hong Kong, as a British commercial center and a popular recreation site for sailors on shore leave, undoubtedly had an extraordinary concentration of opium dens.

Yokohama: In the mid-1850s, the sleepy fishing village of Yokohama, in Japan’s Kanagawa Prefecture, was the first port in Japan opened to foreign trade. It became one of Japan’s largest cities and continues to be a major commercial port.

Tingou: Verne’s “sectaries of Tingou,” the Long Noses, are based on the Japanese demons or forest spirits known as *tengu*, which were typically depicted as bird-like beings with wings and long snouts or beaks. In popular Japanese folklore, the *tengu* are puckish mischief-makers, an appropriate persona for circus clowns.

Sioux: An alliance of seven related Native American tribes who occupied a large portion of what is now the northern United States and Canada. The Lakota Sioux tribe, who lived primarily in North and South Dakota, carried on a resistance movement against the incursions of the U.S. government throughout much of the mid-19th century, and it is Lakota warriors who are depicted attacking the train. *Dances with Wolves* and the mini-series *Into the West* are among the well-known film depictions of the Sioux.

Commentary and Criticism

“We will only remind readers en passant of *Around the World in Eighty Days*, that *tour de force* of M. Verne’s—and not the first he has produced. Here, however, he has summarized and concentrated himself, so to speak ... No praise of his collected works is strong enough .. they are truly useful, entertaining, poignant, and moral; and Europe and America have merely produced rivals that are remarkably similar to them, but in any case inferior.”

—Henri Trianon,
Le Consitutionnel, Dec. 20, 1873

“His first books, the shortest, *Around the World* or *From the Earth to the Moon*, are still the best in my view. However, the works should be judged as a whole rather than in detail, and on their results rather than their intrinsic quality. Over the last forty years, they have had an influence unequalled by any other books on the children of this and every country in Europe. And the influence has been good, in so far as can be judged today.”

—Léon Blum,
L’Humanité, April 5, 1905

“Jules Verne’s masterpiece... stimulated our childhood and taught us more than all the atlases: the taste of adventure and the love of travel. ‘Thirty thousand banknotes for you, Captain, if we reach Liverpool within the hour.’ This cry of Phileas Fogg’s remains for me the call of the sea.”

—Jean Cocteau,
Mon premier voyage, 1936

“Jules Verne’s novels are matchless. I read them as an adult, and yet I remember they excited me. Jules Verne is an astonishing past master at the art of constructing a story that fascinates and impasions the reader.”

—Leo Tolstoy

“Didn’t we all see through Verne at the age of ten or eleven? Jules Verne has always been considered a children’s writer in the English-speaking countries. My aim in this article is not to argue against such a view; but to argue that he is also, perhaps above all, a writer for adults. I shall also claim that by placing this writer in a category that is often looked down upon, Verne has been unjustly neglected. In my view, Verne’s public reputation hides works of considerable literary merit, which can be read with great pleasure at any age.

As one brief indication of the importance of the *Voyages extraordinaires*, one can point out that they have sold three times as many copies as Shakespeare, and nine times as many copies as their closest French rival (Saint-Exupéry); and that Verne has probably been also the most translated writer in the world over the last two decades. As another pointer, one can refer to the considerable amount of university research carried out on Verne in recent years.

Verne’s reputation in the English-speaking countries, of being a simplistic and unliterary figure, is... totally misinformed. The studies have above all shown that the reason Verne has survived as a writer is not the scientific aspects *per se* of the works, but their literary qualities: amongst others, their intrinsic complexity and their universal themes.”

—William Butcher,
“Jules Verne: A Reappraisal”



Passepartout returns home to an astronomical gas bill in this illustration by Alphonse-Marie de Neuville and Léon Benett from the first edition of *Around the World in Eighty Days*, 1873.

Mudge (Edmond Genest) takes Fogg's band of travelers for a wild prairie sleigh ride in The Shakespeare Theatre of New Jersey's 2009 Main Stage Production of *Around the World in Eighty Days*. Photo copyright Gerry Goodstein, 2009.



Keeping Time Around the World

Time measurement may seem like a rather mundane topic on which to hang the plot of a novel, but in Jules Verne's lifetime, accurate global timekeeping was an important and much-discussed issue.

For much of human history, timekeeping had been based on solar time, the apparent position of the sun in the sky throughout the day, where the sun's highest point was defined as "noon." However, because Earth orbits the sun in an elliptical pattern, its rotation varies in speed. Error is also introduced into this calculation because the Earth wobbles on its axis. Thus, a clock that is set by the sun's apparent noon position on one day will fairly quickly accumulate errors. This has been known for millennia—ancient Babylonian astronomers developed the basic equations for correcting clocks using sidereal (or "star") time. Sidereal time is a much more accurate measurement of Earth's rotation, allowing for the division of the globe into zones in which every 15 degrees of longitude is equal to an hour, as Phileas Fogg explains towards the end of *Around the World in 80 Days*. (Even sidereal time does not perfectly account for Earth's wobbly rotation, however—hence the existence of leap years).

For many centuries, the fact that time varies with longitude was a matter of purely academic interest to most people. In a pre-industrial society, few people traveled far enough to apply this knowledge. One was most likely to spend one's entire life in the same general time zone, and communication with those in other time zones was a matter of days or weeks rather than hours or minutes.

Sidereal time was used mainly as a means to determine longitude, an extremely useful ability for sailors. Between 1514 and 1766, scores of mathematicians and astronomers worked on a practical and reliable method for calculating sidereal time consistently from anywhere on Earth. These projects finally bore fruit with the publication of Neville Maskelyne's nautical almanacs based on the position of the moon with relation to the sun and nine other stars. The calculations had been carried out at the Royal Observatory in Greenwich, England, and the resulting time system became

known as Greenwich Mean Time. Greenwich was established as an arbitrary zero longitude, and by consulting an accurate clock set to GMT, a mariner could determine his exact longitude relative to Greenwich.

These advanced methods of time calculation began to take on a more practical meaning for the general population with the advent of rail travel. Clearly, a system in which each locality maintained its own unique time would wreak havoc with orderly train connections. Therefore, in 1847-48 British rail companies adopted GMT as their time standard, and in 1880 GMT became the official time standard for the United Kingdom.

When Passepartout is advised to "regulate" his watch, he is being advised to reset his watch relative to GMT. The concept of "time zones" was developed to facilitate this process, by rounding the local offset from GMT up or down into tidy one-hour intervals. While Italian mathematician Quirico Filopanti had proposed a system of time zones in 1858, it was not until 1929 that most nations had finally agreed to observe their own mean times. Passepartout was by no means the only Victorian to cling stubbornly to his local measurement of time—around the time of Fogg's journey, the Pittsburgh train station was operating on six different times. America's current time zones were inaugurated on November 18, 1883, "the Day of Two Noons," when train stations across the country sprang forward or back to a new, consistent noon. An act of Congress in 1918 made this time scheme official.

The International Date Line, which would have rendered Verne's key plot device moot, was not adopted until after the International Meridian Conference of 1884. While the problem of making a date change when circumnavigating the Earth had been recognized much earlier—Magellan's sailors were panicked when they seemed to have lost a day upon their return to land—contradictory local standards for determining the date change prevailed through most of the 19th century.



A map depicting Fogg and Passepartout's route on their journey around the world.

Verne, Science Fiction and Adventure

We are all, in one way or another, the children of Jules Verne.

Ray Bradbury

Because science fiction is such a broad and variously-defined genre, it is hard to say when and how science fiction first arose in world literature. Even the myth of Daedalus, as a story based on a hypothetical advance in technology, could be classified as a work of science fiction. Certainly speculative fiction based on human advances in craft, technology and exploration has a long history. Lucian's 2nd-century *True History* features many of the key themes of contemporary science fiction: interplanetary travel, alien encounters, human colonies on other worlds, even something very like a robot.

The Renaissance fascination with technology helped fuel the rise of science fiction. Works like More's *Utopia* explored the kind of ideal society which could be created by advances in science and education. The astronomer Kepler produced one of the first works of so-called "hard" science fiction when he wrote his *Dream* in 1634, which speculated on what a lunar voyage would be like based on his own studies of space and the lunar surface.

Mary Shelley is probably the first modern author who would be classified as a science fiction novelist by most people today. Her work established a basic template of taking a particular supposition—that a scientist has perfected a technique for reanimating dead tissue, for example—and exploring the consequences of this supposition for her characters and their society. In several of his stories, Edgar Allan Poe followed Shelley's lead.

Science fiction was popularized as a genre by Jules Verne and H.G. Wells, two successful novelists of the late 19th century. The different approaches of Verne and Wells correspond to one of the basic dichotomies of science fiction, between "hard" and "soft" work. Verne helped lay the foundation of "hard" science fiction with his interest in scientific, mathematical and technological detail. His novels frequently reveal an interest in technology for its own sake. Wells, on the other hand, uses his technological suppositions more as way of exposing or commenting on certain aspects of human psychology and behavior.

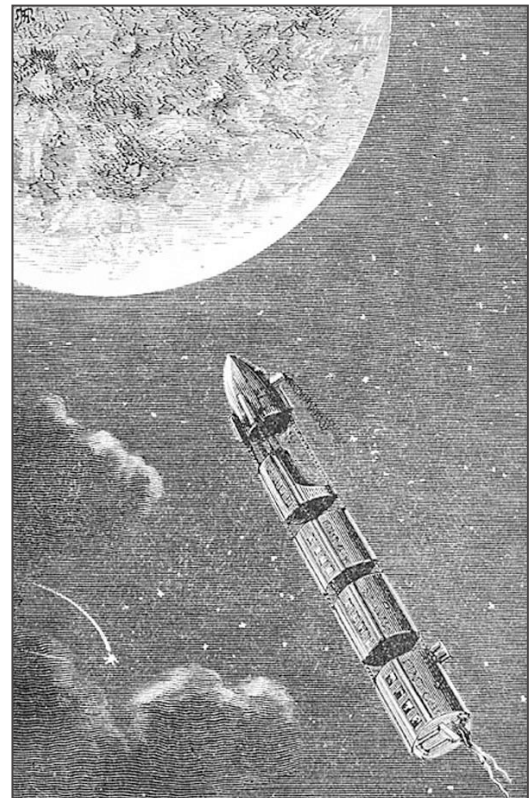
Verne's novels sometimes explored the current science and technology of his day, telling exciting and imaginative stories of how advances in technology could open up new adventures. This is the case of *Around the World in 80 Days*, for example. While not a futuristic novel, it is defined by its interest in cutting-edge technology, as well as the encounters that this technology made possible between "modern" and "primitive" societies.

Other Verne novels were more typical speculative science fiction, *A Journey to the Center of the Earth*, for example. In these novels, Verne used his own encyclopedic general knowledge of math and engineering, among other topics, to imagine adventures for human beings on new frontiers: below the sea, deep in the earth, or in outer space. It is fascinating to note that Verne's creations were so thoroughly rooted in real possibilities that much of what he depicted has since become simple fact. Geothermal vents on the sea floor, for example, were subsequently discovered to be a

real phenomenon when submarine technology caught up with the author's imagination.

Verne's novels in many ways fused the ancient genre of the romance (or quest narrative) with his personal interest in current or future technology. The literature of heroic quests is of course very ancient, perhaps as old as literature itself, and relies on the simultaneously thrilling and terrifying sensation of voyaging into the unknown. Audiences of all kinds and cultures have long delighted in stories in which a hero journeys through a foreign landscape. Many of these authors have reveled in rich and sometimes wildly imaginative descriptions of foreign places and customs. In this sense, there is a very fine line between a highly speculative adventure narrative and a work of science fiction.

In this sense, Verne helped father not just the commonly-accepted genre of science fiction that was developed in 20th century by Ray Bradbury, Isaac Asimov and others, but many other modern adventures. In the figures of James Bond and Indiana Jones, for example, we can see the prototypical Verne hero: a mysterious and often lonely figure, dashing and somewhat aloof. His adventures are usually set in an exotic locale, and local color plays a major role in their storytelling. He has an unflappable cool and a vast breadth of knowledge. Finally, he relies on gadgets, especially the technology of transportation. Viewed in this light, it is easy to see the debt which two of the last century's most iconic characters owe to the previous century's master of genre. Along with Ray Bradbury, Ian Fleming and Steven Spielberg are just a few of Verne's prodigious artistic offspring.



Frontispiece illustration of a "lunar projectile train" from the first edition of Verne's novel *From the Earth to the Moon*. From the Smithsonian Institution's Verne Centennial exhibition.

Additional Topics for Discussion

About the Play

1. *Around the World in Eighty Days* is one of the only Verne novels that has a romantic subplot (Verne once said “My heroes need all their wits about them and the presence of a young lady might interfere with what they have to do.”) Discuss the relationship between Fogg and Aouda. Is it convincingly portrayed? Why do you think Verne decided to include a love interest for Phileas Fogg?
2. Fogg’s physical journey around the world is also, in some ways, a journey of self-discovery. How does Fogg grow and change as a person on his journey? You might especially consider the way his relationship with Passepartout evolves over the course of their journey, comparing the way they interact when Passepartout is first hired to the way they interact upon their return to London.
3. What does *Around the World in Eighty Days* have to say about the value of travel and tourism? Do Fogg and Passepartout learn from their foreign travels? How have encounters with other cultures and customs benefited you as a person?
4. *Around the World in Eighty Days* is motivated by the fact that advances in travel technology were “shrinking” the world, a process that has gone even further since Verne’s time. What are the positive and negative aspects of this process? In what ways do we benefit from a “smaller,” interconnected world, and what challenges has it presented?

About this Production

1. Every theatre production involves a collaboration between the director and scenic, costume, sound and lighting designers to create the world of the play. This play, with its many locations, presented a special challenge for the design team. Unlike a movie, which can change locations or build elaborate scenery for each locale in the story, a play like this one must rely on the audience’s imagination as it moves from the jungles of India to a frozen prairie in the Dakotas. How did sound, costumes and lighting enhance your sense of the different countries and climates which were suggested by the relatively minimal scenery?
2. Adaptor and director Bonnie J. Monte chose to use a small number of actors to play many different roles in Verne’s story. Why might she have made this choice? How does it affect the way you view the play? Did you find her choice effective? How did the actors make their various characters separate and distinct?
3. Much like Verne’s novel, Monte’s stage adaptation uses projected “chapter titles” between scenes. Why do you think she made this choice? How do these titles affect the way you view the play? Would the experience of watching the play have been very different without them? How?

Follow-up Activities

1. Write a review of this production. Be sure to include specific information and your own reactions to both the acting and the design elements (like lights, set, costumes and sound). Explain what you liked about the production, and what you disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey’s Education Department, or see if it can be published in your school newspaper.
2. Jules Verne kept an extensive file of articles from newspapers and science magazines that had interested him, which he used to give detail to his novels of adventure, and to come up with interesting plot devices (like the date change in *Around the World in Eighty Days*). Delve into the background of topics such as 19th century steamships, railway construction, Hindu temples, or the Bank of England, and present your research to the class.
3. *World Tour*: Working in small groups, come up with a presentation on each of the countries visited by Fogg and Passepartout, including Egypt, India, Singapore, Hong Kong and Japan. Introduce the class to typical clothing, food, and culture, just as Fogg and Passepartout would have been. In this way, you can replicate the journey in your classroom. Elementary and middle school geography classes may also want to make use of the following website:
<http://library.thinkquest.org/JO02459F/?tqskip1=1>
4. *Around the World in Eighty Days* has inspired many adaptations and spin-offs. If you were to write or film a modern adaptation, how would you update Verne’s story? Would you change the route in any way? What contemporary technologies or modes of transportation would your version use? Create a plot summary or storyboard.
5. *The Sequel*: In a short story or playscript, reveal the future of one or more of the characters, using what you already know about them from the play. Does Fogg return to his quiet life at No. 7 Savile Row, or do he and Aouda ever travel the world again? What about the intrepid Passepartout?

Teachers:

Do you have activities or exercises to suggest for this play? We are always looking for new ideas to inspire students (and teachers). Send your suggestions to info@ShakespeareNJ.org, and we will share them with other teachers, or maybe even include them in future study guides.



Meeting Core Curriculum Standards

In 1996, the New Jersey State Board of Education adopted Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of his/her schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to standards-based teaching and learning.

Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS

As a theatre dedicated to the classics, we are continually engaged in exploring some of the world's greatest literature, and the relationship between the written text and performance. Our philosophy and practice follow the four underlying assumptions of the Language Arts Literacy CCCS: that "language is an *active process* for constructing meaning," that "language develops in a *social context*," that language ability increases as learners "engage in texts that are *rich in ideas and increasingly complex in language*," and that learners achieve mastery not by practicing isolated skills but by "*using and exploring language* in its many dimensions." In the practice of theatre, we merge all areas of the language arts, as the standards suggest, "in an integrated act of rehearsal, reflection, and learning." Using the visual and performing arts to motivate and enhance language arts learning is explicitly recommended by the CCCS, citing extensive research.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 3.1: All students will apply the knowledge of sounds, letters and words in written English to become independent and fluent readers, and will read a variety of materials and texts with fluency and comprehension.
Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary (3.1.C/F); demonstrate understanding by performing a scene from the play (3.1.G); compare and contrast literary elements in the play with another text being studied (3.1.H)

STANDARD 3.2: All students will write in clear, concise, organized language that varies in content and form for different audiences and purposes.
Write a new ending for the play in blank verse or in modern prose (3.2.D), write a critique of the play which will be workshopped and published in a classroom setting (3.2.A/B/D)

STANDARD 3.3: All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes.
Participate in a post-show discussion (3.3.A/B), memorize and perform a monologue or scene from the play (3.3.D)

STANDARD 3.4: All students will listen actively to information from a variety of sources in a variety of situations.
Select a speech from the play and compare its stage and film performances (3.4.A/B)

STANDARD 3.5: All students will access, view, evaluate and respond to print, nonprint, and electronic texts and resources.
Discuss how the play expresses cultural values of the playwright's time (3.5.A); compare and contrast the printed and staged version (3.5.B)

VISUAL AND PERFORMING ARTS STANDARDS

According to both No Child Left Behind and the New Jersey CCCS, the arts (including theatre) are a core subject and "experience with and knowledge of the arts is a vital part of a complete education." In the area of performing arts, performances, workshops and study guide exercises developed by The Shakespeare Theatre address all five state standards.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 1.1: All students will use aesthetic knowledge in the creation of and in response to dance, music, theatre and visual art.
Discuss the use of metaphor in the text and the design of the production; discuss how the play expresses cultural values of its period

STANDARD 1.2: All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theatre and visual art.
Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre

STANDARD 1.3: All students will demonstrate an understanding of the elements and principles of dance, music, theatre and visual art.
Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between playwright and production design

STANDARD 1.4: All students will develop, apply and reflect upon knowledge of the process of critique.
Write a review of the production using domain-appropriate terminology; develop a class rubric for effective theatrical presentations; compare and contrast the play with work by other artists

STANDARD 1.5: All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society.
Discuss the representation of social issues (class, political leadership, etc.) in the play; research how the historical period affected the writer's work; compare the play to work from other historical periods

Sources for this study guide and recommended reading:

Around the World in Eighty Days, by Jules Verne, trans. and ed. by William Butcher. Oxford University Press, 1999.

Jules Verne: The Definitive Biography, by William Butcher. New Jersey: Avalon, 2006.

The Cambridge Companion to Science Fiction, ed. Edward James and Farah Mendlesohn. Cambridge University Press, 2003.

“Jules Verne: Father of Science Fiction?” John Derbyshire, *The New Atlantis* No. 12, Spring 2006.

“Jules Verne: A Reappraisal,” William Butcher, reprinted online at <http://www.ibiblio.org/julesverne/articles/prophetorpoet.htm>

Smithsonian Jules Verne Centennial 1905-2005 website (<http://www.sil.si.edu/OnDisplay/JulesVerne100/>)

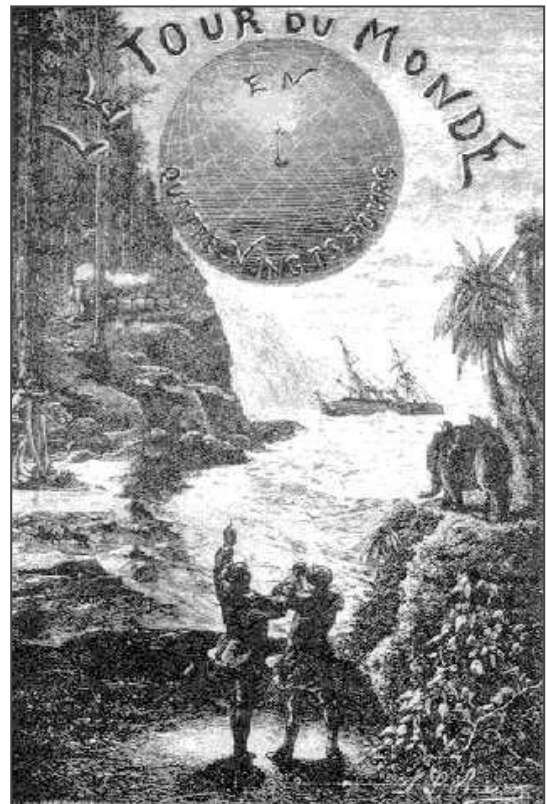
Zvi Har’El’s Jules Verne Collection (<http://jv.gilead.org.il/>)

Utah Shakespearean Festival study guide for *Around the World in Eighty Days* (<http://www.bard.org/education/studyguides/index.html>)

San Jose Repertory Theatre study guide for *Around the World in Eighty Days* (<http://www.sjrep.com/plays/2009/aroundtheworld/guide.php>)

Wikipedia, the free online encyclopedia (www.wikipedia.org)

Fogg and his companions plan their rescue of Aouda in The Shakespeare Theatre of New Jersey’s 2009 Main Stage Production of *Around the World in Eighty Days*. Photo copyright Gerry Goodstein, 2009.



Frontispiece illustration by Alphonse-Marie de Neuville and Léon Benett from the first edition of *Around the World in Eighty Days*.



Other Opportunities for Students... and Teachers

SHAKESPEARE LIVE! EDUCATIONAL TOURING COMPANY

Shakespeare LIVE! is the educational touring company of The Shakespeare Theatre. This dynamic troupe of actors brings exciting, artistically-exceptional abridged productions of Shakespeare's plays and other world classics directly into schools each spring.

THE JUNIOR AND SENIOR CORPS

Two- and three-week summer acting intensives, geared for students in grades 6 through 12, these programs offer professional-caliber instruction and performance opportunities for young people who have developed a serious interest in theatre. Admission to this program is through audition and/or interview.

SUMMER PROFESSIONAL TRAINING PROGRAM

For graduating high school seniors and for university students, the 11-week Summer Professional Training Program offers acting apprenticeships and professional internships, providing academic training and hands-on experience in acting, technical, artistic and arts management areas.

SHAKEFEST: SUMMER SHAKESPEARE INSTITUTE FOR TEACHERS

Designed for elementary and secondary teachers of Shakespeare, *ShakeFest* is an weeklong professional development intensive filled with myriad practical ways to conquer "ShakesFear" and excite students about the Bard. In hands-on sessions, experienced teaching artists model active and exciting performance-oriented techniques to get students on their feet and "speaking the speech."

SHAKESPERIENCE: NJ STUDENT SHAKESPEARE FESTIVAL

This annual spring festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school classes the opportunity to spend a day at the Theatre experiencing Shakespeare together as both actors and audience. The *Shakespeare: NJ* Festival celebrates the power of performance as a teaching tool on a statewide scale.

About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey (formerly called "New Jersey Shakespeare Festival") is one of the leading Shakespeare theatres in the nation. Serving nearly 100,000 adults and children annually, it is New Jersey's only professional theatre company dedicated to Shakespeare's canon and other classic masterworks. Through its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the east coast, The Shakespeare Theatre of New Jersey marks its 47th season in 2009.

In addition to producing and presenting classic theatre, the Theatre's mission places an equal focus on education— both for young artists and audiences of all ages. The Theatre nurtures emerging new talent for the American stage and cultivates future audiences by providing extensive student outreach opportunities. Through our work, we endeavor to promote literacy, civilization, community, cultural awareness, the theatrical tradition, and a more enlightened view of the world in which we live and the people with whom we share it.

The Shakespeare Theatre of New Jersey is one of 20 professional theatres in the state of New Jersey. The company's dedication to the classics and commitment to excellence sets critical standards for the field. Nationwide, the Theatre has emerged as one of the most exciting "new" theatres under the leadership of Artistic Director Bonnie J. Monte since 1990. It is one of only a handful of Shakespeare Theatres on the east coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate, 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association of America, Theatre Communications Group, and is a founding member of the New Jersey Theatre Alliance.

The Shakespeare Theatre of New Jersey is an independent, professional theatre located on the Drew University campus.

The Shakespeare Theatre of New Jersey's programs are made possible, in part, by funding from the New Jersey State Council on the Arts/ Department of State, a Partner Agency of the National Endowment for the Arts, as well as funds from the National Endowment for the Arts. Additional major support is received from The Geraldine R. Dodge Foundation, the F. M. Kirby Foundation, The Edward T. Cone Foundation, The Shubert Foundation and American Airlines, as well as contributions from numerous corporations, foundations, government agencies and individuals. Crystal Rock Bottled Water is the official water supplier of The Shakespeare Theatre of New Jersey.

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