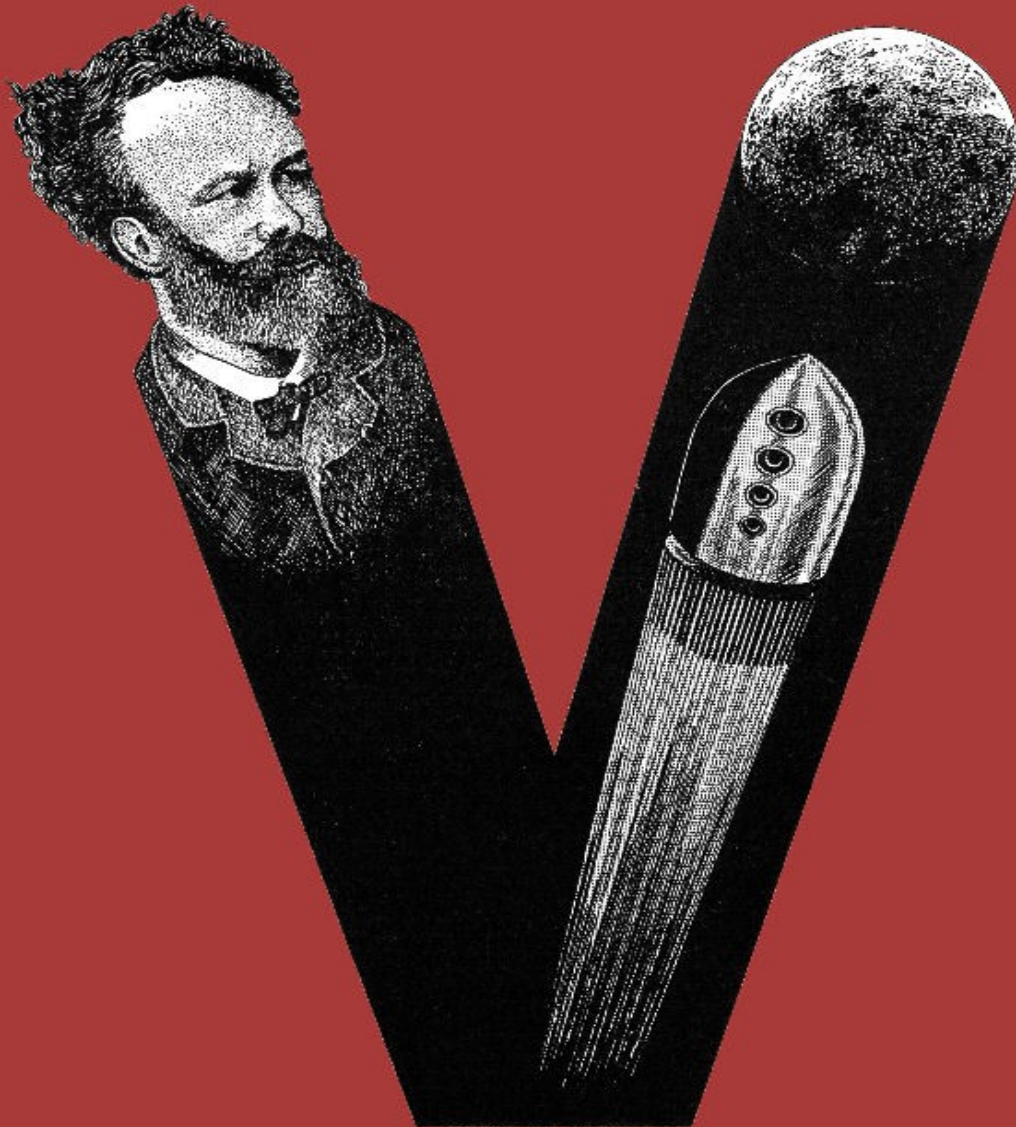


# *VERNIANA*

Jules Verne Studies – Etudes Jules Verne

Vol. 4

2011–2012



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# *VERNIANA*

**Jules Verne Studies – Etudes Jules Verne**

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**Garmt de Vries-Uiterweerd** (garmtdevries@gmail.com) is a physicist at the University of Gent. He has read and collected the works of Jules Verne since the age of eleven. He has been an active member of the Dutch Jules Verne Society since its beginning, as webmaster, as assistant editor of the magazine *Verniaan*, and as president of the Society. He has translated various Verne texts into Dutch, among others *Les méridiens et le calendrier* and *Souvenirs d'enfance et de jeunesse*.

# VERNIANA

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## Editorial

**Jean-Michel Margot**

En 2005, un siècle après la mort de Jules Verne, le fossé qui s'élargissait entre les deux univers se réclamant de lui est devenu un abîme définitif. D'un côté, ces deux mots de cinq lettres — Jules Verne — synonymes d'aventures et de découvertes dans l'imaginaire populaire, de l'autre, l'homme qui avait porté ce nom et produit une œuvre telle qu'elle fait partie désormais du patrimoine de l'humanité.

Peu d'écrivains ont connu, comme Jules Verne, une célébrité permanente et un déferlement de dérivés utilisant son nom et son œuvre. Un simple exemple : Nina Ricci, IBM, Nestlé, Toshiba, Vélosorex, Waterman, et bien d'autres sociétés commerciales ont utilisé les mythes et archétypes nés autour de son nom et de son œuvre pour vendre leurs produits et leurs services. Dans la deuxième moitié du dix-neuvième siècle, des papiers peints représentant l'aveuglement de *Michel Strogoff* ou la grotte aux serpents du *Tour du monde en 80 jours* décoraient les chambres de la bourgeoisie française. [1]

Déjà du vivant de Jules Verne, à un fonctionnaire qui lui disait: "Tout ça, mon général, c'est du Jules Verne", le général Lyautey rétorqua: "Mais oui, mon bon monsieur, c'est du Jules Verne, parce que depuis vingt ans, les peuples qui marchent ne font plus que du Jules Verne". [2]

Cette parole célèbre marque le début du symbole, de l'icône "Jules Verne" qui n'a plus rien de commun avec l'écrivain et son œuvre. Jules Verne est devenu un concept, un archétype évoquant l'aventure. "Je suis un successeur de Jules Verne" me disait Steve Fossett en novembre 2004, en déposant à la Maison d'Ailleurs en Suisse le premier autographe de Jules Verne ayant voyagé dans l'espace. [3] Le symbole a connu son sommet en 2008 avec le lancement du premier ATV ("Véhicule de transfert automatique" ou "Automated Transfer Vehicle") de l'Agence spatiale européenne. [4]

A cause de ces produits dérivés et des éditions pour la jeunesse, abrégées, parfois mutilées jusqu'à paraître infantiles, aussi bien en français qu'en anglais (ou en toute autre langue), Jules Verne a continué à être lu et son nom n'a pas disparu dans un oubli temporaire. Verne a été et est traduit en 93 langues [5] et son lectorat couvre la planète.

Mais ce n'est réellement que depuis une cinquantaine d'années que l'auteur des *Voyages extraordinaires* est l'objet de travaux de recherches importants et de découvertes parfois surprenantes et inattendues.

En 2005, le domaine des recherches verniennes s'est consolidé à Amiens avec la célébration du centenaire de la mort de l'écrivain. Sous le thème de *Jules Verne, auteur planétaire*, titre que j'avais suggéré au Centre de documentation amiénois, des dizaines de spécialistes et amoureux de Jules Verne s'étaient réunis pour fêter leur passion commune. Cette première (et aujourd'hui encore unique) concentration vernienne a vu des spécialistes du monde entier se retrouver à Amiens pour se connaître et pouvoir mettre des visages sur des noms que seuls les courriels avaient permis jusqu'alors d'apprécier. Venus de France (c'était bien la moindre des choses...), d'Allemagne, d'Espagne, d'Italie, de Suisse, des Pays-Bas, du Royaume-Uni, des Etats-Unis, de Chine, du Portugal, de Pologne, tous amenés par le *Forum Jules Verne*, [6] ils se sont promis de travailler ensemble pour poursuivre la recherche vernienne et promouvoir l'homme et les œuvres du romancier le plus traduit du monde.

Cette collaboration internationale (et planétaire) avait connu ses premiers balbutiements au milieu du vingtième siècle lorsque des membres de la Société Jules Verne américaine avaient correspondu avec Jean-H. Guermontprez, un des deux fondateurs (avec Cornelis Helling) de la Société Jules Verne. Dans le cadre de conventions de science-fiction, des spécialistes verniens s'étaient retrouvés des deux côtés de l'Atlantique, comme Ion Hobana et Arthur Evans qui, dans les années 1970, se sont rendus à Yverdon-les-Bains en Suisse, l'un venant de Roumanie, l'autre des Etats-Unis pour participer à des réunions francophones de science-fiction. Le *Bulletin de la Société Jules Verne* et la *Revue Jules Verne* ont toujours accueilli dans leurs pages des études de spécialistes non francophones (avec leurs textes traduits en français), comme le Russe Eugène Brandis, l'Anglais Idrysin Oliver Evans ou l'Américain Brian Taves. Mais ce n'est qu'au vingt-et-unième siècle que ce travail en commun s'est matérialisé dans des livres destinés au grand public.

Déjà du vivant de Jules Verne, ses romans furent traduits dans de nombreuses langues. Même si ces traductions — de qualité lors de traductions portugaises, [7] désastreuses lors de traductions anglophones [8] — constituent une base de la recherche vernienne, on ne peut les faire entrer dans le domaine de la recherche vernienne internationale. Une autre base de la recherche vernienne sont les biographies dont celles de Marguerite Allotte de la Fuÿe et Jean Jules-Verne furent traduites en plusieurs langues.

L'édition du *Tour du monde en quatre-vingts jours* chez Gallimard en 2009 peut être considérée comme une première en francophonie. [9] Voilà une édition populaire, commentée et annotée pour le grand public par un citoyen de Hong-Kong, d'origine écossaise, William Butcher. [10]

Un effort semblable se poursuit actuellement aux Etats-Unis, où, sous les auspices de la Société Jules Verne nord-américaine, plusieurs textes verniens sont publiés pour la première fois en anglais, avec des notes, commentaires et introductions de spécialistes venus d'horizons aussi divers que la France, l'Irlande, le Mexique, l'Espagne, la République tchèque, l'Allemagne, les Pays-Bas et le Canada. Ces textes sont réunis en une collection nommée « The Palik series » et diffusés par BearManor Media. [11]

*Verniana* commence sa cinquième année d'existence et participe à cette agora internationale qu'est devenue la recherche vernienne. La mise en commun des recherches, découvertes et du savoir vernien qui en découle se déroule au niveau planétaire. Au moment où la globalisation s'impose de plus en plus, il est bon de se souvenir que notre auteur, déjà, s'était fixé comme frontière « les mondes connus et inconnus ». Délaissant l'imagerie populaire qui voit en Jules Verne un symbole d'aventures



et de découvertes plus ou moins prophétiques, la réunion des efforts de recherche venus de plusieurs points de la planète permettront aux études verniennes de continuer à marcher, comme le remarquait Lyautey.

## NOTES

1. Une simple liste (incomplète, cela va de soi) d'objets "vernien" donne une idée de ce déferlement qui aide le concept "Jules Verne" à devenir un archétype: rues, lycées, hôtels, restaurants, sociétés sportives, groupes de musique et orchestres, festivals, films et émissions de radio et de télévision, cratère lunaire et véhicule spatial, train et navires, bateaux de plaisance, "T-shirts", bagues de cigares, dés à coudre, peignes, stylos et plumes, cendriers, assiettes et tasses, cartes postales, épinglettes, tortillas, pommes chips, bouteilles de vin, bières, papiers peints, vitraux, puzzles, assiettes, jeux de cartes, jeux de société, etc., etc.
2. Louis Hubert Gonzalve Lyautey (1854-1934), militaire et académicien français, officier pendant les guerres coloniales, résident général au Maroc, maréchal de France en 1921. Auteur de *Lettres du Tonkin et de Madagascar (1894-1899)*, Paris, Armand Colin, 1920, 2 vols. (X+340 et 304 p.) dont est tirée la célèbre citation, souvent tronquée, à propos de Jules Verne.
3. James Stephen Fossett (1944-2007), marin, pilote et aventurier américain, détenteur de 62 records, en particulier de distance parcourue et d'altitude en planeur. Le 4 octobre 2004, Space shipOne ([http://www.scaled.com/projects/tierone/041004\\_spaceshipone\\_x-prize\\_flight\\_2.html](http://www.scaled.com/projects/tierone/041004_spaceshipone_x-prize_flight_2.html)) gagne le X-Prize avec un autographe de Jules Verne à son bord. Grâce à ses relations avec l'entreprise responsable du vol, Steve Fossett a pu faire transporter par SpaceshipOne ce jour-là une lettre signée Jules Verne appartenant à la collection Margot. Ce document est aujourd'hui visible à la Maison d'Ailleurs, à Yverdon-les-Bains, en Suisse (<http://www.ailleurs.ch>).
4. La page [http://www.esa.int/esaCP/SEMEXY2AR2E\\_France\\_0.htm](http://www.esa.int/esaCP/SEMEXY2AR2E_France_0.htm) de l'Agence spatiale européenne mentionne Jules Verne et de là, il est possible de "naviguer" au sein de l'histoire du premier ATV.
5. <http://verne.garmtdevries.nl/fr/langues/>
6. Le *Forum Jules Verne* (<http://jv.gilead.org.il/forum/>) permet à plus de 250 verniens de communiquer, de dialoguer, de poser des questions et souvent d'obtenir des réponses rapides évitant des recherches longues et fastidieuses. Il fait partie du site de Zvi Har'El, qui d'Israël, l'a développé pour couvrir les besoins de tout amoureux de Jules Verne, en mettant à disposition une bibliographie complète des œuvres de Verne, plusieurs textes de Verne, plusieurs dizaines de textes de chercheurs comme Arthur B. Evans, William Butcher et Brian Taves et des pointeurs vers d'autres sites consacrés à Jules Verne. La qualité du site de Zvi Har'El est telle qu'elle a eu les honneurs des premières pages du *Figaro* et du *New York Times*. Voir à ce sujet l'hommage rendu à Zvi Har'El au début du premier volume de *Verniana*.
7. Jean-Michel Margot, «Jules Verne et le Portugal». *Bulletin de la Société Jules Verne*, vol. 16, n° 61, janvier-mars 1982, p. 175-179.
8. Arthur B. Evans recense et documente les mauvaises traductions en anglais dans "Jules Verne's English Translations", *Science Fiction Studies* 32.1 (2005): p. 80-104.
9. Jules Verne. *Le Tour du monde en quatre-vingts jours*. Paris, Gallimard (coll. *Folio*, no 4934). Edition présentée, établie et annotée par William Butcher. 2009, 416 p.

10. Jean-Pierre Picot. *Le Tour du monde en quatre-vingts jours* — édition de William Butcher. *Verniana*, vol. 2, 2009-2010, p. 203-208.
11. Sous la houlette de Brian Taves, quatre volumes ont vu le jour en 2011 :
  - The Marriage of a Marquis (Le Mariage de Monsieur Anselme des Tilleuls)*, volume contenant aussi *Jédédias Jamet*, avec des contributions de Edward Baxter, Jean-Michel Margot, Walter James Miller, Kieran O'Driscoll et Brian Taves).
  - Shipwrecked Family (L'Oncle Robinson)*, avec des contributions de Sydney Kravitz et Brian Taves.
  - Mr. Chimp and Other Plays (Monsieur de Chimpanzé, Les Compagnons de la Marjolaine, Un Fils adoptif, Onze jours de siège)*, avec des contributions de Frank Morlock, Jean-Michel Margot et Brian Taves.
  - The Count of Chanteleine (Le Comte de Chanteleine)*, avec des contributions de Edward Baxter, Brian Taves, Garmet de Vries-Uiterweerd et Volker Dehs.



## Editorial

*Jean-Michel Margot*

In 2005, a century after the death of Jules Verne, the gap between the two worlds claiming him have widened into a definitive abyss. On one side were the two five-letter words—Jules Verne—synonymous with adventure and discovery in the popular imagination, on the other, the man who carried that name produced works that are now part of the heritage of mankind.

Few writers other than Jules Verne have experienced the celebrity and permanent flood of derivatives that are based on their name and work. As a simple example, Nina Ricci, IBM, Nestlé, Toshiba, Vélosorex, Waterman, and many other businesses have used the myths and archetypes born from his name and work to sell their products and services. In the second half of the nineteenth century, wallpaper representing the blindness of *Michael Strogoff* or the cave of snakes in *Around the World in Eighty Days* decorated the rooms of the French bourgeoisie. [1]

Even during Jules Verne's lifetime, his name had become a known term. To a civil servant who told General Lyautey: "All this, sir, it's like doing a Jules Verne", the General replied, "Yes, sir, it's like doing a Jules Verne, because for twenty years, the people who move forward have been doing a Jules Verne". [2]

This famous speech is the beginning of the symbol, the icon "Jules Verne" which has nothing in common with the writer and his work. Jules Verne has become a concept, an archetype referring to adventure. "I am a successor of Jules Verne" Steve Fossett told me in November 2004, when he filed with the House of Elsewhere in Switzerland the first autograph of Jules Verne to travel in space. [3] The symbol reached its peak in 2008 with the launch of the first automated transfer vehicle (ATV) of the European Space Agency, the *Jules Verne*. [4]

Because of these products and his works marketed for youth, which have been abbreviated and even mutilated to look childish both in French and English, Jules Verne has continued to be read and his name has not disappeared into oblivion. Verne has been translated into 93 languages [5] and his readership covers the planet.

But only for the last fifty years has the author of the *Extraordinary Voyages* been the subject of important research and discoveries, sometimes surprising and unexpected.

In 2005, Vernian research was consolidated in Amiens with the celebration of the centenary of the writer's death. Under the theme, "Jules Verne, planetary author", as I

suggested at the Documentation Centre in Amiens, dozens of scholars and lovers of Jules Verne gathered to celebrate their common passion. This first (and still unique) gathering saw experts from around the world gathering in Amiens to meet each other and put faces on names that until then only emails had allowed them to enjoy. From France (it was the least they could do ...), Germany, Spain, Italy, Switzerland, The Netherlands, United Kingdom, United States, China, Portugal, Croatia, and Poland, all driven by the *Jules Verne Forum*, [6] they vowed to work together to continue researching Verne and promoting the works of the most translated novelist in the world.

This global collaboration began in the mid-twentieth century when members of the American Jules Verne Society corresponded with Jean-H. Guermonprez, one of the two founders (with Cornelis Helling) of the French Société Jules Verne. Through science fiction conventions, Verne specialists could also meet on both sides of the Atlantic. For example, in the 1970s Ion Hobana and Arthur Evans, one from Romania and the other from the United States, participated in French science fiction meetings in Yverdon-les-Bains, Switzerland. The *Bulletin de la Société Jules Verne* and the *Revue Jules Verne* have always welcomed studies of non-Francophone specialists such as Russian Eugen Brandis, British Idrysin Oliver Evans, and American Brian Taves into their pages (with their texts translated into French). However, not until the twenty-first century has working together materialized in books for the general public.

Jules Verne's novels were translated into many languages during his lifetime. Although such translations—of good quality in Portuguese, [7] but typically disastrous in English [8] — have built a base for Vernian studies, they are not part of the international Vernian research. Other basic research material includes the biographies, such as those of family members Marguerite Allotte de la Fuÿe and Jean Jules-Verne which have also been translated into several languages.

Given this context, the 2009 Gallimard edition of *Around the World in Eighty Days* in 2009 can be considered a premiere in the Francophone world. [9] It is a popular edition, with commentaries, and annotated for the general public by Hongkonger of Scottish origin William Butcher. [10]

Similar efforts are ongoing in the United States, where, under the auspices of the North American Jules Verne Society, several Vernian texts are being published for the first time in English. These volumes include notes, comments, and introductions by experts from horizons as diverse as France, Ireland, Mexico, Spain, Czech Republic, Germany, The Netherlands, and Canada. The collection, "The Palik Series", is being distributed by BearManor Media. [11]

As *Verniana* begins its fifth year, it has become part of the international research agora about Verne. The sharing of knowledge from Verne studies is taking place over the whole planet. As the world becomes globalized, it is good to remember that our author already had set for himself a border of the "known and unknown worlds." Abandoning the popular imagination, which sees Jules Verne as a symbol of adventure and discovery (more or less prophetic), the group research efforts around the world will enable studies of Verne to keep moving forward, as Lyautey knew.

## NOTES

1. A simple list (incomplete, of course) of "Verne" objects gives an idea of this flood that helped the concept of "Jules Verne" to become an archetype: streets, schools, hotels, restaurants, sports clubs, music groups and orchestras, festivals, films, radio and television broadcasts, spacecraft and lunar crater, train and ships, boats, "T-shirts", cigar bands, thimbles, combs, pencils and pens, ashtrays, plates, cups, postcards, pins, tortillas, chips, wine, beer, wallpaper, stained glass, puzzles, card games, board games, etc. etc.
2. Louis Hubert Gonzalve Lyautey (1854-1934), French military and academician, officer during the colonial wars, Resident General in Morocco, Marshal of France in 1921. Author of the *Lettres du Tonkin et de Madagascar (1894-1899)* (*Letters of Tonkin and Madagascar*), Paris, Armand Colin, 1920, 2 vols., from which is taken the famous quote, often truncated, about Jules Verne.
3. James Stephen Fossett (1944-2007), American mariner, pilot and adventurer, holder of 62 records, mainly in distance and altitude gliding. On October 4, 2004, SpaceshipOne ([http://www.scaled.com/projects/tierone/041004\\_spaceshipone\\_x-prize\\_flight\\_2.html](http://www.scaled.com/projects/tierone/041004_spaceshipone_x-prize_flight_2.html)) wins the X-Prize with an autograph of Jules Verne on board. Through its relationship with the company responsible for the flight, Steve Fossett was able to put that day a letter signed by Jules Verne from the Margot collection on board. This document can be seen today in the House of Elsewhere in Yverdon-les-Bains, Switzerland (<http://www.ailleurs.ch>).
4. The page [http://www.esa.int/esaCP/SEMEXY2AR2E\\_France\\_0.htm](http://www.esa.int/esaCP/SEMEXY2AR2E_France_0.htm) of the European Space Agency mentions Jules Verne and from there it's possible to navigate through the history of the first ATV.
5. <http://verne.garmtdevries.nl/en/languages/>
6. The *Jules Verne Forum* (<http://jv.gilead.org.il/forum/>) allows more than 250 Vernian specialists and fans to communicate, interact, ask questions and often get quick answers, avoiding long and tedious research. It is part of the website developed by Zvi Har'el in Israel that has the goal to cover the needs of all lovers of Jules Verne. It provides a complete bibliography of Verne's works, several of his pieces, numerous texts by scholars such as Arthur B. Evans, William Butcher and Brian Taves, and pointers to other sites dedicated to Jules Verne. The quality of Zvi Har'el's site is such that it has appeared on the front page of both *Le Figaro* and *The New York Times*. On this subject see the tribute to Zvi Har'el early in the first volume of *Verniana*.
7. Jean-Michel Margot, "Jules Verne et le Portugal." *Bulletin de la Société Jules Verne*, vol. 16, n°. 61, January-March 1982, p. 175-179.
8. Arthur B. Evans identifies and documents the bad English translations in "Jules Verne's English Translations", *Science Fiction Studies* 32.1 (2005): p. 80-104.
9. Jules Verne. *Le Tour du monde en quatre-vingts jours*. Paris, Gallimard (Coll. *Folio*, N°. 4934). Edition presented, prepared and annotated by William Butcher. 2009, 416 p.
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*The Marriage of a Marquis (Le Mariage de Mr. Anselme des Tilleuls)*, volume also containing *Jédédias Jamet*, with contributions by Edward Baxter, Jean-Michel Margot, Walter James Miller, Kieran O'Driscoll and Brian Taves).

*Shipwrecked Family (L'Oncle Robinson)*, with contributions from Brian Taves and Sydney Kravitz.

*Mr. Chimp and Other Plays (Monsieur de Chimpanzé, Les Compagnons de la marjolaine, Un Fils adoptif, Onze jours de siège)*, with contributions by Frank Morlock, Jean-Michel Margot and Brian Taves.

*The Count of Chanteleine (Le Comte de Chanteleine)*, with contributions by Edward Baxter, Brian Taves, Garmt de Vries-Uiterweerd and Volker Dehs.



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## Verne and the Theatre: Hoffmann and the “Shadowless Mann” in *Voyage au centre de la Terre*

Peter Cogman

### Abstract

The *Voyages extraordinaires* are scattered with a variety of errors in names of places and people. In a few cases these errors however can be explained. In *Voyage au centre de la Terre* the lighting effects in the underground cavern leaves the characters without shadows, like (says the narrator) “the fantastic character in Hoffmann who lost his shadow”. Commentators have noted that such a character occurs in a tale by Adelbert von Chamisso, not Hoffmann, who wrote of a character who lost his reflection. But in the theatrical adaptation *Les Contes d’Hoffmann* by Jules Barbier and Michel Carré (1851) Chamisso’s shadowless hero figures as a rival to the protagonist; this play (now better known in its operatic adaptation by Offenbach), a notable success at the time when Verne himself also collaborated on theatrical works with Carré, is thus the probable source of Verne’s error.

### Résumé

Les *Voyages extraordinaires* contiennent de nombreuses erreurs de nom (noms de lieux, noms de personnages). Dans de rares cas il est possible d’identifier la source de l’erreur de Verne. Dans *Voyage au centre de la Terre* les effets de lumière dans la caverne souterraine font que (selon le narrateur) les personnages ressemblent à “ce fantastique personnage d’Hoffmann qui a perdu son ombre.” Comme l’indiquent les éditeurs du roman, un tel personnage se retrouve dans une nouvelle d’Adelbert von Chamisso; dans un conte fantastique d’Hoffmann par contre se trouve un personnage sans reflet. Mais dans l’adaptation théâtrale *Les Contes d’Hoffmann* de Jules Barbier et Michel Carré (1851) le héros sans ombre de Chamisso joue le rôle de rival du personnage principal; cette pièce (de nos jours mieux connue dans la version opératique d’Offenbach), un succès notable à l’époque où Verne collaborait lui-même avec Carré dans plusieurs ouvrages pour la scène parisienne, reste donc la source probable de l’erreur de Verne.

The *Voyages extraordinaires* are, notoriously, scattered with points that seem to modern editors in need of correction or annotation: the repeated confusion of east and west, misspellings of the proper names of people and places. There can be many sources of such “errors”. Some may arise from Verne accurately quoting from a source that was (unknown to him) in error; others may have arisen from Verne’s inability to read his own notes or his first drafts (written in pencil, then copied in ink before a legible fair copy); [1] others again from the printer: the published version of *Voyage au centre de la Terre* has “Guachara” Caves, whereas Verne’s MS correctly gives “Guacharo”. [2] Sometimes however prima facie errors or mistaken attributions can be explained – for instance why Verne took a parody of a line from Virgil’s *Bucolics* in Hugo’s *Notre-Dame de Paris* (“Immanis pecoris custos, immanior ipse”) as a genuine line from the *Georgics*. [3]

In Chapter 39 of *Voyage au centre de la Terre* (one of the sections added in 1867 to the first edition of the novel, published in 1864) the narrator Axel, Professor Lidenbrock's nephew, describes the (convenient) “ondes électriques” illuminating the underground cavern in which they find themselves:

Par un phénomène que je ne puis expliquer, et grâce à sa diffusion, complète alors, la lumière éclairait uniformément les diverses faces des objets. Son foyer n'existait plus en un point déterminé de l'espace et elle ne produisait aucun effet d'ombre. [...] Les rochers, les montagnes lointaines, quelques masses confuses de forêts éloignées, prenaient un étrange aspect sous l'égalité distribution du fluide lumineux. Nous ressemblions à ce fantastique personnage d'Hoffmann qui a perdu son ombre. (315-6)

Editors point out that the character who loses his shadow is the protagonist of Adelbert von Chamisso's *Peter Schlemihl's wundersame Geschichte* (1814), and that Schlemihl is referred to in E. T. A. Hoffman's *Die Abenteuer der Silvesternacht* (1815). [4] Arthur B. Evans, noting that Hoffmann's tale concerns a man who has his *reflection* stolen from him, abandons this promising parallel to suggest that Verne could have read Chamisso's tale in a French edition of 1860 published by A. G. Hoffmann and confused the publisher's name with that of the author (185 n. 47).

In Chamisso's story the protagonist-narrator impulsively surrenders his shadow to a mysterious man in grey in exchange for a wallet that produces money inexhaustibly; mocked or spurned by human society, he loses his fiancée. The grey man reappears to offer his shadow in exchange for his soul; Schlemihl rejects him, discards the wallet, but (having acquired seven-league boots) spends his life in solitary scientific exploration. (Slippers cover the boots when he needs to slow down.)

Hoffmann, struck by Chamisso's story, could not resist the temptation of writing – “fairly infelicitously” according to Julius Hitzig – his own variant, [5] introducing the figure of Schlemihl in acknowledgement. *Die Abenteuer der Silvesternacht* consists of four linked chapters, framed by brief paragraphs: one prefatory (by the “editor”), one concluding (by the narrator, the “Travelling Enthusiast”). In these New-Year's Eve “adventures” in Berlin, the Enthusiast meets his former love Julie at the Counsellor's reception. She offers a strangely gleaming goblet; he faints. When he recovers, Julie is looking at him amorously... and a repulsive man enters seeking his wife. The narrator flees, having ‘lost Julie for ever’ (I). Seeking refuge in a tavern, he meets two men: one identifiable (by footwear and botanical knowledge) as Schlemihl; the second, a little man, fears mirrors. The two quarrel (II). Going to an inn he knows (having left his housekey in his cloak at the Counsellor's), the narrator shares a room with the little man. He awakes to find a manuscript left by his room-mate which he deduces to be his “strange story” (“wundersame Geschichte” (268), echoing Chamisso's title) (III) and which he then relates (IV). Erasmus Spikher travels from Germany on a long-dreamed of journey to Italy. In Florence he is torn between the seductive charms of Giulietta, abetted by the sinister Dapertutto (“Everywhere”), and home and his “liebe fromme Hausfrau” (268) and child. His friend Friedrich repeatedly attempts to detach him from the snares of Giulietta. Invited to a fête by Giulietta, Spikher threatens, then (when he draws a knife) kills in a brawl a young Italian who is paying attentions to her. Forced to flee Florence, he leaves, in response to her pleas, his reflection with Giulietta. Spikher rejects subsequent temptations by Dapertutto to recover Giulietta by poisoning his wife and child, but without his reflection is rejected by society and family and has to travel the world. The tale ends by recalling his encounter with Schlemihl, the idea of their travelling together (Spikher providing a shadow and Schlemihl a reflection), but “nothing came of it” (“Es wurde aber nichts daraus” (282)).



The four episodes are interlinked (Giulietta's clothes and actions repeat Julie's), and Hoffmann's tale offers several echoes of Chamisso's. But Chamisso's suggestive fable (its autobiographical core – Chamisso's own sense of rootlessness – has wider moral and social resonance) becomes a conventional instance of a weak character and his passion for an unworthy woman, tempted to crime, then overcome by remorse (Ricci 371-2).

Although Schlemihl does play a role in Hoffmann's tale, Verne's confusion is likely to have arisen not directly from Chamisso or Hoffmann, but from *Les Contes d'Hoffmann*, "drame fantastique en cinq actes" by Jules Barbier (1825-1901) and Michel Carré (1822-1872), first performed at the Odéon on 21 March 1851. [6] The play reworks freely several tales by Hoffmann, exploiting the French stereotype of Hoffmann (meerschaum pipe and *Bierkeller*) and giving them an autobiographical twist. The framing acts, set in Luther's tavern, depict Hoffmann's love for the singer Stella (I: "Prologue") who is won by his rival Counsellor Lindorf (V: he has bribed her servant). Hoffmann, drunk, is carried home by his companion in each act, the student Friédrick and in the final scene the Muse appears to turn him towards art. [7] In Act I Hoffmann's evocation of the grotesque figure of Klein-Zach (taken from *Klein Zaches gennant Zinnober*) was interrupted by his own reverie about a woman. In the central acts he tells how he loves and loses three women. Olympia (II, based on the Spalanzani/Coppola section of *Der Sandmann*; Hoffmann assuming the role of Nathanael) is revealed to be an automaton. Antonia (III, based on *Rat Krespel*), sings and dies (having inherited her mother's fatal chest complaint); Hoffmann has the role of the narrator, amalgamated with Antonia's fiancé. In Florence the courtesan Giulietta steals his reflection (IV, based on Chapter IV of "Die Abenteurer"; Hoffmann has the role of Spikher). In each act Hoffmann is faced by a rival, successive avatars of his evil genius Lindorf and played by the same actor: [8] Coppelius the provider of eyes and optical instruments (II), docteur Miracle who urges Antonia to sing (III), [9] and Dapertutto (IV). Each also contains another male figure – the eccentric inventor Spalanzani, Olympia's "father" (II), Antonia's father Crespel (III), and Peter Schlemil [*sic*] (IV) – and a comic servant (all played by one actor, Tétard): Stella's monosyllabic Andrès (I), Spalanzani's Cochenille (II), the deaf Frantz (III), Giulietta's *bouffon* Pitichinaccio (IV). [10] In Act V Hoffmann realises that the three women (all played by Marie Laurent) represent different aspects or phases of one love, declaring "c'est justement là mon cauchemar... mon cauchemar en trois rêves": "Stella / Sous les trois aspects de sa vie! / Artiste, jeune fille et courtisane!" (79-80).

In Act IV Barbier and Carré develop Hoffmann's nod to Chamisso, naming Spikher's unnamed Italian rival "Schlemil", and making Dapertutto Lindorf's final avatar. When the act, still set in Florence, opens, Schlemil is the current lover of Giulietta. Hoffmann, after his loves for Olympia and Antonia, imagines himself now disillusioned with women, "ces faibles et décevantes créatures". Giulietta is just a beautiful woman who will "distraindre" him in Florence (sc. ii, 61), boasting to Friédrick that even the devil could not make him love her. Dapertutto, appearing, predicts that Hoffmann will replace Schlemil (sc. iii). Alone, Dapertutto addresses the diamond that will captivate Giulietta ("Il n'y a pas de femme qui résiste à cela!" (sc. iv, 64)). [11] Their conversation reveals that she owes her palace, clothes and admirers to him; in exchange she steals from her lovers tokens – the latest being Schlemihl's shadow – which are "de petits à-comptes en attendant le grand jour de l'échéance", their souls. But "il faut varier ses plaisirs" (sc. v, 65), so Dapertutto asks for Hoffmann's reflection rather than his shadow: "Schlemil et lui feront la paire" (sc. v, 65). Giulietta, initially reluctant because she admires Hoffmann's "riche et puissante nature" (sc. v, 66), agrees, not for the diamond, on hearing of his boast that he could defy her charms. Alone with Hoffmann, she feigns disillusionment with her life of pleasure and wins

him over. Schlemil (who has the key to her apartment) warns Hoffmann about “cette syrène” (sc. vii, 70) and challenges him to a duel (mimed in silence by moonlight). Hoffmann kills Schlemil and takes the key. But Friédrick (who leaves to prepare horses) and Giulietta (professing horror at Hoffmann’s act) urge Hoffmann to leave Florence. Her pleas for “un gage, un souvenir” obtain for her his reflection (sc. x, 73-4); seeing it vanish, Hoffmann faints. Giulietta, rejoicing in her triumph, abandons him to Dapertutto. When Hoffmann comes to, Dapertutto gives him a draught to make Friédrick “sleep”, giving him one night in Florence with Giulietta. While Hoffmann hesitates at the side of the stage, he sees Giulietta enter with Pitichinaccio, mock Hoffmann, and drink the draught. As she dies in Hoffmann’s arms, [12] Dapertutto reappears, exclaims at Giulietta’s “clumsiness”. The curtain falls to Pitichinaccio’s laughter.

By combining the Schlemihl who quarrels with Spikher in the tavern with Spikher’s unnamed Italian victim, Barbier and Carré create a rival to Hoffmann and parallel victim of Giulietta and Dapertutto. That Verne would have known “ce fantastique personnage ... qui a perdu son ombre” from *Les Contes d’Hoffmann* rather than the tales of E. T. A. Hoffmann is highly probable. The play was performed in 1851. Théophile Gautier’s review singled out for praise the staging of the duel and the lighting effects, the innovative combination of prose and verse (“cette heureuse innovation”), and the acting of Laurent and Tisserant in their multiple roles, predicting success for the play: “*Les Contes d’Hoffmann* forceront le public à passer le pont, et renouvelleront de l’autre côté de l’eau la vogue du *Champ*”. [13] Although the play did not obtain the runaway success of Sand’s *François le Champi* (first performed at the Odéon on 23 November 1849, it marked its hundredth performance in March 1850 (Sand 7, 402)), the 57 performances on its first run and its revival for 11 in 1852, noted by Volker Dehs (“Verne et Hoffmann” 20), constitue an honourable run for the early 1850s (Lough 341). This was the time when Verne was trying to establish himself in the theatre, writing numerous plays, four in collaboration with Carré between 1851 and 1859, including *Monsieur de Chimpanzé*, a one-act *opéra-comique* (music by Verne’s friend Aristide Hignard) staged at the Théâtre des Bouffes-Parisiens (directed by Offenbach) in 1858. [14] A version of Barbier and Carré’s play (score by Hector Salomon) was nearly staged at the Porte-Saint-Martin in 1866 (the year before Verne added the reference to Hoffmann in *Voyage au centre de la Terre*), but shelved because a soprano could not be found for the main role. [15]

The play was adapted by Barbier to form the libretto of Offenbach’s opera, left unfinished at his death in 1880, in which form it is familiar today. [16] Verne himself was to collaborate with Offenbach in the *opéra-bouffe* *Le Docteur Ox* (1877), [17] based on his comic novella *Une Fantaisie du docteur Ox* (1872). As Volker Dehs notes, the multiple adaptations of Hoffmann in France make specific attributions of sources problematic (“Verne et Hoffmann” 14). Jean-Michel Margot has argued that *docteur Ox*, “véritable excentrique échappé d’un volume d’Hoffmann” (Verne, *Contes* 90), seems to have been inspired more by the *docteur Miracle* of Barbier and Carré’s play than directly by the tales (*Journey through the Impossible* 9-17). Verne’s probable confusion in 1867 of Hoffmann and Chamisso’s figures via Barbier and Carré’s play provides another instance (if one were needed) of the continuing presence in the *Voyages extraordinaires* of his apprenticeship in the world of the Parisian stage. [18]

## NOTES

1. See Butcher, "Long Lost Manuscript" 963.
2. Verne, *Voyage au centre de la Terre* 237; see Butcher, "Long Lost Manuscript" 968 n. 17. For similar examples in another MS, see Verne *Une Ville flottante* 26-7.
3. See Touchefeu.
4. William Butcher in his translation (229-30); Peter Cogman in notes to Frank Wynne's translation (251).
5. "ziemlich unglücklich zu variieren": see the prefatory letter added in the 1827 edition from Chamisso's friend Julius Hitzig to F. de la Motte Fouqué (Chamisso 20). Volker Dehs notes that Verne owned a translation of Hoffmann's story by the pseudonymous P. Christian ("Verne et Hoffmann" 14). For other discussions of the multiple and complex links between Verne and Hoffman, see notably Compère's exploration of themes from Hoffmann in *Le Château des Carpathes*, Volker Dehs' edition of *Voyage au centre de la Terre* and Dehs, "Inspirations", on thematic links especially with *Les Indes noires*, *Le Château des Carpathes* and *Le Secret de Wilhelm Storitz*; Dehs, arguing that Verne could have known Hoffman not just directly but through Barbier and Carré's play *Les Contes d'Hoffmann* and Dumas's *La Femme au collier de velours*, notes an allusion similar to that in *Voyage au centre de la Terre* in *Autour de la Lune*, Chapter VIII ("Le fantastique a créé des hommes privés de leurs reflets, d'autres privés de leur ombre! Mais ici la réalité, par la neutralité des forces attractives, faisait des hommes en qui rien ne pesait plus, et qui ne pesaient pas eux-mêmes!"), seeing the origins of both allusions in *Die Abenteurer* (183).
6. Music by Joseph Ancassy: see Yon 103. Jean-Michel Margot has shown the probable debt of Verne and d'Ennery's *Voyage à travers l'impossible* (1882) to this play, both structurally (prologue and episode framing three episodes with the same protagonist in different settings and a recurrent figure who assumes different identities) and theme (choice between love and an alternative, respectively scientific knowledge or art) (*Journey through the Impossible*, 11-19).
7. "Cesse d'être homme, Hoffmann! je t'aime! sois poète!" (V, vii, 88). She opens the Prologue, then metamorphoses into "un jeune étudiant" (I, i, 4); although Muse and Friédrick are played by different actors (Mme Bilhaut, Harville), we assume them to be one.
8. The famous Hippolyte Tisserant (1809-1877).
9. In Hoffmann the two doctors help Antonia. But Spikher's servant calls Dapertutto "der Wunderdokter" (the quack) in "Die Abenteurer" (272); Heather Hadlock, discussing Miracle's role, notes the term's translation as 'docteur miracle' in Henri Egmont's 1836 version of the tale (44-6).
10. The name is taken from the eunuch dwarf in Hoffmann's *Signor Formica*. See Hadlock 119.
11. In Offenbach's opera based on the play, Dapertutto fascinates Giulietta with a jewel: in the 1904 reworking of the opera's Venetian act by Raoul Gunsbourg, using a libretto by Pierre Barbier (son of Jules), Dapertutto sings the aria "Scintille, diamant" (see Hadlock 46-50 and 123), taken from Offenbach's *opéra-féerie Voyage dans la lune* (1875, revised 1876), ultimately inspired (via a revue of 1871) by Verne's *De la Terre à la Lune* (1865), while drawing at the same time on the theatrical adaptation (with Adolphe Dennery) of *Le Tour du Monde en quatre-vingts jours* (1874) and (or so Verne thought)

- the dénouement of *Voyage au centre de la Terre* (the travellers return after a volcanic eruption). See Yon 527-530.
12. Repeating the pattern of Acts II and III: Hoffmann is left with the 'lifeless' Olympia/Antonia, and Coppélius/Miracle laugh (Hadlock 120-121).
  13. Gautier 2. The version of this review reproduced in *Histoire de l'art dramatique en France depuis vingt-cinq ans*, 6<sup>ème</sup> série, Paris: Hetzel, 1859, 230-233, is truncated. See also the entries on the actors in Pierre Larousse's *Grand Dictionnaire universel* (1866-77), X, 254 and XV, 234-5.
  14. Yon, 768; Butcher, *Jules Verne* 181, 320-321.
  15. Yon 478.
  16. The orchestration was completed by Ernest Guiraud. Act IV, transferred to Venice (enabling Offenbach to use as the famous barcarolle music taken from the overture to his unsuccessful opera *Die Rheinnixen* (1864)), was cut in the first performance in 1881 and remains problematic: see Hadlock's discussion of the complex history of its subsequent reworkings (113-133). The 1881 libretto shows significant divergences from the play: Giulietta takes the shadow of Hoffmann (leaving Venice because of gambling losses) *before* the duel; the act ends with Hoffmann accidentally stabbing Pitichinaccio and Giulietta's grief.
  17. Libretto by A. Mortier and Ph. Gille, but Verne also contributed (Yon, 555-556 and 768).
  18. See e.g. Unwin Chapter IV, "Theatre and Theatricality", and Jean-Michel Margot's editions of *Voyage à travers l'impossible*.

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## **Les Fiancés bretons, un texte apocryphe de Jules Verne**

**Volker Dehs**

### **Abstract**

The article identifies the real authors of *Les Fiancés bretons*, an opera comique usually attributed to Jules Verne and staged at the Graslin Theatre in Nantes in 1851. It describes the relations between Verne and one of the authors, Jules Lorin, who may have worked with Verne on another play.

### **Résumé**

L'article identifie les vrais auteurs de l'opéra-comique *Les Fiancés bretons*, longtemps attribué à Jules Verne et joué début 1851 au Théâtre Graslin à Nantes. Il établit ensuite les rapports entre Verne et l'un des auteurs, Jules Lorin, qui pourrait avoir collaboré avec Verne dans une autre pièce.

### **Une citation énigmatique**

Depuis longtemps, un fantôme a hanté la bibliographie vernienne : un opéra-comique intitulé *Les Fiancés bretons* que Jules Verne a mentionné dans une lettre à sa mère le 26 janvier 1851. Le texte de cette œuvre dramatique a longtemps été considéré comme perdu puisque son manuscrit ne figure pas dans les collections hébergeant habituellement les textes autographes de Verne, les Bibliothèques municipales de Nantes et d'Amiens et la Bibliothèque nationale de France. Cette lettre, publiée dès 1938 dans une version tronquée, [1] avait inspiré à Daniel Compère l'hypothèse d'une première version de la nouvelle *Un Hivernage dans les glaces* (1855). [2] Il s'appuyait sur le témoignage de Marguerite Allotte de la Fuÿe qui, dans sa biographie, avait donné à cette nouvelle le sous-titre « histoire de deux fiancés dunkerquois » [3] et rapproché sa rédaction d'un voyage de Jules Verne chez son oncle Auguste Allotte à Dunkerque, qu'elle situe en 1854. La similitude entre le titre de la pièce et le sous-titre de la nouvelle est en effet frappante.

Dans ses mémoires inédits, le cousin de Verne, Maurice Allotte de la Fuÿe (1844-1939), rapporte le même fait, avec deux différences par rapport au témoignage de Marguerite Allotte de la Fuÿe — l'année du voyage et le titre de la nouvelle :

« En 1852, mes parents reçurent, à l'improviste, à Dunkerque, la visite de mon cousin Jules Verne, le futur grand romancier précurseur. [...] Cet apprenti à la gloire littéraire avait alors des appointements mensuels de cent francs. Aussi avait-il profité d'un train de plaisir pour venir voir et nous et la mer du Nord. Son billet lui avait coûté cent sous. Au retour de ce voyage, il écrivit sa première œuvre : « *Les fiancés de Dunkerque* », nouvelle publiée quelques mois plus tard au *Musée des Familles*, revue fondée et dirigée à Paris par un écrivain de la Loire-Inférieure Pitre Chevalier, ami du père de Jules Verne. Pendant cette journée à Dunkerque, Jules fut, comme à l'ordinaire, très gai, très farceur. Il se bourra de crevettes ». [4]

L'origine de ce titre avec ses deux variantes (*Histoire de deux fiancés dunkerquois* et *Les Fiancés de Dunkerque*) est donc à chercher du côté de Maurice Allotte de la Fuÿe qui avait servi de témoin principal à Marguerite (qui était la veuve de son fils Louis) lorsqu'elle a commencé à écrire sa biographie en 1925. On connaît les tripatouillages que Marguerite applique dans son livre, mais si elle a réarrangé et modifié des documents, elle ne les a jamais inventés de toutes pièces. [5] On peut supposer que le sous-titre – inexistant dans les versions publiées de la nouvelle – figurait dans un document inédit ou sur le manuscrit de l'œuvre, qui n'a pas encore été retrouvé.



Port de Dunkerque vers 1875 (coll. Dehs)

Quoi qu'il en soit et comme Daniel Compère le rétablit dans son article, le voyage à Dunkerque n'a eu lieu ni en 1854 ni en 1852, mais en juillet 1851, ce qui rapproche les *Fiancés dunkerquois* davantage des *Fiancés bretons*, au moins chronologiquement. L'hypothèse d'un rapport génétique entre l'opéra-comique et son adaptation définitive dans la nouvelle publiée est donc *possible*, mais non *assurée*. Elle pourrait toutefois expliquer la disparition du premier au profit de la seconde.

Examinons le texte même de la lettre de Verne à sa mère, publiée intégralement en 1986 :



« J'ai vu Hignard ; il est de retour et content ! Il paraît qu'un journal de Nantes a annoncé ma collaboration avec lui dans un opéra ; c'est vrai, et je ferai en sorte que le libretto soit meilleur que les fiancés bretons. » [6]

Jules Verne y évoque une collaboration avec son ami de longue date, le compositeur Aristide Hignard (1822-1898), mais ne nous livre malheureusement pas le titre de cette œuvre en cours de rédaction. Il peut s'agir de *Le Colin-maillard* (joué le 28 avril 1853 au Théâtre Lyrique à Paris) ou, plus probablement, de *La Mille et deuxième nuit*, resté inédit et dont la partition achevée demeurait dans les papiers du compositeur. [7] Cet opéra fut terminé environ deux mois après la lettre mentionnant *Les Fiancés bretons*, ainsi qu'il ressort d'une autre lettre, encore inédite, également adressée à Sophie Verne : « Notre opéra s'achève, et il est autrement joli que les jumeaux bretons ! » [8] Dans cette lettre, les fiancés sont devenus des *jumeaux* (motif complètement absent de *Un Hivernage dans les glaces* !). Une fois de plus, Jules Verne compare son opéra achevé avec Hignard à un texte que sa mère devait bien connaître. En raison du changement de titre, une filiation avec *Un Hivernage dans les glaces* semble désormais improbable.

Un élément nouveau surgit en 2005 lorsque j'ai retrouvé un texte imprimé portant le titre *Les Fiancés bretons* à la Bibliothèque nationale. Le dépôt légal de 1851 y a apposé sa marque. Ce document est donc contemporain des deux lettres de Verne à sa mère. Il ne s'agit pas d'une pièce de théâtre mais d'une affiche illustrée reproduisant, anonymement, le résumé et le texte d'une histoire mélodramatique. Cette affiche contient un sommaire de l'intrigue, entouré de deux gravures représentant les personnages principaux. Le texte de l'histoire est imprimé sur la partie inférieure de l'affiche, sur trois colonnes. [9] Mais le texte de cet opuscule est-il vraiment de Jules Verne ? En se référant au passage cité ci-dessus de la première lettre, Olivier Dumas, dans sa préface, opte sans hésiter pour une attribution de ces *Fiancés bretons* à Jules Verne :

« Il ressort de cette citation que l'écrivain se réfère au titre d'une œuvre que sa mère connaît et qu'il trouve mauvaise. Si rien n'indique que ce soit un livret, le rapprochement avec le précédent le suggère fortement. [...] La phrase de Verne ne peut être qu'une comparaison – comment pourrait-il se dire « meilleur » qu'un confrère ? En revanche, il a de bonnes raisons pour trouver son nouveau travail meilleur que le précédent. De plus, sa mère, éloignée, à Nantes, du milieu théâtral parisien, ne pouvait connaître le texte d'un opéra non joué et médiocre, sauf si son fils en était l'auteur et lui avait envoyé déjà cette ébauche. Seul cela peut expliquer que sa mère en soit informée. » [10]

### Le témoignage d'Etienne Destranges

Il y a toutefois une autre possibilité : c'est que Sophie Verne ait vu la pièce *Les Fiancés bretons* (ou l'affiche évoquée ci-dessus) non pas à Paris (où aucune œuvre de ce titre n'a été jouée à l'époque), mais à Nantes et a rapporté ce fait à son fils Jules, provoquant ainsi une réaction de sa part. Cette hypothèse s'avère en effet la bonne, car elle est confirmée dès 1893 par le musicologue Étienne Destranges (1863-1915) :

« Deux Nantais, au début de leur carrière, firent jouer à Graslin deux petites pièces qui remportèrent un vif succès : Hignard, *Les Fiancés Bretons*, et Jules Verne, *Les Pailles rompues*, une délicieuse comédie qui ne laissait point pressentir l'auteur des *Voyages extraordinaires* » (p. 290). [11]



Aristide Hignard (cliché Carjat – collection Dehs)

Il semble donc bien que l'affiche intitulée *Les Fiancés bretons* soit une fausse piste et que Sophie a pu voir à Nantes la pièce d'Hignard. *Les Pailles rompues*, comédie en un acte créée sur la scène du Théâtre Historique à Paris le 12 juin 1850, avait en effet été transportée au Théâtre Graslin de Nantes où elle avait sa première le 7 novembre de la même année. Huit représentations se sont succédées jusqu'au 6 février 1851, nombre respectable pour un auteur débutant sur la scène nantaise. A cette même époque, plus précisément le 18 janvier 1851, l'opéra d'Hignard avait vu le jour, et un premier article du journal *Le Breton* en rapporta le titre complet, après avoir tenu anonymes les noms des auteurs dans les annonces précédentes :

« Nous avons assisté samedi à la 1<sup>ère</sup> représentation du *Visionnaire ou les Fiancés bretons*. Nous constatons avec plaisir le succès qu'a obtenu notre jeune compositeur nantais, et M. Aristide Hignard a dû être fier des applaudissements justement mérités que ses concitoyens lui ont prodigués. La 2<sup>e</sup> représentation de cet opéra-comique, qui a eu lieu hier, a complètement justifié le succès de la veille, et nous nous proposons, dans un de nos prochains numéros, d'en apprécier la valeur musicale. » [12]



Théâtre Graslin, Nantes (collection Dehs)

Ce compte-rendu ne mentionne que le nom du compositeur, Aristide Hignard, et passe sous silence le nom de l'auteur du livret. Celui-ci fut révélé deux jours plus tard dans un compte-rendu du même quotidien. [13]

*Le Visionnaire ou Les Fiancés bretons* est le premier opéra-comique représenté du musicien Aristide Hignard, ancien élève de Jacques-Fromental Halévy. Et le librettiste, désormais connu, est : Jules... non pas Verne, mais *Lorin*, auquel il convient d'ajouter celui d'un deuxième auteur, Victor Perrot. Malgré des critiques élogieuses, *Les Fiancés bretons* n'ont connu qu'une troisième représentation le 8 février 1851 et ne furent jamais montés à Paris. Ni le livret ni la partition de cette œuvre ne furent publiés, les manuscrits semblent perdus. Les deux lettres de Verne à sa mère se réfèrent donc bien à cette pièce dont les protagonistes bretons ne sont pas seulement deux *fiancés*, mais aussi des *frères*.

### Les auteurs des *Fiancés bretons*

Si Victor Perrot paraît avoir été un auteur de circonstance, sans rapport connu avec Jules Verne, [14] Jules Lorin a en revanche fait partie de son entourage intime. Un peu plus âgé que Verne, il avait publié en 1848 un petit volume intitulé *Chansons*, suivi d'autres poésies dont certaines furent mises en musique par Aristide Hignard et Victor Massé. L'une d'entre elles, « Au bord du lac », publiée dans le premier volume des *Rimes et mélodies* d'Hignard (1857) est même dédiée à Paul Verne, le frère de Jules. *Le Visionnaire ou les Fiancés bretons* fut la pièce de début de Lorin ; quatre autres suivirent jusqu'en 1854, toutes en un acte :

*Sous les pampres* (19 septembre 1851, Théâtre de l'Odéon),

*Le Piano de Berthe*, son plus grand succès, traduit même en danois et allemand (24 octobre 1852, Gymnase Dramatique, en collaboration avec Théodore Barrière),

*Quand on veut tuer son chien* (30 avril 1853, Théâtre du Vaudeville, également en collaboration avec Barrière),

*Les Trovatelles* (jouée à titre posthume le 28 juin 1854 à l'Opéra-Comique, en collaboration avec Michel Carré qui, à cette époque, était aussi un collaborateur de Jules Verne ; musique de Jules Duprato).

Dans un dossier intitulé *Varia* — encore inédit — Jules Verne a rassemblé des poèmes (écrits par lui-même et par d'autres, dont le célèbre sonnet *L'amour caché* de Félix Arvers) et quelques projets inachevés. Dans ce dossier figurent six couplets d'une chanson qui ne sont pas écrits de la main de Jules Verne, mais auxquels il a ajouté : « Poésie / de Lorain [*sic*], / un des auteurs du / Piano de Berthe ». [15] Cette chanson, qui est peut-être un autographe de Lorin, ne provient pas de la pièce indiquée et l'on ignore jusqu'à présent si elle a fait l'objet d'une publication ou si elle a été spécialement écrite pour Jules Verne. [16] La présence de ce document précieusement conservé dans le dossier *Varia* rempli de souvenirs littéraires est un indice de l'importance que Jules Verne attribuait à l'amitié de son confrère prématurément décédé. En effet, Lorin mourut le 16 novembre 1853 à Paris, rue Rossini. [17] Le seul texte nécrologique connu à ce jour est de la main de Jules Verne et se trouve dans une lettre étonnante par ses réflexions morales, adressée à son père et rapportée par Marguerite Allotte de la Fuÿe : [18]

« Nous venons d'enterrer Jules Lorin, notre ami, mort à vingt-huit ans [19] de la poitrine. Il y a vraiment une épidémie sur les jeunes auteurs cette année, et je m'inquiète beaucoup de Michel Carré, qui n'est guère solide.

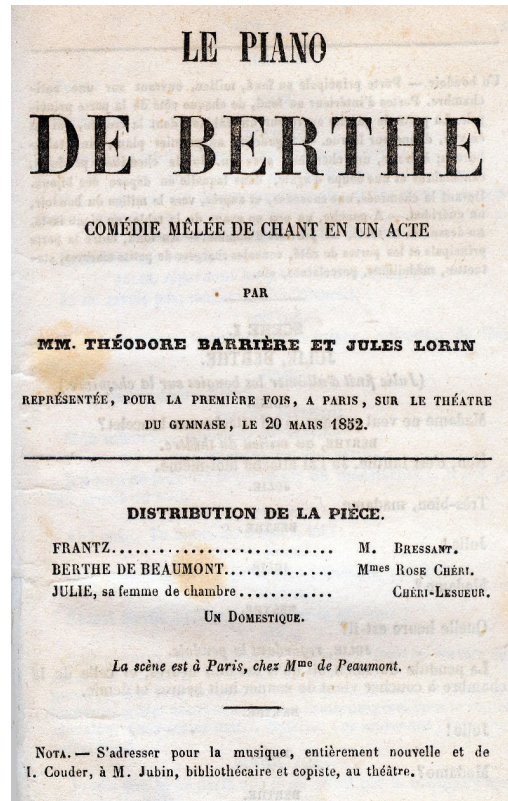
La mort de Lorin s'est produite au milieu de circonstances qui l'assombrissent encore pour moi ; tu vas en juger :

Lorin vivait tranquillement, simplement, conjugalement avec une femme mariée. Ce ménage était augmenté de la mère et du père de la jeune femme. Souvent même le père et la mère de Lorin dînaient dans le ménage, avec les parents de cette jeune femme.

Toute cette existence s'écoulait avec une grande simplicité, et pour les mœurs, la dignité, la bonne tenue, on n'aurait pas trouvé le plus petit mot à redire. Aussi ce mélange de parentés hétérogènes n'offrait rien de répulsif à l'œil. Les artistes, les écrivains, venaient en foule chez Lorin et s'y tenaient aussi décentement que dans les milieux ordinaires. Ce qui te choquera dans tout cela, mon cher père, échappait à la délicatesse de la plupart des gens.

Lorin était, du reste, un excellent garçon, plein de cœur et d'un dévouement à toute épreuve. Il avait même un bon et noble caractère de hardiesse et de franchise. Sans doute il croyait en Dieu, mais assez peu, je crois, à l'immortalité catholique de l'âme, et pas du tout à la religion chrétienne. Il était de ces gens, si nombreux, qui détestent les prêtres, sans les connaître, et, maintes fois, j'ai eu des discussions avec lui à cet égard.

Enfin, il a été bien aimé par son Henriette, bien soigné, bien pleuré par elle, et il est mort, tout naturellement, sans le moindre secours religieux. Il avait fait tout le bien possible, en matière de cœur, de charité, de dévouement, et il est mort, croyant n'avoir rien à se reprocher, mais enfin il est mort comme cela. Où est-il ? »

Page de titre de *Le Piano de Berthe* (collection Dehs)

### Une collaboration hypothétique

Vers 1895, Jules Verne a noté sur une fiche 360 personnages éminents rencontrés au cours de sa vie, groupés en 37 sections formées d'après les milieux où il a fait leur connaissance. Il est curieux de constater que Lorin n'apparaît pas dans l'entourage d'Aristide Hignard, mais dans la 25<sup>e</sup> section consacrée au cercle familial du romancier Ernest Feydeau. [20] Fait plus intéressant encore, le nom de Lorin est suivi, sans séparation (virgule ou tout autre caractère de ponctuation), par celui de « Schwob » (ou « Schoob » ; l'écriture est difficile à déchiffrer), écrit entre guillemets. S'agit-il du surnom de Jules Lorin ? Si c'est le cas, ce détail pourrait éventuellement jeter une lumière nouvelle sur une autre énigme de la production dramatique de Verne.

Dès 1908, le biographe Charles Lemire avait évoqué l'existence d'une pièce du futur romancier, dont il ne nous a malheureusement pas rapporté le titre : « En 1849 il écrit un vaudeville en collaboration avec G. Schwob, le fondateur du *Phare de la Loire*. » [21] Depuis lors, on a cru pouvoir identifier cette œuvre avec *Abd'allah*, vaudeville en deux actes qui pourrait dater de cette époque. [22] Nous savons aujourd'hui que Lemire doit ses informations bien plus à des articles publiés dans les quotidiens amiénois et parisiens qu'à des confidences du romancier qu'il a qualifié d'ami ; toutefois la source exacte de son affirmation en question n'a pas encore été retrouvée.

Ce qui nous intéresse dans ce contexte, c'est que les rapports prétendus entre Verne et Schwob restent jusqu'ici douteux, du moins vers 1849. Georges Schwob (1822-1892), ancien condisciple de Flaubert au lycée de Rouen, était journaliste et ne semble pas s'être adonné à la production dramatique, ni aux environs de 1850 ni plus tard. Après avoir

travaillé à Paris, il s'est installé en 1859 à Strasbourg, puis est parti pour l'Égypte où il était attaché au ministère des affaires étrangères jusqu'en 1867. Il s'est définitivement fixé avec sa famille à Nantes, mais seulement en 1876 après avoir racheté le journal républicain *Le Phare de la Loire* dont il assurait la direction jusqu'à sa mort. La conviction franchement républicaine de ce journal était peu du goût de Jules Verne alors que celui-ci était en relation amicale avec Ernest Merson (1819-1905), grand rival de Schwob et directeur de *L'Union bretonne*, l'organe farouchement monarchiste de Nantes. Il est possible que Verne ait pu faire sa connaissance aux environs de 1877 et 1878 lorsqu'il avait élu domicile passagèrement dans sa ville natale. Toujours est-il que le nom de Schwob n'apparaît dans aucun document connu de Jules Verne, ni ne figure sur la liste de ses rencontres. Même le long article nécrologique que lui a consacré *Le Phare de la Loire* du 26 août 1892 ne souffle mot d'une relation quelconque avec le romancier ce qui, si des rapports plus étroits avaient existé avant 1877, ne laisserait pas d'étonner. [23]

De futures recherches devraient pouvoir établir si Lemire, en recueillant quelque part le nom de « Schwob » en rapport avec l'écrivain, ne l'a pas simplement attribué au journaliste, plus connu à l'époque, alors qu'il s'agissait en réalité du surnom de Jules Lorin, auteur tombé depuis longtemps dans un oubli total. Ce dernier faisait en tout cas partie du cercle des amis ou collaborateurs de Verne, tels que Massé, Hignard, Delibes et Michel Carré.

### Conclusion

L'opéra-comique *Les Fiancés bretons* ne doit donc rien à Jules Verne. Son titre n'a aucun rapport avec un projet imaginaire de la nouvelle *Un Hivernage dans les glaces*. C'est seulement par hasard que, au moment où cet opéra-comique fut joué à Nantes, un texte au titre identique parut à Paris, qui, à son tour, n'avait rien à voir avec Jules Verne. De telles coïncidences surviennent, paraît-il, dans le seul but de taquiner les chercheurs... Ajoutons pour soutenir cette affirmation, une autre coïncidence qui rentre dans le même contexte : 70 ans après *Le Visionnaire* d'Aristide Hignard, un opéra fut monté au même théâtre, au titre presque identique : *La Visionnaire*, drame lyrique en 2 actes, créé le 4 mars 1920, dont le compositeur était Claude Guillon-Verne (1879-1956), un neveu de l'écrivain. [24]

### NOTES

1. *Bulletin de la Société Jules Verne* (abrégé par la suite *BSJV*), ancienne série, n° 11-12-13, juin-décembre 1938, p. 63.
2. D. Compère : « Un hivernage à Dunkerque », in *BSJV* n° 31-32 (3<sup>e</sup> et 4<sup>e</sup> trimestre 1974), pp. 154-156. *Un hivernage dans les glaces*, nouvelle en 16 chapitres, a d'abord paru en feuilleton dans le *Musée des familles*, vol. 22, n° 6 (Avril 1855), pp. 161-172, et n° 7 (Mai 1855), pp. 209-220, puis remaniée dans le volume *Le Docteur Ox*, 1874, chez Hetzel.
3. M. Allotte de la Fuÿe : *Jules Verne, sa vie, son œuvre*. Paris : Simon Kra 1928, p. 85.

4. *Mémoires du colonel Maurice Allotte de la Fuÿe 1844-1939*, dictées à Marguerite Allotte de la Fuÿe. Tapuscrit inédit établi par Armelle Rousseau, pp. 3-4. Je tiens à remercier Mme Armelle Rousseau et M. Jean Thiebaut de m'avoir confié ce document intéressant.
5. Le premier à mettre sérieusement en question l'honnêteté documentaire de la biographe fut Charles-Noël Martin dans sa thèse inédite *Recherches sur la nature, les origines et le traitement de la science dans l'œuvre de Jules Verne*. Université Paris 7, 1980, pp. 23-40 et 426-430. Quelques extraits en ont paru dans le *BSJV*; l'argumentation fut par la suite développée par Olivier Dumas dans plusieurs articles publiés dans la même revue. J'ai récemment essayé de replacer la biographe et sa biographie dans leur contexte historique dans l'article « Précisions biographiques sur Marguerite Allotte de la Fuÿe », in *Revue Jules Verne* (Amiens : CIJV) n° 32, 2011, pp. 69-76.
6. Reproduite in Olivier Dumas : *Jules Verne*. Lyon : la manufacture, 1988, p. 285. Le document avait paru auparavant dans le *BSJV* n° 78, 1986, pp. 33-34.
7. Le livret de *La Mille et deuxième nuit*, opéra-comique en un acte, a paru in Jules Verne : *Théâtre inédit*, édition dirigée par Christian Robin. Paris : le cherche midi, 2005, pp. 457-494. L'existence de la partition est attestée par le journaliste Thomas Maisonneuve : « Les Artistes bretons. Aristide Hignard. » In *Revue de Bretagne et de Vendée* (Nantes), tome LVIII, septembre 1888, pp. 285-288, à la page 287. Dix ans plus tard, le marquis d'Ivry, un élève d'Hignard, écrivit une lettre au *Gaulois* : « *La Mille et deuxième nuit*, deux actes [sic] dont vous parlez n'a pas été représenté [sic] et c'est regrettable, car il y a dans cet ouvrage des choses charmantes. » Cette lettre a été reproduite dans « Courrier des spectacles. », *Le Gaulois* n° 6079, 27 juillet 1898, p. 3.
8. « Paris, mars [1851] ». Bibliothèque municipale de Nantes, MJV B 226 (1).
9. Le texte de cette affiche figure en annexe 1. Il a été corrigé par rapport à celui publié dans le *BSJV* (voir note suivante).
10. Olivier Dumas : « *Les Fiancés bretons*. Une pièce inédite de Verne ? » In *BSJV* n° 160, décembre 2006, p. 29. Suit, pp. 30-32, la reproduction du texte de l'affiche.
11. Etienne Destranges : *Le Théâtre à Nantes de ses origines jusqu'à nos jours*. Paris : Fischbacher, 1893, p. 290. Le théâtre, inauguré en 1788, puis reconstruit en 1813 après un incendie, doit son nom à Jean-Joseph-Louis Graslin (1727-1790), Receveur Général des Fermes du Roi à Nantes. Destranges a aussi consacré un article à Aristide Hignard dans *La Revue nantaise*, vol. 1, n° 2, 15 novembre 1897, pp. 33-43.
12. Anonyme : « Chronique de Nantes et de l'Ouest », in *Le Breton* n° 16, 20 janvier 1851, p. [3].
13. J. Mahot : « Chronique musicale. *Le Visionnaire ou les Fiancés bretons*. De MM. Lorin et Aristide Hignard » in *Le Breton*, n° 18, 22 janvier 1851, p. [1]. Le texte complet de ce compte-rendu figure en annexe 2.
14. Je n'ai pas pu trouver les dates de naissance et de décès de Victor Perrot. A part *Le Visionnaire*, il n'a fait monter que quatre pièces, la première en 1845, la dernière en 1867. Une seule date de la même époque que *Le Visionnaire*, *Une Petite Fille de la Grande Armée* (Paris, Théâtre du Gymnase, Dramatique, 8 mai 1852), écrite avec Théodore Barrière (1823-1877) qui était également un collaborateur de Jules Lorin.
15. 1 folio, 27,8 x 18,5 cm, écrit recto/verso. Bibliothèque municipale d'Amiens, JV MS 19.
16. La chanson commence par les vers « Vivent les amours / Ce sont eux toujours / Qui font les beaux jours » évoquant une chanson populaire souvent variée dans les vaudevilles joués dans les années 1820 et 1830.
17. « Décès », in *Le Siècle* n° 6536, 18 novembre 1853, p. 3.
18. M. Allotte de la Fuÿe : op.cit. (note 3), pp. 68-69. L'original de cette lettre n'a pas encore été retrouvé, et comme la biographe avait coutume de modifier les documents qu'elle insérait dans son récit, cette lettre est citée sous réserves.

19. *Le Monde artistique et littéraire* n° 33, novembre 1853, indique l'âge de 32 ans. L'indication de Verne est pourtant corroborée par *Le Siècle* (voir note 17). Lorin est donc né vers 1825.
20. Bibliothèque municipale d'Amiens, JV MS 28, n° 82. Ernest Feydeau (1821-1873) est surtout connu pour son roman *Fanny* (1858), considéré comme scandaleux à l'époque. Sont également indiqués Mme Feydeau (Léocadie Bogaslawa Zelewska, 1839 – après 1920), le journaliste Henry Fouquier (1838-1901), qui avait épousé en 1876 la veuve d'Ernest Feydeau, et le fils de celui-ci, Georges (1862-1921), célèbre auteur dramatique qui passait pour être le fils naturel du duc de Morny ou de Napoléon III.
21. Ch. Lemire : *Jules Verne 1828-1905*. Paris : Berger-Levrault & C<sup>ie</sup> 1908, p. 135.
22. Voir la notice de Patrick Berthier consacrée à *Abd'allah* in J. Verne : *Théâtre inédit* (voir note 7), p. 399. Berthier, après avoir donné deux références, remarque qu'il lui semble « impossible d'infirmier ou de confirmer » cette hypothèse. En fait, le manuscrit est corrigé au crayon d'une main hâtive dont il n'est pas aisé de dire s'il s'agit de la main de Jules Verne. Ces corrections seraient à comparer avec l'écriture de la chanson de Lorin, conservée à Amiens.
23. Le second fils de Georges Schwob, le futur écrivain Marcel (1867-1905), avait débuté le 23 décembre 1878 dans le *Phare de la Loire* par un compte rendu du *Capitaine de quinze ans*. Dix ans plus tard, il soumit à Hetzel une traduction d'un roman de Stevenson, précisant que « M. Léon Cahun chez qui j'habite et M. Jules Verne pourront vous parler de moi... ». Cité d'après Annie Ollivier : « Marcel Schwob », in *Nantes en 1900*. Nantes : Médiathèque 1992, p. 32.
24. Voir à ce sujet Philippe Burgaud : « Claude Guillon-Verne et *Les Tribulations d'un Chinois en Chine* », in Jules Verne & C<sup>ie</sup>. *Bulletin du Club Verne* n° 1. Amiens : encre 2011, pp. 66-78.

## **Annexe 1**

### **Auteur anonyme : LES FIANCÉS BRETONS**

#### **Sommaire**

*Histoire intéressante de deux jeunes Bretons, fiancés au lit de mort de leurs parents. – Comment le jeune homme fit serment de veiller sur sa fiancée. – Leur arrivée à Paris pour chercher la mère de la jeune fille. – Leurs démarches infructueuses. – Pourquoi le jeune Breton se vendit à un marchand d'hommes. – Son désespoir lorsqu'il crut sa fiancée*



*infidèle. – Pourquoi la jeune fille se résolut de se suicider. – Comment elle manqua d'être écrasée par la voiture de sa mère. – Reconnaissance de la mère et de la fille. – La jeune Bretonne est comtesse. – Mariage des deux fiancés pour prix du dévouement du jeune breton.*

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Chez Durand, Editeur, rue Rambuteau, 32

La Bretagne fut toujours citée comme exemple de fidélité à toutes ses traditions. Quelques écrivains célèbres ont décrit avec talent les mœurs, les coutumes, les dévouements et les haines qu'enfante, dans ce pays, la religion du serment qui donna lieu à l'entêtement proverbial des habitants. En voici un exemple qui vient à l'appui des quelques lignes que nous avançons.

Deux pêcheurs, dont les habitations étaient voisines, avaient chacun un enfant : Kœnic, un garçon dont la mère était morte en lui donnant le jour ; Kerdeck, une fille à laquelle on répondait, lorsqu'elle demandait sa mère : Tu la reverras sans doute. Les deux enfants furent élevés ensemble : Antoine était un beau grand garçon, Eva une belle fille au teint basané comme une Espagnole ; lorsque le père d'Antoine mourut, en recommandant son fils à son vieil ami qui, d'après les apparences, ne devait pas tarder à le suivre. En effet, quelques mois plus tard, le vieux Kerdeck s'éteignait en faisant jurer à ses enfants de se marier, et à Antoine, particulièrement, de veiller sur la jeune fille comme un père.

Il y avait déjà deux ans que ces événements s'étaient passés. Un soir, Antoine, revenant de la pêche, disait à Eva : Eh ! petite, comme vous êtes triste, vous pleurez, vous abîmez vos beaux yeux noirs ; vous savez combien je vous aime et vous semblez ne pas vous douter que je souffre en voyant vos larmes.

– Mon bon Antoine, répondait Eva, je ne serai heureuse que lorsque j'aurai retrouvé ma mère ! tenez, si vous le vouliez, nous vendrions tout ici, et nous partirions pour Paris, où, j'en suis sûre, elle doit être allée. Dites, le voulez-vous ?

– Puisque cela vous fait plaisir, Eva, nous partirons. N'ai-je pas promis à votre père de veiller sur vous et de vous rendre heureuse ?

Effectivement, huit jours plus tard nos jeunes gens se mettaient en route, et nous les retrouvons à Paris, un an après leur arrivée.

Toutes leurs démarches n'avaient abouti à rien. A tous les renseignements qu'ils avaient donnés, on avait répondu : Nous ne connaissons pas. Et, las de recherches, ils s'étaient résignés ; ils avaient loué deux petites chambres sur le même carré d'une maison sise dans le faubourg St-Germain. De cette manière, Antoine, sans compromettre la jeune fille qu'il aimait passionnément, pouvait, au besoin, la protéger en attendant l'époque de leur union ; mais la misère vint aussi porter ses effets dans leur intimité. Les ressources étaient usées, il fallait compter avec le propriétaire, et Antoine n'avait point d'état pour se sauver de la position où il se trouvait. Que faire ? Antoine tortura son imagination, aucun moyen d'en sortir.

Il revenait lentement chez lui, lorsqu'au détour d'une rue, il leva machinalement les yeux et lut sur une enseigne : *Assurance militaire. On demande un remplaçant.* Cette enseigne fut pour lui comme une révélation, il monta au bureau, montra ses papiers, conclut un

engagement, reçut quelques centaines de francs et, tout joyeux, courut acheter les comestibles nécessaires pour le souper commun.

Arrivé à la porte d'Eva, il frappe, on ne répond pas ; il frappe une seconde fois. Eva ouvre, mais elle est rouge, son air est embarrassé, ses réponses vagues, et ses yeux inquiets sont constamment tournés vers un rideau du lit qui s'agite de temps à autre.

Un soupçon entre dans l'esprit d'Antoine, mais son respect pour Eva le retient encore.

Il retire des pièces d'argent de sa poche, il les jette bruyamment sur la table en s'écriant : Nous ne sommes plus pauvres, tenez, voyez plutôt !

– Oh ! mon Dieu ! s'écrie Eva, d'où vient cet argent ?

– Cet argent, petite, c'est le prix de ma liberté ; je me suis vendu, vous ne pouviez pas mourir de faim, et puis vous êtes si bonne, vous m'aimez, n'est-ce pas, Eva ? Vous rougissez, cela vous déplaît, une déclaration. Tenez, pour un mot de vous, je vous donnerai tout cet argent, et en disant ces mots, il remua les pièces de métal éparpillées sur la table, une d'elles roula et tomba ; il se baissa pour la ramasser et aperçut des morceaux de vitre qui couvraient le plancher, il regarda la croisée, un carreau avait été brisée ; ne pouvant plus contenir son émotion, il s'écria :

– Quelqu'un est venu en mon absence. Eva, il y a quelqu'un ici.

– Antoine, je vous jure...

– Ne jurez pas, Eva, une Bretonne ne peut manquer à un serment. Je vous dis qu'il y a quelqu'un ici et derrière ce rideau.

Il fit un mouvement vers l'endroit désigné, Eva se jeta au-devant de lui, le rideau s'ouvrit et un jeune homme s'offrit aux yeux d'Antoine qui, au lieu de s'emporter, s'affaissa sur une chaise en murmurant :

– C'est mal, Eva, c'est bien mal !

– Monsieur, dit le jeune homme, gardez-vous d'un soupçon outrageant pour mademoiselle ; des recors me poursuivaient, et, pour leur échapper, j'ai brisé ce carreau, je suis entré ici, pardonnez-moi !

– Oh ! assez, monsieur, interrompit Antoine, point de subterfuges, partez, car je ne répondrais pas de ma colère.

Le jeune homme sortit et Antoine tomba en proie à une crise nerveuse.

– Déshonorée ! s'écriait-il dans son délire, déshonorée, ma pauvre Eva !

La jeune fille pleurait, se lamentait, et quand la crise se fut apaisée, elle écrivit sur un papier ces quelques mots : « Je suis innocente ; quand vous lirez ce papier, je serai morte, je vous aime, adieu ! » et la jeune fille sortit en proie à une exaltation violente.

Quelques instants après son départ, Antoine, revenu à lui, trouva le papier écrit, et, comme fou, s'élança dans la rue Grenelle Saint-Germain ; devant l'ambassade d'Autriche, un rassemblement obstruait son chemin, une voix dans la foule disait :

– Ce ne sera rien, cette jeune fille en sera quitte pour la peur.

Ces mots l'arrêtèrent, il s'approcha d'une calèche dans laquelle on transportait une jeune fille, et reconnut Eva que la calèche de la comtesse D\*\*\* avait failli écraser.

Cette dame se fit conter l'histoire des jeunes gens, et, jugez de leur surprise, Eva n'était point fille du breton Kerdeck, mais bien de la comtesse D\*\*\*. Des raisons de famille

avaient forcé cette dame de confier son enfant à Kerdeck et, depuis deux ans, elle la cherchait en vain dans la Bretagne.

Antoine Kœnic obtint la main d'Eva pour prix de son dévouement.

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Paris. – Imprimerie de Beulé et Comp., rue Jacques de Brusse, 3.

Bibliothèque nationale de France, Paris. Rés. Atlas Z 25 (*Les Fiancés bretons*)

## ***Annexe 2***

### **CHRONIQUE MUSICALE. *Le Visionnaire ou les Fiancés Bretons***

**De MM. Lorin et Aristide Hignard**

On ne peut méconnaître que l'esprit provincial se réveille. Partout on fait des efforts pour rompre les liens par trop étroits qui rattachaient nos villes à la capitale, de telle sorte que tout mouvement d'initiative ne semblait partir que de Paris. Déjà de nombreux et remarquables ouvrages ont paru dans quelques-unes des villes de province, et ont eu le succès que méritent le talent des écrivains et l'intérêt du sujet. Dans ce mouvement des esprits, Nantes n'est point restée en arrière, elle a montré qu'elle aussi était une ville d'intelligence et d'étude.

Ces pensées, émises dans les premières pages d'une publication brillante, viennent d'être justifiées samedi à la Salle Graslin par la première représentation des *Fiancés Bretons*. L'œuvre intéressante due à la collaboration de MM. Lorin et Aristide Hignard, a été accueillie avec faveur par un nombreux public. Ainsi, un de nos compatriotes promet de soutenir la noble réputation d'artiste que notre chère Bretagne avait su jadis conquérir avec tant d'éclat.

Naguère encore Aristide Hignard était avec nous ; il prenait part aux fêtes de la ville et contribuait déjà à les embellir par de gracieuses productions musicales. Qui n'a plus retenu ses joyeux quadrilles, exécuté ses valse entraînantes ? qui a pu oublier le succès

dont il fut couronné à la Société des Beaux-Arts après les répétitions de l'ouverture de la *Perle de Passy*, sa première œuvre importante.

Plus tard, lauréat brillant du Conservatoire, il sut obtenir une place distinguée parmi les élèves de l'école.

Aussi, nous le dirons sans arrière-pensée, c'est avec un vif plaisir que nous constatons ici le mérite réel de la partition des *Fiancés*. Mais arrivons au sujet.

Nous sommes au fond de la Bretagne, à Plœurel, un jour de Pardon. Tous les paysans sont réunis et se préparent à la fête ; Yvonne, la joyeuse Yvonne, se mêle aux villageois ; elle leur annonce l'arrivée soudaine d'une ancienne compagne, Mlle Yseult, appartenant à une famille importante du canton. Yseult a quitté Plœurel, mais la poésie n'est pas à la ville : les oiseaux, les fleurs, une belle soirée de la fin d'avril, revoir ses champs aimés valent bien d'autres plaisirs. Elle revient, chaque année, revoir ses champs aimés, toujours elle est reçue avec bonheur.

Deux frères habitent le village, le brave Loïc à l'humeur facile et joyeux, René le visionnaire, le mélancolique René. Loïc aime Yvonne, René adore Yseult ; mais il comprend la distance qui, tous les deux, les séparent, il la respecte. Cependant son émotion a quelquefois trahi sa pensée, afin de donner le change à l'opinion il feint une passion pour Yvonne ; une fleur cueillie dans la bruyère est le gage de la fidélité. Loïc apprend l'amour de René, son trouble se devine ; il est cruel de devenir le rival d'un frère, il veut partir, abandonner sa douce patrie. A cette nouvelle, Yvonne se désole, elle déclare qu'elle n'a jamais aimé René, que Loïc, lui seul, sera son époux. C'est au tour de René de vouloir quitter Plœurel ; d'ailleurs, le bonheur, il n'espère jamais le trouver, et, dans un moment où il se croit seul, il révèle les secrets de son cœur. Yseult, qui l'a entendu, fait connaître, elle aussi, une passion jusque-là inconnue à tous. Grande surprise au village, un double hyménée va être célébré, paysans et paysannes se livrent à la joie.

Telle est l'analyse de la pièce pour laquelle M. Hignard a écrit de bien jolis motifs.

L'ouverture, semée de charmants détails, commence par un solo de hautbois destiné à rappeler la cornemuse du pays de Léon ; l'introduction, chœur de paysans Bretons, est d'une grande fraîcheur ; l'air d'Yseult, chanté par Mlle Voiron, est gracieux et encadré avec art dans l'introduction.

Nous avons remarqué ensuite un trio très accentué entre Yvonne, Yseult et Loïc. L'accompagnement est plein de verve, le mouvement rapide et entraînant. Les couplets de René : *C'est la fleur chérie qui dans les genêts*, etc., ont une couleur locale véritable. La mélodie est suave et mélancolique, ces couplets sont destinés à une grande fortune dans les salons. Vient ensuite le récit du songe de René. Pendant ce récit, l'orchestre fait entendre une symphonie ravissante. Rien de plus gracieux que le duo entre Yvonne et René.

Nous devons citer encore un joli morceau chanté par Yseult ; un trio, très beau, entre René, Loïc et Yvonne, et dans lequel René les engage à s'aimer, à s'unir. D'autres morceaux mériteraient encore les honneurs d'une citation, notamment le chœur sans accompagnement exécuté dans le lointain ; mais le succès des *Fiancés Bretons* ne saurait être passager à Nantes, et nous prendrons la liberté d'y revenir.

L'Administration de la salle Graslin mérite des éloges pour l'empressement qu'elle a mis à monter l'ouvrage de M. Hignard. Nous avons remarqué les costumes de Mlle Blaës, et de MM. Bonnamy et Marchot, qui sont d'un goût parfait et semblent d'une vérité irréprochable.

N'oublions pas l'orchestre qui, sous la direction de son habile chef, M. Solié, a exécuté avec vigueur, ensemble et précision la partition qui lui avait été confiée.

Les auteurs ont été demandés avec unanimité, et c'est pendant les applaudissements de toute la salle que les noms de MM. Hignard et Lorin ont été proclamés.

J. Mahot

*Le Breton* (Nantes) n° 18, 22 janvier 1851, p. [1]

**Volker Dehs** (volker.dehs@web.de), né en 1964 à Bremen (Allemagne) se voue depuis 30 ans à la recherche biographique et à l'établissement de la bibliographie vernienne. Éditeur de plusieurs textes ignorés de Jules Verne, il est co-éditeur (avec Olivier Dumas et Piero Gondolo della Riva) de la Correspondance de Jules et Michel Verne avec leurs éditeurs Hetzel (Slatkine, 5 vols, 1999 à 2006). Il a traduit plusieurs romans en allemand et en a établi des éditions critiques. Ses textes sur Jules Verne ont été publiés en français, allemand, néerlandais, anglais, espagnol, portugais, polonais, japonais, chinois et turc.





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## “Verne's Best Friend and his Worst Enemy”: I.O. Evans and the Fitzroy Edition of Jules Verne

**Brian Taves**

### Abstract

While many scholars during the last two decades have contributed to revival of new translations, some that never appeared in English before, a similar, even more prolific effort still resonates from fifty years ago, the Fitzroy Edition of Jules Verne, the product of one person: I.O. Evans (1894-1977). The series achieved wide commercial success as Evans turned out many volumes a year, relying on both previous translations as well as originals he rendered himself. The various pressures upon Evans are examined, as he was required to turn out volumes of a uniform size on a regular schedule, and his abridgements often amplified the nationalistic sentiments of his 19<sup>th</sup> century predecessors. Yet delineating Evans's own religious and political views does not support the ideological bent often attributed to his modifications of Verne. As a professional writer, he was sometimes too mindful of marketplace demands, which also allowed the Fitzroy series to permeate book stores and libraries and be sold in several paperback series and reprints. Ultimately comprising an impressive forty-eight separate stories in sixty-three volumes, the series dominated Verne publishing from the 1950s into the 1980s; even today, only fourteen of these books have been supplanted in terms of quality translations and critical commentary. At the same time, the shortcomings of the Fitzroy series made it a transition step from Anglophone Verne editions published during and shortly after the author's lifetime, and the modern shift to more scholarly, annotated renderings. The verdict can only be mixed; despite Herculean labor, Evans did not take the few additional steps toward more rigorous scholarship that would have made him at least the grandfather of the modern Verne Anglophone renaissance—yet his achievement in the creation of such a major Verne series is unequalled.

### Résumé

Alors que de nombreux chercheurs au cours des deux dernières décennies ont publié de nouvelles traductions de Jules Verne en anglais, dont certaines n'avaient jamais vu le jour auparavant dans cette

langue, un semblable effort encore plus prolifique avait déjà été réalisé cinquante ans auparavant : l'édition Fitzroy de Jules Verne. Elle fut le produit d'une seule personne : I.O. Evans (1894-1977). Cette collection des œuvres de Verne a connu un succès commercial considérable. Evans publia plusieurs volumes par année, se basant sur les traductions antérieures et sur les siennes propres. L'article examine les différentes contraintes auxquelles Evans était soumis, car il devait fournir des volumes de taille semblable à des intervalles définis. Ses versions abrégées amplifient souvent les sentiments nationalistes de ses prédécesseurs du 19<sup>ème</sup> siècle. Les opinions religieuses et politiques d'Evans ne sont pourtant pas à l'origine des penchants idéologiques souvent appliqués à ses modifications du texte vernien. Comme écrivain professionnel, il tenait trop compte des impératifs du marché, ce qui d'ailleurs a permis à l'édition Fitzroy d'inonder librairies et bibliothèques et d'être vendu en format de poche avec plusieurs réimpressions. Tout compte fait, avec 48 impressionnantes histoires publiées en 63 volumes, cette série domine le monde de l'édition vernienne pendant les années 1950 jusqu'aux années 1980. Aujourd'hui, seulement quatorze de ces livres ont été remplacés en termes de traductions de qualité et de commentaires critiques. Dans le même temps, les lacunes de la série Fitzroy constituent une étape de transition par rapport aux éditions anglophones publiées pendant et peu après la vie de l'auteur. L'édition Fitzroy représente le passage à des publications modernes plus critiques et annotées. Le verdict ne peut qu'être mélangé : en dépit du travail herculéen fourni par Evans, ce dernier a raté les quelques degrés supplémentaires vers une étude plus rigoureuse de l'œuvre vernienne, ce qui aurait fait de lui le grand-père des études modernes de Verne dans le monde anglophone. Sa réussite avec la création d'une telle collection des œuvres de Jules Verne reste cependant inégalée.

During the last two decades, the “Jules Verne rescue team” has produced a quantity of new translations, including many novels and plays that never appeared in English before to raise esteem of Verne in the Anglophone world. Still resonating from fifty years ago is a similar effort; although not equivalent in quality, it was even more prolific, reached a mass readership, and was the product of one person: “the Fitzroy edition of Jules Verne” by I.O. Evans. Evans turned out many volumes a year, without university presses, and his achievements left a legacy (for good and ill) that shaped mid-20<sup>th</sup> century Anglophone understanding of Verne. In the following pages, I examine the forces that shaped the Fitzroy series, and look at I.O. Evans the man and writer—who has been most accurately labeled (by the late Walter James Miller) as simultaneously Jules Verne’s best friend, and his worst enemy.



I.O. Evans (1894-1977)



### ***I.O. Evans***

Idrisyn Oliver Evans was born on November 11, 1894, in Bloemfontein, South Africa, and his family moved to England where he attended schools. [1] During “a childhood that was not over-happy,” Evans’s father had several of Verne’s best known titles in his collection, and they brought much delight to the admitted “bookworm.” [2] The only library within reach was that of the village church’s Sunday school, from which two volumes, one sacred, another secular, could be borrowed each week; *A Journey to the Centre of the Earth* seemed to have found its way there by accident. [3] “I borrowed it whenever it was available, read and re-read it, and almost got it by heart.” [4] He added, “later I progressed to *Round the Moon*, *Twenty Thousand Leagues Under the Sea*, and other Verne masterpieces, as well as to H.G. Wells and Edgar Allan Poe.” [5]

He soon read French, German, and Esperanto, explaining “whenever I wanted to ‘brush up my French’ the obvious thing was to read Verne in the original, and from my first visit to Paris I returned in triumph with a paperback edition of *Voyage au centre de la terre*.” [6] There were other, very different influences. “Even as a schoolboy, I was so transported by Omar Khayyam that I read him so often as to memorize most of his verses effortlessly; I could quote most of him now, though I have not read him for years! ... Nevertheless I do not agree with his philosophy...” [7] Evans would author and privately publish verse throughout his life, including *Sparks From a Wayside Fire*, in 1954 to *Peace and the Space Race, and Other Verses*, in 1976.

He wrote, “training of body and mind, so as to make people healthy and thoughtful, is the real purpose of education.” [8] During his teenage years, from 1908, Evans was a pioneering member in the early days of the Boy Scouts and remained active in various youth movements, such as Kibbo Kift, the Woodcraft Kindred, where he was known by the nickname “Blue Swift.” He urged youth to try camping, athletics, learning a foreign language, and studying recent advances in science, especially theories of evolution.

College was not in his future, and he joined the Civil Service at age 18, in 1912. War intervened two years later, and he enlisted in the Army. He served with the Welsh Regiment and Special Brigade (Gas Companies), R.E., and was present at Vimy Ridge, Messines, Ypres, Dixmude, Fifth Army Retreat, and the Lys. He remained on the Western Front through the duration, finally demobilizing in 1919, and returned to the civil service. With Bernard Newman, he edited *Anthology of Armageddon* (1935), a mammoth volume that drew from 150 books from all sides and participants in World War I. Newman, like Evans, was also a distinguished veteran, and their book was hardly celebratory.

Faith was central to Evans’s life as well as his interpretations of history and literature. As early as 1932 he edited *The Witness of History to the Power of Christ*, a series of addresses to the Congregational Union of England and Wales. Toward the end of World War II Evans joined the Church of England, although he had respect for all religions. [9] In 1952 his composition, *Led by the Star—A Christmas Play* was published. Evans’s Christianity inspired much of his admiration for Verne, who he believed reflected his own religious beliefs.

In 1932, Evans authored *The Junior Outline of History*, an adaptation of the Wells adult history which he described as the most objective yet written, “a magnificent book by a very

great man.” [10] Yet he also noted in that volume’s introduction, “Though Mr. Wells has given me permission to base this book on his *Outline*, I want to make it quite clear that he is not responsible for what I have written—indeed, I am not certain whether he will agree with it.” Consulting sources from James Henry Breasted to Philip Gibbs and Upton Sinclair, Evans lauded the increased equality between the sexes, and reconciliation between old foes of World War I that seemed to be established by the early 1930s. “World brotherhood begins at home and means tolerance and sympathy for those from whom we differ.” [11] He urged a new monetary system to end poverty, using science and the teachings of Christ.

His passion for science fiction was evident in a book of reference, *The World of Tomorrow—A Junior Book of Forecasts* (1933), about possible future inventions, partly illustrated with reproductions of artwork from science fiction magazines, and thus perhaps the first anthology of science fiction illustration. [12] By 1937, Evans was joining science fiction groups and had written an article for the July issue of *Armchair Science*. [13]

When he began to study geology, he “found its technical terms not forbidding but evocative; they were the sort of thing I’d seen in Verne.” [14] Evans became an amateur speleologist, authoring *Geology by the Wayside* in 1940 and *The Observer’s Book of British Geology* in 1949. [15] He later became a member of several geological societies, and this gave him a special qualification when he had the occasion to translate *Journey to the Centre of the Earth* himself in 1961. Other volumes of his at this time took nature as their focus: *Sea and Seashore* (1948), *Hidden Treasures* (1948), *Fossils* (1949), and *Fresh Water Described in Simple Language* (1949).

Another hobby led him to write *Cigarette Cards and How to Collect Them* (1937), and with Newman he coauthored *The Children’s Own Book of the World—Impressions of the Countries of the World and the People Who Live in Them* (1949). More historically-oriented volumes followed, with *The Heavens Declare—A Story of Galileo* (1949) and *The Story of Early Times* (1951). For a brief time Evans found publishers willing to accept books of fiction and he authored several historical novels for juvenile reading, in which, as he explained, “appears a strong science-fictional interest ... aptly described as ‘Henty crossed by Jules Verne’.” [16] He added, “I have tried to write from the point of view of prehistoric medicine-men sincerely and successfully practising white or black magic; pious Hellenic polytheists; skeptical Alexandrian philosophers; and Renaissance Catholics—including Grand Inquisitors!” [17]

### ***Evans Begins to Write About Verne***

1955 marked the fiftieth anniversary of Jules Verne’s death, and lapsing copyrights helped to secure Verne’s place as interest in science fiction exploded with the dawn of the atomic age. Verne was becoming a source for the growing number of children’s editions of the great novels, including *Classics Illustrated* comic books, as well as a popular subject on radio and television, and Walt Disney’s *20,000 Leagues Under the Sea* proved to be a major box-office hit in movie theaters.

Vernian scholarship was gaining a foothold, replacing the often wildly inaccurate newspaper and magazine accounts in his lifetime. The first book on Verne in English, the scholarly *Jules Verne* by Kenneth Allott, appeared in 1940, followed three years later by

*Jules Verne: The Biography of an Imagination*, whose author, George H. Waltz, was an associate editor of *Popular Mechanics*. Both were indebted to Marguerite Allotte de la Fuye’s unreliable 1928 biography, translated into English in 1954 as *Jules Verne: Prophet of a New Age*.

The time was ripe for a popularizer of Verne, and Sidgwick and Jackson, a publisher Evans had approached about an H.G. Wells anthology, was instead interested in such a volume of Verne. [18] Evans replied that Verne hadn’t written any short stories, although he later learned that this was not quite true. Discussion shifted toward quotations from the most exciting passages of Verne’s science fiction, with contextual notes and plot synopses, similar to *Anthology of Armageddon*.

Next began the process of finding Verne books themselves; they were not part of Evans’s library, and in a letter of the time, he mentions “financial stringency” as impairing his science fiction collecting. [19] Since Evans was executive officer in the Ministry of Works, much of his research was on Saturdays. Evans explained his purpose this way. “A writer who did so much to create an unprecedented development of a traditional art-form certainly cannot be ignored by the critics and the literary historians.” [20] Yet he found that “Verne’s reputation rests nowadays almost completely on one or two favourite books, probably the only ones still in print; the others, being almost unobtainable, have most undeservedly been half forgotten”—and, he asserted, well repay reading. [21]

It was during the first year of his retirement, 1956, that *Jules Verne: Master of Science Fiction* was published as a 236 page book, including excerpts from *A Journey to the Center of the Earth*, *From the Earth to the Moon*, *Round the Moon*, *Twenty Thousand Leagues Under the Sea*, *Dropped From the Clouds*, *The Secret of the Island* (the first and last volumes of *L’Île mystérieuse*), *The Child of the Cavern* (*Les Indes noires*), *Hector Servadac*, *The Begum’s Fortune*, *The Steam House*, *The Clipper of the Clouds* (*Robur-le-conquérant*), *The Floating Island* (*L’Île à hélice*), *For the Flag*, *An Antarctic Mystery* (*Le Sphinx des glaces*), and *Five Weeks in a Balloon*. [22] Chapters were given such titles as “Thunderblast bomb” (*For the Flag*), “Behemoth mechanized,” (*The Steam House*), and in the acknowledgments Evans thanked his wife, Marie Elizabeth Mumford (whom he had married on March 6, 1937) for her “invaluable help not only in the detailed work of preparing the manuscript but in selecting passages likely to be of greatest interest.”

A brief interregnum followed, as Evans authored *The Story of Our World* in 1957, and *Discovering the Heavens—a Junior History of Astronomy* in 1958. Soon he undertook his ostensibly first-time Verne translations for *Fantasy and Science Fiction* (*Magazine of Fantasy and Science Fiction* in England), in the July 1958 and November 1959 issues, with “Gil Braltar” followed by “Fritt-Flacc.” [23]

Shortly thereafter, Bernard Hanison decided to publish a new edition of Verne, and inquired at the major Verne collection of the Wandsworth Public Library, where Evans had researched *Jules Verne: Master of Science Fiction*. [24] Hanison planned the first major series of Verne books issued in uniform binding since the last Sampson Low reprints of the 1920s, although a smaller scale issue had occurred from Didier at the beginning of the 1950s. There were two options, as Evans recalled. One was “an ‘authoritative’ edition including all that Verne wrote, or an abridged one adapted for a modern public ....”—consulting again the volumes he had used in his selections for *Jules Verne: Master of Science Fiction*. [25] Applying his modern commercial judgment to the classics was also a project he had undertaken with an abridged version of Lew Wallace’s *Ben-Hur* published in 1959.

Evans's own diagnosis of the reason publishers had gradually stopped translating Verne was that in a decade that produced Wells's *The Time Machine* and *The War of the Worlds*, such novels as *Clovis Dardentor* and *Mistress Branican* paled by comparison—overlooking the fact that in the same decade Verne had also produced such up-to-the-minute science fiction as *Carpathian Castle*, *The Floating Island*, *For the Flag*, and *An Antarctic Mystery*, all of them appreciated by audiences of the day. [26] Evans did, however, correctly observe that such modern and appealing novels as *The Village in the Treetops* (*Le Village aérien*), *The Golden Volcano*, and *The Astonishing Adventure of the Barsac Mission* had been overlooked, and offered fresh translation possibilities.

The following series introduction appeared on the reverse of the dust jacket of the early volumes:

The intention of this new edition of one of the greatest of imaginative writers is to make it as comprehensive as possible, and to include his lesser-known, as well as his most popular works. Jules Verne is universally acclaimed as the founder of modern science fiction and as the author of a number of exciting stories of travel and adventure, but he also produced several historical novels and some acute studies of contemporary life.

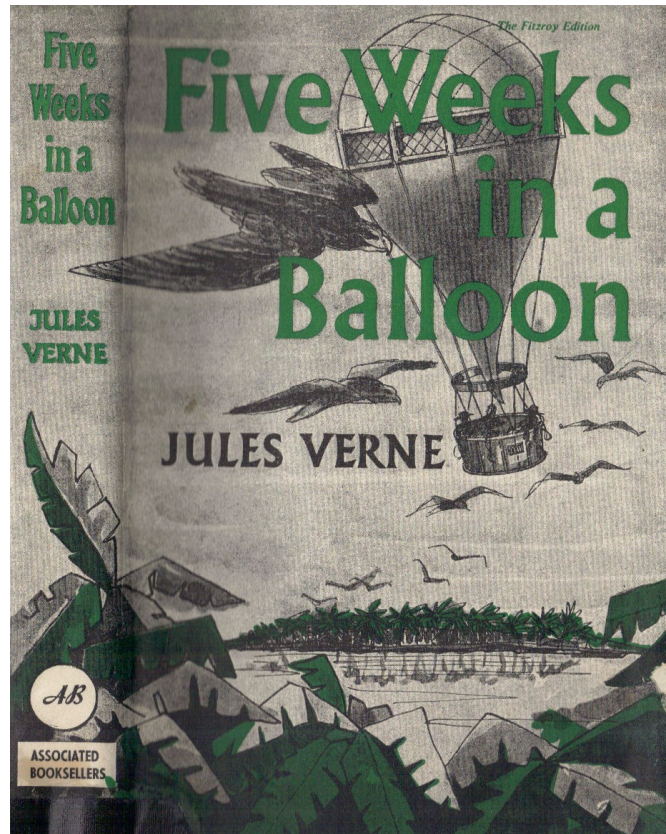
The contract was signed in the publisher's offices were at 10 Fitzroy Street, London, hence naming it the Fitzroy Series. [27]

Evans's outline to Hanison followed the pattern of the fifteen volume set Verne published by Vincent Parke and Company in 1911 as *Works of Jules Verne*, edited by Charles F. Horne. There were several parallels: Horne introduced each novel, although Evans's prefaces would prove more thorough and scholarly; like Evans, Horne had used existing translations, save for the first appearance of *Master of the World* in English; and Horne edited the books to fit volumes of standard length. The Parke set contains 28 books, and a half-dozen short stories or novellas, while the Fitzroy series would ultimately include all that Horne had selected save for *Dick Sands* (*Un Capitaine de quinze ans*) and the non-fiction geographical tome, *The Exploration of the World*. [28]

The mixed results were evident from the first three volumes of the Fitzroy series, published in 1958. *A Floating City* was abridged from an inferior 1874 Sampson Low edition, when a better 1876 Routledge edition was also available. After *The Begum's Fortune*, *Five Weeks in a Balloon* was heavily abridged and paraphrased, containing only about two-thirds of the original. [29] Curiously, Evans did not use the 1876 Routledge translation of *Five Weeks in a Balloon* he had quoted in *Jules Verne: Master of Science Fiction*, so he was aware of the multiple existing translations.

Yet, at 253 pages, *Five Weeks in a Balloon* was one of the last volumes in the Fitzroy series with flexible length. Henceforth, only once did the books exceed about 190 pages, and while they could be a couple dozen pages shorter, the differences had to be made up in type font, margins, and chapter spacing, and the books had to be made to fit, regardless of their original length. [30]

Hence, the next year, 1959, while the lunar novels were given a new but poor translation in the traditional two volumes as *From the Earth to the Moon* and *Round the Moon*, Evans echoed the 1880 Sampson Low *The Steam House* with its two volume breakdown as *The Demon of Cawnpore* and *Tigers and Traitors*. *The Mysterious Island*, which had first appeared in three volumes as *Dropped from the Clouds*, *The Abandoned*, and *The Secret of the Island*, was now condensed into a two-volume work, splitting the initial half of *The Abandoned* into the first volume, and placing the second part at the beginning of *The Secret of the Island*.



*Five Weeks in a Balloon* – Associated Booksellers

Even more distressing, in 1959 Evans cut by nearly half the epic adventure *Michael Strogoff*, *The Courier of the Czar*, squeezing the book into a single volume that at least acknowledged “abridged edition” on its title page. Similarly, a year later he translated *Twenty-Thousand Leagues Under the Sea* into a single book of merely 192 pages, only half of the original.

*Twenty-Thousand Leagues Under the Sea*, like *Michael Strogoff* and *From the Earth to the Moon* and *Round the Moon*, and *Dropped from the Clouds* and *The Secret of the Island*, did not credit Evans as editor or translator. Some of these had single frontispieces, plates chosen from among the original French engravings. Before the end of 1959, Hanison sold the rights to the Fitzroy edition to MacGibbon and Kee, who continued the series under the Arco Publications banner.

### ***The Heyday of the Fitzroy Edition***

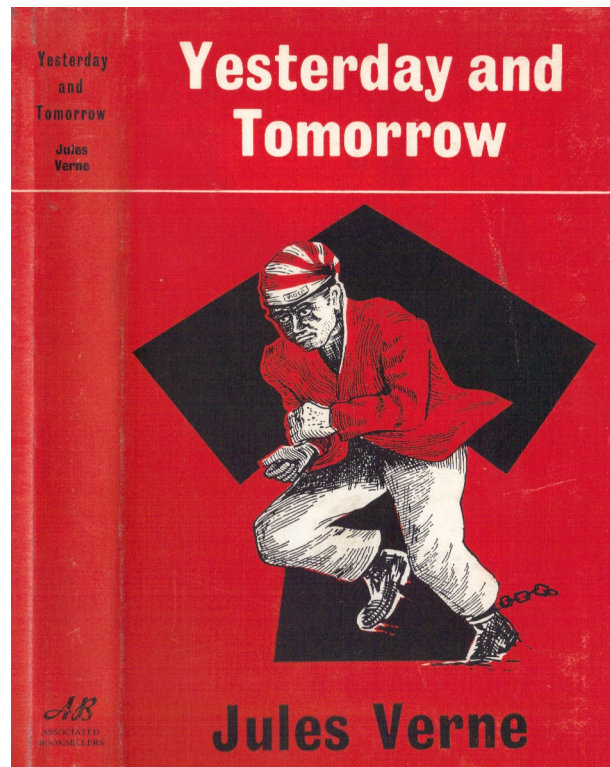
Understandably, most of the initial retrospective attention on the Fitzroy series has turned to the dizzying array of retitlings and two volume works, rather than the business and impact of the series. However, instead of the traditional bibliographic or synchronic analysis, sufficiently established elsewhere, here I shall establish the chronological development of the series, and the selections Evans successively made among books and

translations, as well as those he translated for the first time, to reveal his editorial judgments.

While retaining the uniform style of the volumes from the Bernard Hanison years, the Fitzroy series was evidently more cheaply produced, with lower quality paper, the plates deleted, and dust jackets that declined still further with the art of Jozef Gross. Verne illustrator Roger Leyonmark recalled them:

“My, how I hated those covers!... Economics must have dictated the use of only one color in tandem with black line art (three colors, if you consider how the white of the paper was utilized in each design)... Solid black line-work rules [and] the titles are printed in a bland, sans serif typeface devoid of any character, then dropped into the jacket with no apparent thought given to how the type might relate to the rest of the design. Layouts are typically broken up into deadly boring horizontal patterns (*The Danube Pilot* and *The Traveling Circus* are two unfortunate examples)... And time and again, the artist throws away the exciting graphic possibilities of the story, settling upon an image scarcely hinting at the marvels it was supposed to visually suggest. A particularly inept example of this is 1965's *Yesterday and Tomorrow*.” [31]

During this second year, 1960, the line, “Edited by I.O. Evans, F.R.G.S.,” (Fellow, Royal Geographical Society) occasionally replaced by a listing as translator, appeared. However, drastic abridgment continued to be a keynote. This was first the case with his *Propeller Island* to 192 pages—as opposed to over 350 in the translation he used. Evans outsourced *The Mystery Of Arthur Gordon Pym by Edgar Allan Poe and Jules Verne* to Basil Ashmore. While recognizing the literary and commercial merit of combining the two volumes, the Poe original and Verne sequel, into a single volume for the first time, it was negated when the formidable length impelled a major trimming to fit the standard Fitzroy size.

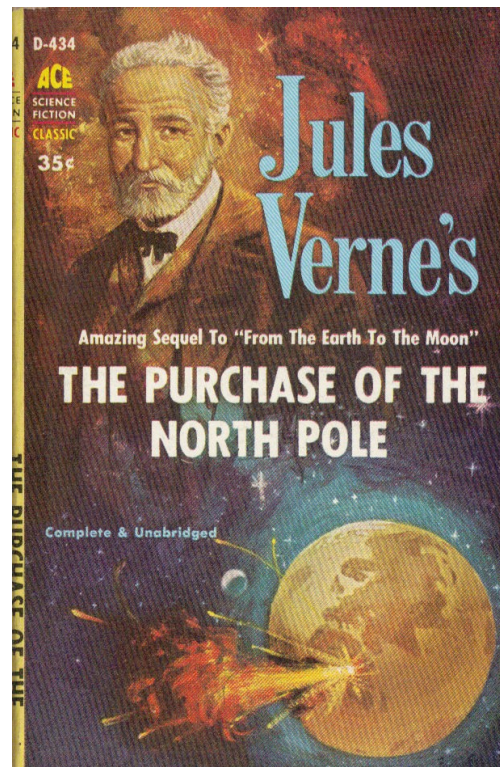
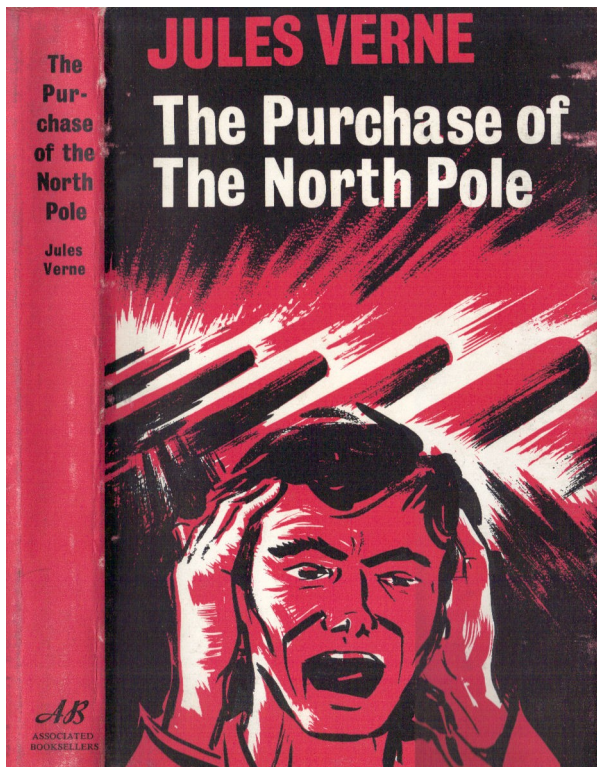


The Associated Booksellers edition of *Yesterday and Tomorrow*, 1965

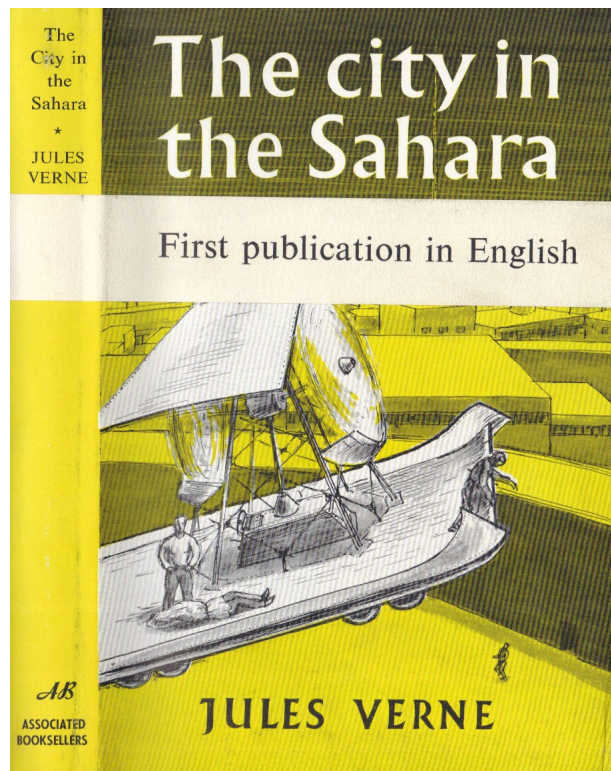
Continuing the polar stories, *The Adventures of Captain Hatteras* began the consistent process of splitting long novels into two volumes, rather than condensing them into a single book—a process sometimes confusing to the book buyer and reader, but ultimately more reflective of the sources, and more respectful of the integrity of the texts than the years under Hanison. [32] The other volumes published that year were from shorter novels: *For the Flag* and *Black Diamonds*. 1960 was rounded out with a new and more positive development, although not without irony. The first never-before translated novel which Evans chose was thoroughly science fiction, *The Astonishing Adventure of the Barsac Mission*—in two volumes (*Into the Niger Bend* and *The City of the Sahara*), and for the only time in the series, wraparounds to the dust jacket announced, “First Publication in English.” However, unknown to Evans, this last posthumous volume of Jules Verne was entirely the work of his son, Michel.

Given Evans’s long-standing interest in *Journey to the Centre of the Earth*, as well as his fascination with geology and spelunking, his new translation in 1961 was inevitable (although the book had been translated anew already in 1956, by Willis T. Bradley). It became only the second Fitzroy volume to exceed the standard 190 pages.

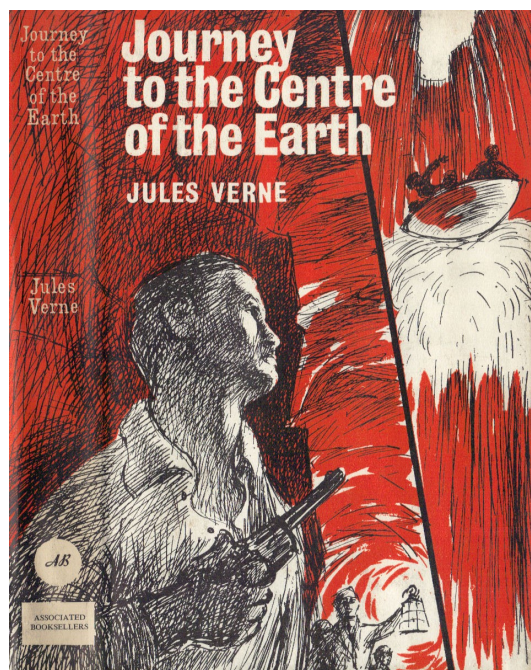
In the wake of the Verne movie, *Master of the World*, which combined both Robur books and had been labeled by Evans as the “nadir of absurdity,” in 1962 the Fitzroy edition published both *The Clipper of the Clouds* and *Master of the World*. [33] More important that year was the first translation of two long, posthumous Verne novels, both again from texts which Evans did not know had been modified by Michel in major ways from his father’s work: *The Golden Volcano* and *The Survivors of the Jonathan*. [34]



Comparative cover art for *The Purchase of the North Pole* reveals the poor quality of covers in the Fitzroy edition: the Associated Booksellers edition from 1966, versus the 1960 Ace Books paperback, not part of the series



The Associated Booksellers edition of *The City in the Sahara* in 1960 with the unique wraparound calling attention to its status as the first English translation. Other publishers' editions of this work are shown below.

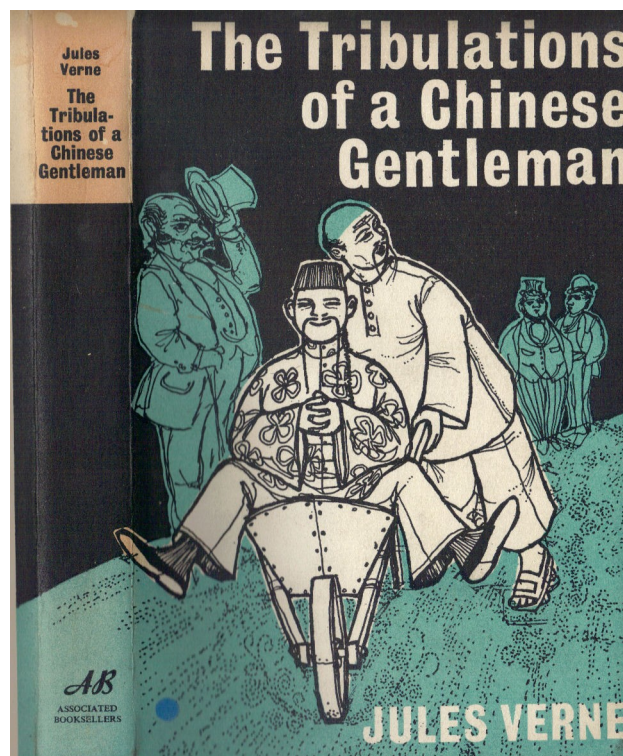


The dust jacket for Evans's 1961 translation of *Journey to the Centre of the Earth* in the Fitzroy edition included two scenes from the hit 1959 screen version, despite Evans's general disdain for Verne in the cinema.



Even as Evans was busy with the Jules Verne series, it was sufficiently successful that Arco asked him to undertake another Fitzroy series, an edition of Jack London. Unlike the Verne volumes, the London Fitzroys were variable in length, although once more they were edited and introduced by Evans; 21 volumes appeared before the series concluded in 1970. [35]

In 1963, Evans added one new Verne translation of his own, again of a posthumous novel, *The Secret of Wilhelm Storitz*, followed by his editing of another gothic tale, *Carpathian Castle*. *Family Without a Name* and *North Against South*, both of Verne’s longer novels of rebellions in the Americas, were timely reissues, the former because of the modern Quebec separatist movement, and the latter because of the phenomenal literary and historical interest in the Civil War, especially in the conflict’s centennial. [36] Nonetheless, despite Verne’s pro-union and anti-slavery sentiments, *North Against South* contained old-fashioned elements amplified by the translation, and Evans’s editing made few changes to meet the changing standards brought about by the Civil Rights movement. By contrast, that same year Evans gave a less racially charged adjustment in retitling the book previously known in English with the word “Chinaman” to instead be *The Tribulations of a Chinese Gentleman*.



The Associated Booksellers edition of *The Tribulations of a Chinese Gentleman*, 1963.

Evans had a respect for the Victorians, and he sought to cast Verne as a man who reflected his own values, often apologizing for Verne’s sometimes harsh view of his nation and its countrymen. For instance, he cut portions that served a larger purpose, such as the chapter in *The Steam House* (1880) where Verne explains the historical background to the

1857 Sepoy Rebellion in India. [37] While these excisions suggest conservative leanings, and he viewed his nation's global decline with regret, politically Evans was a Socialist. One of his first adult volumes he edited was *An Upton Sinclair Anthology*, published in London, New York and Los Angeles in 1934, the year that Sinclair failed in his bid for Governor of California even at the high tide of the New Deal.

The patterns resulting from Evans's helming of the Fitzroy series had become evident. Regarding Verne as more "a geographer than a story-teller," who "adopted the fictional form largely because it was the best way of conveying the information which so fascinated him," [38] he defended himself in an essay published in the *Bulletin de la Société Jules Verne* in 1968:

Even during Verne's time, certain parts of his narratives must have been considered off-putting. And the contemporary public, partly as a result of radio and television, no longer has the patience to assimilate long passages of geographical information, many of which are outdated.

Instead, I tried to remain faithful to the spirit of Verne, presenting him in a manner that would please today's readers. And the fact that these corrected versions now number 60 volumes shows that I was not mistaken. Stripped of their excessively long passages, Verne's stories take on a new life. [39]

This was the official version, Evans arguing he was given a free hand, but based on his correspondence with him, Ron Miller reported to the Jules Verne Forum that "This policy, by the way, was forced on Evans by his original publisher." [40] Whatever the full truth, at the very least commercial needs were a driving force.

When it came time for another triple decker in 1964, Evans repeated his error in condensing *The Mysterious Island*, abridging the 1876 Ward, Lock and Tyler translation of *Captain Grant's Children* into two books. [41] By this point the Fitzroy series was no longer emphasizing science fiction, but acknowledging that as much of Verne's writing belonged to the adventure genre. Evans abridged *Meridiana* and retitled it *Measuring a Meridian*, and edited *Two Years' Holiday* into two volumes. [42]

Evans also offered new translations, beginning with *The Village in the Treetops. Salvage from the Cynthia; or The Boy on the Buoy* (a subtitle added by Evans, believing Verne would have relished the pun), had in fact already been translated in 1885 by Munro in New York as *The Waif of the Cynthia*. Evans should have also been deterred by the by-line shared with Paschal Grousset, considering that so many other Verne books had not been included in the Fitzroy series; the book is now known to be almost entirely Grousset's handiwork.

Evans regarded Verne's short stories as "inferior to his longer works." [43] This was less of a problem with the Fitzroy Edition entitled *Dr. Ox, and Other Stories*, in which "A Drama in Mexico" appears instead of a reminiscence by the author's brother, Paul Verne. However, Evans took a far more drastic approach the next year, 1965, with *Yesterday and Tomorrow*, making it a case study of the strengths and shortcomings of the Fitzroy series. While Evans capably translated portions, Michel's changes had yet to be discovered, and Evans further rearranged and distorted much of the book's contents. He retained, with fresh English renderings, "The Fate of Jean Moréas," "The Eternal Adam," "In the 29th Century: The Diary of an American Journalist in 2889," and "Mr. Ray Sharp and Miss Me Flat" (a more accurate translation to preserve the point of Verne's title in musical notes in English would have been "Mr. D Sharp and Miss E Flat"). Evans eliminated both "The Rat Family" and "The Humbug," two stories that dealt satirically with evolution, and as a result they would not appear in English until the 1990s. In their place, Evans arbitrarily

substituted unrelated items: “An Ideal City” (a speech speculating on Amiens in the year 2000), “Ten Hours Hunting” (an autobiographical anecdote, published in the first French, but not the English, edition of *The Green Ray*), along with his versions of “Fritt-Flacc” and “Gil Braltar” from *Fantasy and Science Fiction* magazine.

Following in the vein of the new translation of some of the shorter stories in *Yesterday and Tomorrow*, Evans offered a new long book, *The Thompson Travel Agency*, without knowing that it, as in the case of *The Astonishing Adventure of the Barsac Mission*, was the work of Michel Verne. [44] For books that had already appeared in English, *The Chancellor* was followed by *The Blockade Runners*, itself combined into a single volume with *The Green Ray*.

### ***Influences and Crosscurrents***

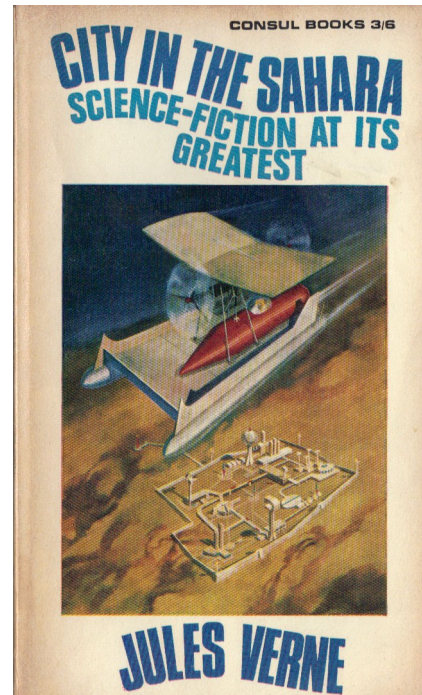
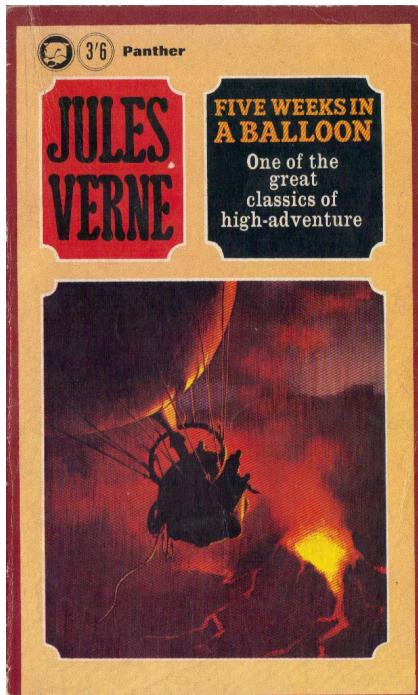
During the years of the Fitzroy series, Evans kept up a frenetic pace with other commercial writing, making his sometimes slipshod methods on the Verne series understandable. Following a series of stories written for broadcasting by Willis Hall, and with this as a beginning, Evans completed *They Found the World* in 1960, a juvenile book on explorers, editing it and writing chapters on Livingston, Peary, Byrd, and the Everest and Commonwealth Expeditions. In 1961, *Exploring the Earth*, and *The Boys' Book of Rocks and Fossils*, followed. A year later came *Inventors of the World*, spanning Archimedes and da Vinci to modern television, radar, and jets; *Engineers of the World* appeared in 1963. [45] He edited *The Observer's Book of the Sea and Seashore* in 1962 and in 1966 two anthologies appeared, *Science Fiction Through the Ages 1*, on the genre before the 20<sup>th</sup> century, and *Science Fiction Through the Ages 2*, carrying it to the present.

In 1965, the Fitzroy series began to pay dividends when Panther paperbacks issued both Verne and Jack London volumes. The half-dozen Verne titles were *Five Weeks in a Balloon*, *Black Diamonds*, *Carpathian Castle*, *Propeller Island*, *The Mystery of Arthur Gordon Pym*, and *The Secret of Wilhelm Storitz*. Also, Consul issued *City in the Sahara*, but without the first volume, *Into the Niger Bend*.

That same year, New York University professor Walter James Miller proved that it was possible to reach the same audience of literate adults at which the Fitzroy series aimed, with a new, avowedly accurate translation. While there had been other equally complete English translations during the years of the Fitzroy series, none before Miller’s *Twenty Thousand Leagues Under the Sea* had made the case to readers of the sad state of the old translations and the need for new renderings. Miller’s edition was published by Washington Square Press in both hardcover and paperback editions, and became a book club selection and a High School student edition.

Evans, now past 70 years of age himself, enunciated many of the same conclusions that same year in his 188 page literary study, *Jules Verne and His Work*. Published by Arco, the primary company behind the Fitzroy edition and doubtless intended as a companion volume, in the United States it only appeared the following year from Twayne, rather than Associated Booksellers, the company issuing the Fitzroy edition here.

Perhaps in the course of his researches, Evans had been made more aware of the problems and regretted some of the early volumes in the series. He spoke no less eloquently than Miller of the problem in his chapter adapted from an adage of George Bernard Shaw, “Translations and Tomfooleries.” Evans noted that, despite their literary quality, Verne’s books were initially aimed at youth: [46]



The first British paperback versions of the Fitzroy edition ranged from the 1965 paperback for *Five Weeks in a Balloon* to the Consul of *City in the Sahara*

In Britain an authorized translation of his works, after being serialized in the *Boy's Own Paper*, was published by Messrs Sampson Low Marston and Co., and his more popular stories were produced independently by other firms. The translations vary greatly in quality: most are excellent but ... It soon became clear that some of the translators were allowing themselves a certain freedom in adapting his work, many of their alterations being hard to understand. It is easy for British readers to see why the German student Axel, in *Journey to the Centre of the Earth*, should be made half English, but not why Professor Lidenbrock should be renamed Hardwigg! This freedom, too, extended to the titles ... some books had four or five different titles, and for others the English title bore no relation to the original at all! [47]

Evans viewed more judiciously a tendency he had formerly endorsed, the emphasis on plot essentials, in a critique that could well be applied to the Fitzroy series. [48] As he wrote, “Not all these omissions were judicious, however, some retaining irrelevant detail while more important material was cut out, and some of the stories being arbitrarily curtailed—just to fit the space available in the periodical which first published them.” [49]

He continued with a broadside against translation errors and clumsiness in diction, despite the frequency with which he had perpetuated them himself. However, when it came to actually implementing his knowledge of the issue, Evans took an approach very different than Walter James Miller. Evans used the Sampson Low version of *Hector*

*Servadac* from 1877 as the source for his 1965 two volume edition, inventing new volume titles. [50] Fortunately he knew better than to use the Edward Roth rendering of this novel, but his explanation suggests he chose such versions as those of Sampson Low for nationalistic reasons, not for possible copyright or contractual arrangements:

Efficient or otherwise, however, the British translators were trying to convey to their readers not what they thought Verne should have written but what he actually wrote. But Edward Roth, the perpetrator—he can hardly be called a translator—of American versions ... had the effrontery to explain that he was 'writing in the style which Verne himself would have used if addressing himself in English to an American audience'.... He vulgarized the language, not making it 'sexy' but just cheap and slangy. He needlessly altered some of the characters' names and, though this clashed with the illustrations, their appearance. In short he made Verne write as though he were not Jules Verne but Edward Roth.

Evans laments the 1960 Dover paperback reprint of Roth. “With an effrontery even greater than that of Roth himself, the American publishers announce them as ‘the most faithful and readable version’. It is a pity that a reputable British firm has associated itself with these atrocities, but surely they would not have done so had they known the facts.” [51]

Such a verdict opens Evans to greater criticism of his own selections, and his treatment of them. This is particularly true considering the approach Evans took to the only extant translation of *The Chase of the Golden Meteor*, from the English firm of Grant Richards in 1909. While he evidently examined the French, changing the title to *The Hunt for the Meteor* for its 1965 appearance in the Fitzroy series, he retained the other arbitrary changes to the text. The translation had rearranged paragraphs, cutting adjectives and sometimes whole sentences, and these faults remained, even such anachronisms as the constant use of the lesser-known “bolide” or outdated “milliard.”

While trying to shift the debate about the author in the footsteps of his ongoing “Fitzroy” edition, *Jules Verne and His Work* was flawed, like the series itself, by its own author’s idiosyncratic perspective. Yet his eclectic approach was distinct from his predecessors, insightfully combining biographical and critical approaches to historiographically demonstrate the depth of Verne's cultural impact. *Jules Verne and His Work* was as well received as *Jules Verne: Master of Science Fiction* had been. [52]

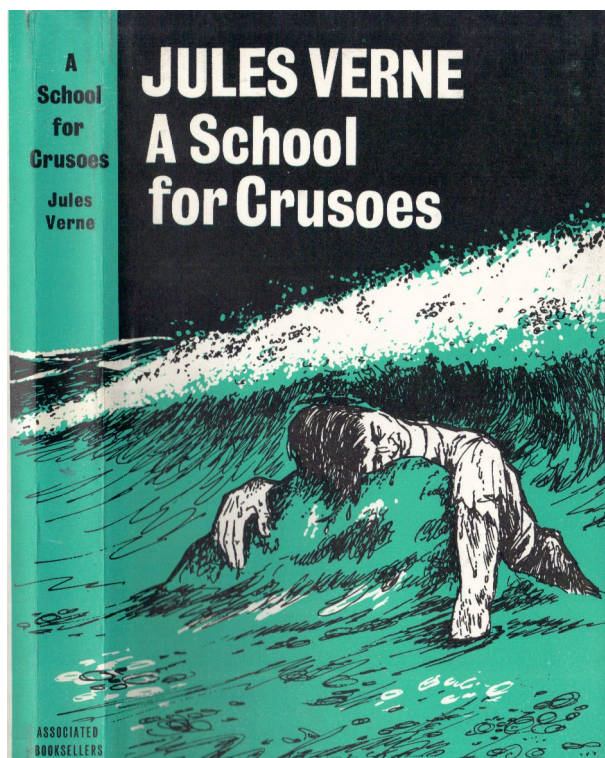
### ***The End of the Fitzroy Series and the Last Years of I.O. Evans***

Although it might seem that the similarity of the remarks on translation by Evans and Walter James Miller would have administered a *coup de grace* to the intellectual and commercial rationale of the portion of the Fitzroy series that relied on the existing translations, the books that appeared in 1966 reflected no change. *The Flight to France* was followed by *The Purchase of the North Pole*, while *Caesar Cascabel* and *The Fur Country* were each published in two volumes. [53]

Evans could hardly be taken to task for not knowing that *The Southern Star Mystery* was, in fact, almost entirely by Paschal Grousset. However, Evans was at his worst in handling *The School for Crusoes*, second-guessing the author by proclaiming it “too long for its central idea,” asserting he thought it would be better “as a ‘long-short’ story” or

novelette. As a result, his introduction admitted that the narrative “has been drastically pruned in the present edition,” one of the few occasions he would reveal the extent of his changes. [54]

While the paper quality and binding of the Fitzroy Edition was often declining still further, the dust jacket art had generally improved, now the creation of William Langstaffe. In 1967, the last year of the Fitzroy edition, *The Giant Raft* became the last of Evans’s abridgements, finishing year with a series of new translations. [55] Only one of these, *Around the World in Eighty Days*, had appeared in English before.



The Associated Booksellers edition of *The School for Crusoes*, 1966

*A Drama in Livonia*, *The Danube Pilot*, and *The Sea Serpent* were translated from copies picked up during visits to France in 1963 and 1966, the latter for a Verne exhibition. [56] *The Sea Serpent* had a curious background, as he explained:

Other scarce Verne's [sic] had to be hunted for in the bookshops during my visits to France, and in one I found half-a-dozen 'remaindered'—and as yet untranslated. Sending the others on by post, I kept one for which I had a special use.

When at the Customs I was asked if I had anything to declare, I looked as furtive as I could, leaned forward and muttered confidentially that I had bought one book—'the sort of thing one can't get in England'.

The Customs Officer glared at me suspiciously and demanded to see it. But he relaxed and smiled as he waved me on when he saw the jacket. It displayed a three-master, a giant octopus, and a scared-looking seaman. And its title and author? *Le Serpent de Mer* by Jules Verne! [57]

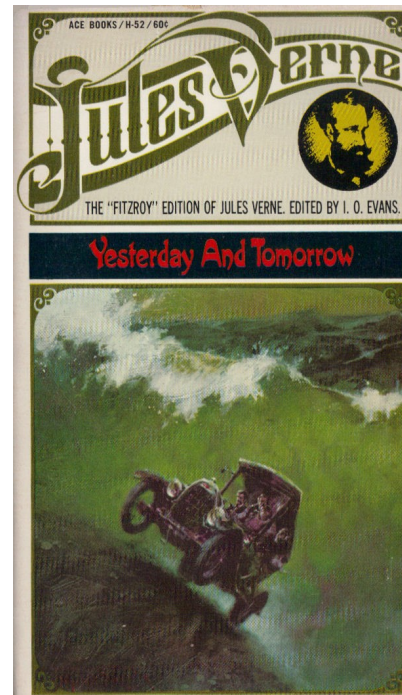
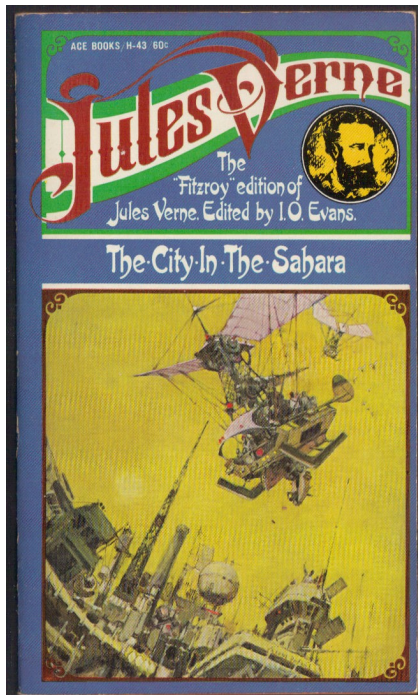
This title was actually devised by the publisher Hachette, successors to Hetzel, who changed the original French title from *Les Histoires de Jean-Marie Cabidoulin* upon publishing the novel in 1937 in the Bibliothèque Verte. [58]

In 1970 the Fitzroy edition was about to achieve its greatest visibility in America with a series of mass market paperbacks from Ace Books, publishers of recent editions of an abridged and modernized *Off on a Comet* and *The Purchase of the North Pole* in 1957 and 1960 respectively, the latter from the Ogilvie translation, not the one Evans had used. The Ace lineup had also included Bradley’s new translation of *Journey to the Center of the Earth* in numerous editions from 1956, and the movie tie-in edition of *Master of the World* in 1961 (containing both Robur novels). To a large degree these were brought about by Verne aficionado Donald Wollheim, who had joined Aaron A. Wyn in 1952, adding science fiction to the lineup of the new paperback book list. Wollheim had also secured Bradley’s translations of “The Eternal Adam” and “Fritt-Flacc” for *Saturn*. With Ace’s successful reissue of long out-of-print Edgar Rice Burroughs novels in the early 1960s, Verne seemed promising. Ace contracted to produce the entire Fitzroy series, beginning with the two volumes of *The Astonishing Adventure of the Barsac Mission*, followed by *The Begum’s Fortune*, *Yesterday and Tomorrow*, *Carpathian Castle*, *The Village in the Treetops*, *The Hunt for the Meteor*, *For the Flag*, and the two volumes of *The Steam House*. These selections were all different from those of Panther. As Wollheim explained, “I tried to select the odd items from those available—and think I did get some very obscure ones. The cover artist, Podwill, was a pro illustrator who also happened to be a Verne fan himself and we got some nice cover illustrations from him. The sketch of JV we used [on the title page] was one of the very first sold pictures of Ron Miller (while he was still an art student).” Like the Panther volumes, Ace offered colorful, dynamic art, far more evocative than the hardcover editions. I vividly recall first discovering these; from a reader’s perspective, to own a reasonable facsimile of lesser-known Verne titles for 60 cents was a remarkable opportunity, when for a youth even the very reasonably priced hardcover Fitzroys at \$3 represented an investment. However, sales were not adequate to continue the series, and in 1971 Wollheim left Ace. [59]

Evans’s competitors were increasing in number, and the success of Walter James Miller’s *Twenty Thousand Leagues Under the Sea* led to Signet commissioning another new translation from his New York University colleagues, Mendor T. Brunetti, in 1969. Robert and Jacqueline Baldick offered new translations of *Journey to the Center of the Earth* in 1965, *Around the World in Eighty Days* in 1968, and *From the Earth to the Moon* and *Around the Moon* in 1970, as did Harold Salemsen of the latter the same year; throughout the decade of the space race these novels had renewed attention. Other renderings were at the worst end of the spectrum. A 1967 translation by Olga Marx for Holt Rinehart and Winston of *A Long Vacation* condensed it vastly more than Evans; Lowell Bair also took an axe to *The Mysterious Island* in 1970 to produce an 184-page Bantam paperback. Scholastic books used its unique access to American classroom sales to sell abridged editions of the worst 19<sup>th</sup> century renderings of *Journey to the Center of the Earth*, *Twenty Thousand Leagues Under the Sea*, *Around the World in Eighty Days*, *The Mysterious Island*, and *From the Earth to the Moon* (not including, nor advising readers of the existence of, *Around the Moon*), along with the worst biography of the author to appear in English, Franz Born’s *Jules Verne: The Man Who Invented the Future* (1964)—a book whose many errors were compounded by a wretched translation from the German. Against such competition, the virtues of Evans’s efforts are evident.

A far more curious follow-up occurred when in 1974 a Netherlands publisher, Ridderhof, issued four Verne titles from the Fitzroy edition, *De stad in de bomen* (*Le Village aérien*),

*Het fortuin van de Begum*, and the two volumes of *The Astonishing Adventure of the Barsac Mission* with their original title variants, *Een missie naar de Niger* and *Een stad in de Sahara*. New cover art was even offered, again as vibrant as the Ace books versions. In 1978, Ridderhof republished *Het fortuin van de Begum* and *Een missie naar de Niger* in a slightly larger size, this time with a Dutch translation of the introductions by I.O. Evans. While at first the idea of translating Verne from the Fitzroy edition rather than going to the French seems absurd, from a strictly commercial standpoint it gained not only the introductions, but more importantly the text already streamlined for modern readers. A few scattered reprints of the Fitzroy edition have also continued to appear in the United States and England. [60]



The 1970 paperback publication of the Fitzroy series in the United States by Ace Books included *The City in the Sahara* and *Yesterday and Tomorrow*, with far superior cover art to the original dust jackets of the hardcover versions

In his bibliography at the end of *Jules Verne: Master of Science Fiction*, Evans had established the list of untranslated books, and he failed to take into account only one other book not previously in English, *Le Comte de Chanteleine*, which he described as immature. [61] Evans had listed three stories in error, *L'Épave du Cynthia*, "Fritt-Flacc," and "Gil Braltar." By the conclusion of the Fitzroy series, he would have rendered nine of these novels into English, while leaving four (*Le Superbe Orénoque*, *Les Frères Kip*, *Bourses de voyages*, *L'Invasion de la mer*) for a subsequent generation—hardly a minor accomplishment. The fact that Evans neglected some works actually by Verne, while translating all the works revised or originated by Michel, today allows English-language readers to better evaluate the son's accomplishments, especially now that most of the texts he worked from have also been published in English.



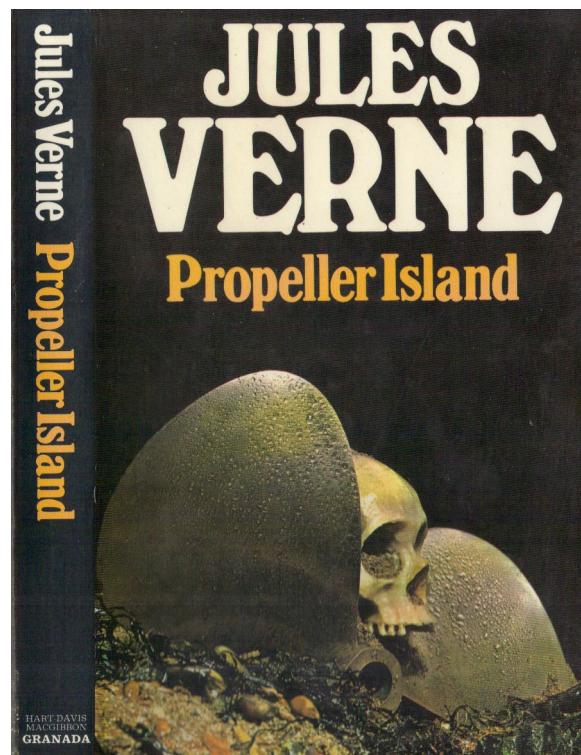


The Netherlands publication by Ridderhof in 1974 of translations of some of the Fitzroy edition included *De stad in de bomen* (*Le Village aérien*, titled *The Village in the Treetops* in the English edition), and the two volumes of *The Astonishing Adventure of the Barsac Mission*; shown here is the second volume with the title variant, *Een stad in de Sahara* (*The City in the Sahara*)

While the Fitzroy edition includes all of Verne’s books published by Hetzel through 1882, thirteen books that had already appeared in English after that were not included. Some of these would have had special interest for the Fitzroy readers, notably *Mistress Branican* (1891), *Foundling Mick* (*P’tit-Bonhomme*, 1893), and *The Will of an Eccentric* (1899), which take place in Australia, Ireland, and the United States, respectively. As for the others, Evans described *Keraban the Pig-Headed* (1883) as a “short-lived” play and “a mediocre book.” [62] He placed *Claudius Bombarnac* (1893), *Captain Antifer* (1894), *Clovis Dardentor* (1896), *The Will of an Eccentric*, and *The Lighthouse at the End of the World* (1905) as among Verne’s “second-raters,” a category into which he also placed *Le Superbe Orénoque*, *Bourses de voyages*, and *L’Invasion de la mer*, accounting for his neglect of them. [63] However, *The Archipelago on Fire* (1884), *A Lottery Ticket / Ticket*

No. 9672 (1886), *Mistress Branican*, and *Foundling Mick* do not receive such a negative evaluation, nor did the untranslated *Les Frères Kip*. Despite a translation still under copyright, *Their Island Home* and *The Castaways of the Flag* (which together formed *Seconde Patrie*, 1900), and which was disparaged in *Jules Verne and His Work*, was intended to be included in the series according to the introduction to *A School for Crusoes* in 1966. The exclusion of *Mathias Sandorf* (1885) is perhaps least comprehensible, given that it was the only science fiction title left out, although length may have been an issue—not that this had stopped Evans from condensing the other triple deckers, *Captain Grant's Children* and *The Mysterious Island*, into two-volume Fitzroys.

The Fitzroy series did not end as a result of Evans's decision, or a firm one by a publisher. At the beginning of 1969, Evans wrote Ron Miller that "it is not yet certain whether the edition is to continue. 'Off the record' however, I should add that Mr. Kjellberg is not exactly objective about such projects. Some of the ideas he puts forward to me for work on Jules Verne are utterly impracticable!" [64] Most of the books remained in print for over a dozen years, and in the United States after the closing of Associated Booksellers the remaining stock was handed down to a succession of other distributors before ultimately becoming highly collectible on the antiquarian market. The books that cost \$3 new in the 1960s can easily go for \$100 on today's market, losing their original purpose of disseminating his stories to the widest possible audience.



This cover design for the reprint of *Propeller Island* was typical of the dust jackets originated by Granada in the late 1970s

In the years following the two Fitzroy series, Evans remained active, contributing to periodicals, and authoring *Benefactors of the World* in 1968, a profile for young readers of thirteen individuals who aroused the world to the plight of the unfortunate, such as Braille, Nobel, Durant, Shaftesbury, Keller, and Churchill. In 1970, he completed his late friend

Bernard Newman’s account of the secret service, *Spy and Counter-Spy*. By this time letters reveal that Evans was becoming concerned with his health and that of his wife, who was virtually blind. [65] Returning to early loves, he composed *Flags of the World* and *Flags Illustrated* in 1970, followed by *The Earth*, revised in 1973. His *Observer’s Book of Geology* followed in 1971, with *Rocks, Minerals and Gemstones* (1972) a year later; with Kenneth Alvin, Evans wrote *The Observer’s Book of Lichens*, published in 1977. [66]

By 1963, Evans mentioned in private correspondence that “Thanks to helpful friends and some lucky ‘finds’ I have had the pleasure of translating some little-known Verne masterpieces which have not hitherto found their way into English.” [67] While he never acknowledged such assistance in print, he may have known members of such British groups as the Jules Verne Confederacy, and he was almost certainly in contact with members of the American Jules Verne Society. This is especially true since he used the title, *The Village in the Treetops* (hardly a literal rendering of *Le Village aérien*) first mentioned in a 1944 letter from Willis Hurd describing his own unpublished translation efforts. Evans may not have felt it necessary to ascribe a precedent if he reworked the translation, no less than he did not cite the source of the other existing translations he utilized, and his one acknowledged instance, *The Mystery of Arthur Gordon Pym*, provides a precedent. This might provide an explanation of his extraordinary annual output, not only of Verne, but the Jack London series, and many other books. Evans did not mention the other Verne translators in his time, most notably repeatedly ignoring the three new translations by Willis T. Bradley. Evans wrote in 1956, “To my great regret I have been unable to quote from Verne’s latest books, for these appear unobtainable, either in translation or in the original, and for this reason I could not, as I hoped, include the very last of his works, “The Eternal Adam,” but Bradley translated it the next year, in the March 1957 issue of *Saturn*. [68] Not only did the Evans translation of “The Eternal Adam” follow that of Bradley, but so did the Evans versions of *Journey to the Center of the Earth* and “Fritt-Flacc.”

In the late 1960s, he joined the Société Jules Verne in France, as well as the Dakkar Grotto, a group of Verne enthusiasts formed in the wake of the American Jules Verne Society. It resulted in two issues of a journal entitled *Dakkar*, after Captain Nemo’s original Indian name, and Evans wrote an article on Well’s *War in the Air* for the second, July 1968 issue of *Dakkar*. This issue also contained his article on Verne’s Iceland, which appeared in translation in the tenth issue of the *Bulletin de la Société Jules Verne* in 1969, with the original text reprinted in the March 2010 issue of the North American Jules Verne Society quarterly, *Extraordinary Voyages*. (Evans wrote a book, *Let’s Visit Iceland*, published in 1976.) An article for the planned but unrealized third issue of *Dakkar*, on Verne and Evolution, was finally published for the first time in the same issue of *Extraordinary Voyages*.

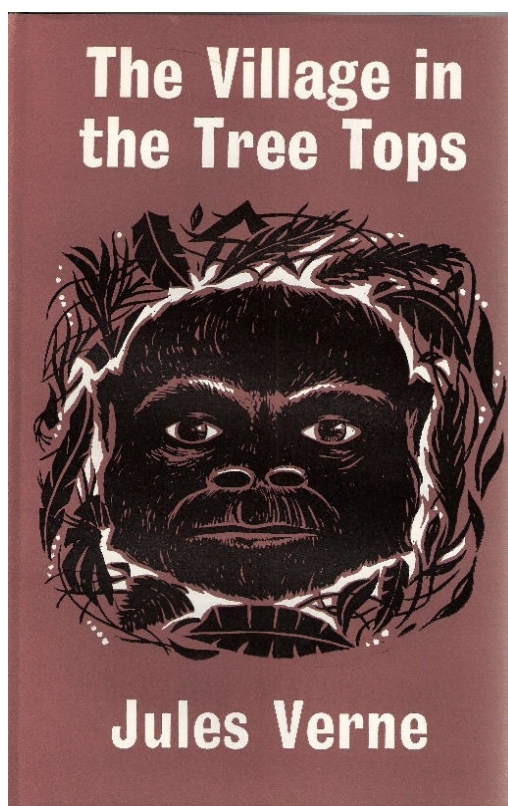
Evans authored a vigorous defence of the Fitzroy series and the strategy he brought to it, ironically not for English publication, but as “Jules Verne et le lecteur anglais,” for issue six of the *Bulletin de la Société Jules Verne* in 1968 (publication had begun only a year earlier). Other contributions to the *Bulletin* were an article in 1969 on the cryptogram in *La Jangada*, and another in 1975 suggesting an 1840 British book, *Great Sea Dragons*, by Thomas Hawkins, as the source for the sea battle between the dinosaurs in *Journey to the Center of the Earth*.

In 1976, *Jules Verne and His Work* was reprinted by Aeonian Press. Evans assisted Peter Haining with his books on Poe and Verne, translating Verne’s 1864 essay on Poe, “Edgard [sic] Poe et ses Oeuvres,” the Frenchman’s only major piece of literary criticism. It appeared in 1978 in complete form as “The Leader of the Cult of the Unusual” in *The*

*Edgar Allan Poe Scrapbook*, and in much abridged form under the title of “The Bizarre Genius of Edgar Poe” in *The Jules Verne Companion*. The latter volume also included “The Future for Women,” Evans’s translation of an address Verne delivered on July 29, 1893 to the Awards ceremony at the Girl’s School in Amiens, which Evans thought would be of interest given the modern feminist movement.

Haining’s acknowledgements in *The Jules Verne Companion* form an appropriate epitaph for Evans,

whose knowledge and love for the works of Jules Verne has done much to popularize him among English-speaking readers. He was always generous with advice and not only secured several of the very rare Verne items which appear in this book for the first time, but also made the translations with enthusiasm and care. It is to my great sorrow that he died before he could see the fruits of his efforts in finished form. [69]



The deplorable cover of the Associated Booksellers edition of *The Village in the Treetops*, 1964

Evans passed away at age 82 on February 13, 1977, and he was eulogized in the *Bulletin de la Société Jules Verne*. His contributions to science fiction scholarship were celebrated in the 1980s when Borgo Press inaugurated their series, “I.O. Evans Studies in the Philosophy & Criticism of Literature,” which continues to this day.

### ***The Fitzroy Edition in Retrospect***

Since the abridgments in the Fitzroy series of Jules Verne were telegraphed in his introductions and commentaries, this aspect of Evans’s efforts probably deserves the least

criticism. A far more besetting sin was that there seems to have been no effort at selecting the best translations; even considering the strenuous schedule, such an examination would have eased Evans’s task. He was perhaps unaware of Willis Hurd’s article, “A Collector and His Jules Verne,” in the August 1936 issue of *Hobbies*, recounting the many different translations, often drastically edited, and the manner in which publishers often issued the same novel under widely divergent titles. However it is impossible that Evans did not know of the work of his countrymen, K.B. Meiklem and A. Chancellor, members of the Jules Verne Confederacy. Although not as rigorous as Hurd, they included a bibliography noting translators in their introduction to the Everyman’s Library edition of *Five Weeks in a Balloon and Around the World in Eighty Days* in 1926, arguably the best critical overview on the author in English up to that time. It was updated in the 1940s, and reprinted as late as 1966. The surprisingly insular Evans would have profited from these essays, whose lessons were widely known; the *New York Herald Tribune* review of *Jules Verne: Master of Science Fiction* commented that Evans “insists upon using the wretched original translations....” [70]

At the start of Fitzroy edition, Evans recalled, “We naturally expected the task to be fairly simple, needing only omissions and corrections of printer’s errors and so forth. I soon learned our mistake: many of the existing versions—by no means all—were in such stilted language that they had to be largely rewritten. There were occasional gross errors in translation, and sometimes the translator had got so bogged down in the technical detail that it was impossible to see what he meant.” [71] Commencing with modified versions, Evans sometimes repeated them largely intact, but other times changed them so substantially that they are almost his own originals. From the evidence of retaining the translator’s changes in character names in such novels as *The Mysterious Island* and *The Begum’s Fortune*, he does not seem to have necessarily examined the English texts against the French. His view, as noted in *Jules Verne: Master of Science Fiction*, was that, “I have adhered to the original translations, for the form in which Verne reached the English speaking world is part of his literary history.” [72] Hence, the Fitzroy edition sought to reconcile the fundamentally inconsistent goals of perpetuating the liberties of past translations, while also attempting to make them more acceptable to a new generation.

Beyond simply republishing older editions, once the Fitzroy series began to appear from Arco, Evans offered translations of books not previously in English. His original translations were in a more modern, readable, reasonably faithful style. This was the second and most important achievement of the Fitzroy series, and the one for which Evans deserves the most praise, for many of these novels have not been published again. So, too, in offering prefaces, Evans provided regular critical background and analysis.

While lamenting the imperfections of the Fitzroy series, it must be remembered that in Evans’s time, many of these titles were becoming otherwise inaccessible, and the story of Evans and the Fitzroy series is also the story of Anglophone Verne publishing from the mid 1950s through the mid 1970s. Seventeen Verne books appeared from other Anglo-American publishers during the 1950s through the 1970s, but the Fitzroy edition encompassed these along with nineteen more books that only reappeared thanks to the series, and nine more titles in the first English translation. [73] (In the forty years since the Fitzroy series, only fourteen of the titles have been superseded in terms of translation quality and critical commentary. [74] ) Ultimately comprising an impressive forty-eight separate stories in sixty-three volumes, the series had a commercial penetration unimaginable today. I well remember that even before the widespread dissemination of the Ace paperback editions, scattered hardcover volumes could be found in the larger bookstores, and smaller public libraries routinely had at least some volumes in the series,

while larger downtown libraries, to judge by my native California, had nearly all of them. Evans may have somewhat distorted Verne, no less than the cycle of Hollywood and comic book adaptations that coincided with the series, but like them, he gained new enthusiasts for the author by making most of Verne's stories available to the first new generation since the 1920s.

The jury is in and the verdict can only be mixed. Evans remains a frustrating figure, since despite his Herculean labors, he did not take the few additional steps toward more rigorous scholarship that would have made him at least the grandfather of the Verne Anglophone renaissance that began even as the series was underway. He was both Verne's best friend and his worst enemy; his pioneering work merits praise while he amplified the problems that plagued previous Verne translations. As a professional writer and scholar, he was creative and practical, mindful of commercial necessities, perhaps too willing to make compromises toward a larger goal. Nonetheless, his efforts did make the vast majority of Verne's works again available—along with many for the first time—and one can only wish that the Fitzroy series had continued, as was intended, to encompass Verne's entire oeuvre. Taking advantage of a publisher's unique willingness to invest in Verne, Evans's creation of such a major Verne series is unequalled, and it is difficult to imagine it will be surpassed.

## NOTES

1. Details are drawn from the only existing comprehensive biographical account of Evans, in *Contemporary Authors Online* (Gale, 2002), entry updated October 29, 2002, accessed through Biography Resource Center, March 1, 2010.
2. "Preface," in I.O. Evans, *From Wonder Story to Science Fiction*, unpublished manuscript, Special Collections and Libraries, University of Liverpool Library; I.O. Evans, ed., *Jules Verne: Master of Science Fiction* (London: Sidgwick & Jackson, 1956), viii; I.O. Evans, *Jules Verne and His Work* (New York: Twayne, 1966), 12.
3. I.O. Evans, *Jules Verne and His Work*, 11; I.O. Evans, ed., *Jules Verne: Master of Science Fiction*, vii.
4. I.O. Evans, *Jules Verne and His Work*, 12.
5. I.O. Evans, ed., *Jules Verne: Master of Science Fiction*, vii.
6. I.O. Evans, *Jules Verne and His Work*, 12.
7. I.O. Evans, letter to Eric Frank Russell, March 25, 1957, p. 2, Special Collections and Libraries, University of Liverpool Library.
8. I.O. Evans, *The Junior Outline of History* (London: Denis Archer, 1932), 259.
9. I.O. Evans, letter to Eric Frank Russell, May 17, 1953, p. 1, Special Collections and Libraries, University of Liverpool Library.
10. I.O. Evans, letter to Eric Frank Russell, March 19, 1957, p. 1, Special Collections and Libraries, University of Liverpool Library.
11. I.O. Evans, *The Junior Outline of History* (London: Denis Archer, 1932), 259.

12. Peter Nicholls, *Science Fiction Encyclopedia* (London: Granada, 1979). *The World of Tomorrow*, like his *The Junior Outline of History*, appeared in Chinese translation.
13. <http://homepage.ntlworld.com/farrago2/rafsite/het/footnotes/fanac1.htm>, accessed April 15, 2010. Another article, "Can We Conquer Space?," followed in the Summer 1938 issue of *Tales of Wonder*.
14. I.O. Evans, *Jules Verne and His Work*, 12.
15. I.O. Evans, *Jules Verne and His Work*, 12
16. I.O. Evans, letter to Eric Frank Russell, March 19, 1957, p. 1, Special Collections and Libraries, University of Liverpool Library; I.O. Evans, ed., *Jules Verne: Master of Science Fiction*, vii. Among these were *Gadget City—A Story of Ancient Alexandria* (1944), *Strange Devices—A Story Of The Siege Of Syracuse* (1950), *The Coming of a King—A Story of the Stone Age* (1950), and *Olympic Runner—A Story of the Great Days of Ancient Greece* (1955).
17. I.O. Evans, letter to Eric Frank Russell, March 31, 1957, p. 1, Special Collections and Libraries, University of Liverpool Library.
18. I.O. Evans, *Jules Verne and His Work*, 12.
19. I.O. Evans, letter to Eric Frank Russell, March 31, 1957, p. 2, Special Collections and Libraries, University of Liverpool Library.
20. I.O. Evans, ed., *Jules Verne: Master of Science Fiction*, xviii-xix.
21. I.O. Evans, ed., *Jules Verne: Master of Science Fiction*, xviii-xix, viii.
22. I have only noted the French title when the English used by Evans departs significant from the original and the source might otherwise be unclear.
23. Evans's version of "Gil Braltar" was reprinted in *The Best from Fantasy and Science Fiction*, 8th Series, in 1959. "Gil Braltar" first appeared in France with the 1887 volume, *Le Chemin de France*, but was left out when the book was translated and published the following year by Sampson Low as *The Flight to France*. Two copies of a unique little hand-bound edition entitled "Gibraltar" were made by Willis E. Hurd and William E. Walling of an English translation by Ernest H. De Gay in 1938, one of the efforts of the American Jules Verne Society of the time, which survives in the Library of Congress.
24. I.O. Evans, *Jules Verne and His Work*, 12.
25. I.O. Evans, *Jules Verne and His Work*, 12.
26. I.O. Evans, "Jules Verne et le lecteur anglais," *Bulletin de la Société Jules Verne*, No. 6 (1968): 4.
27. Fitzroy Street was a famous street in central London in the heart of Bloomsbury, that in the 1920s and 1930s had been the meeting place of the "Fitzroy Group" group of English artists.
28. For comparison, the Horne series was made up of: Volume 1: "A Drama in the Air," *The Watch's Soul, A Winter in the Ice, The Pearl of Lima, The Mutineers, Five Weeks in a Balloon*; Volume 2: *A Trip to the Center of the Earth, Adventures of Captain Hatteras: The English at the North Pole*; Volume 3: *Adventures of Captain Hatteras: The Desert of Ice, A Trip From the Earth to the Moon, A Tour of the Moon*; Volume 4: *In Search of the Castaways: South America, Australia, New Zealand*; Volume 5: *Twenty Thousand Leagues Under the Sea, The Mysterious Island: Dropped From the Clouds*; Volume 6: *The Mysterious Island: Dropped From the Clouds, The Abandoned, The Secret of the Island*; Volume 7: *A Floating City, The Blockade Runners, Round the World in Eighty Days, Dr. Ox's Experiment*; Volume 8: *The Survivors of the Chancellor, Michael Strogoff*; Volume 9: *Off on a Comet [Hector Servadac], The Underground City [Les Indes noires]*; Volume 10: *Dick Sands: A Captain at Fifteen, The Dark Continent; Measuring a Meridian [Aventures de trois Russes et de trois Anglais dans l'Afrique australe]*; Volume 11: *The Five Hundred Millions of the Begum, The Tribulations of a Chinaman in China, The Giant Raft: Eight Hundred Leagues on the Amazon*; Volume 12: *The Giant Raft: The Cryptogram, The Steam House: The Demon of Cawnpore, Tigers and Traitors*; Volume 13: *The*

*Robinson Crusoe School, The Star of the South, Purchase of the North Pole*; Volume 14: *Robur the Conqueror, The Master of the World, The Sphinx of Ice*; Volume 15: *The Exploration of the World*.

29. Arthur B. Evans, email message to the Jules Verne Forum listserv, May 22, 2001; for the evaluations, unless otherwise noted, see Arthur B. Evans, "Jules Verne's English Translations." *Science Fiction Studies*, 32 (March 2005): 80-104 and Arthur B. Evans, "A Bibliography of Jules Verne's English Translations." *Science Fiction Studies*, 32 (March 2005): 105-141.
30. Ron Miller, email message to Jules Verne Forum listserv, February 6, 1997.
31. Roger Leyonmark, email to the author, July 21, 2010.
32. *The Adventures of Captain Hatteras* was issued in two volumes form as *At the North Pole* and *The Wilderness of Ice*.
33. I.O. Evans, *Jules Verne and His Work*, 147.
34. *The Golden Volcano* was issued in two volumes, *The Claim on Forty Mile Creek* and *Flood and Flame*, and *The Survivors of the Jonathan* as *The Masterless Man* and *The Unwilling Dictator*.
35. Beginning with *Son of the Wolf: Tales of the Far North* in 1962, five more volumes followed the next year, *The Cruise of the 'Dazzler'*; *Daughter of the Snows*; *Children of the Frost*; *The People of the Abyss*; and *The Call of the Wild*. In 1966 the Fitzroy Edition of Jack London had resumed with *The Iron Heel*; *Sea-Wolf*; and *White Fang*. *The Game* [and] *The Abysmal Brute* (in one volume); *The God of His Fathers and Other Short Stories*; *John Barleycorn, or, Alcoholic Memoirs*; *Martin Eden*; *The Road*; *The Game*; *The Jacket*; and *Star Rover* followed in 1967. *Burning Daylight*; *The Mutiny of the 'Elsinore'*; and *The Scarlet Plague* [and] *Before Adam* (two novels in one volume) appeared in 1968 before *The Son of the Wolf* concluded the London series in 1970.
36. *Family Without a Name* was published in two volumes as *Leader of the Resistance* and *Into the Abyss*, and *North Against South* as *Burbank the Northerner* and *Texar the Southerner*.
37. Arthur B. Evans, "Jules Verne's English Translations," 90.
38. I.O. Evans, "Introduction," in Evans, ed., *Science Fiction Through the Ages I* (London: Panther, 1966), 149.
39. I. O. Evans, "Jules Verne et le lecteur anglais," *Bulletin de la Société Jules Verne*, No. 6 (1968): 5, translated in Arthur B. Evans, "Jules Verne's English Translations," *Science Fiction Studies*, 32 (March 2005): 101-102.
40. Ron Miller, email message to Jules Verne Forum listserv, February 6, 1997.
41. The first half of part two, *On the Track* was included with the first volume, *The Mysterious Document*, while it concluded in the second volume, *Among the Cannibals*.
42. *Two Years' Holiday* was published in two volumes, as *Adrift in the Pacific* and *Second Year Ashore*.
43. I.O. Evans, *Jules Verne and His Work*, 11.
44. *The Thompson Travel Agency* was published in two volumes, *Package Holiday* and *End of the Journey*.
45. The book also included chapters on Galileo, the Montgolfier Brothers, Robert Fulton, Samuel F.B. Morse, Alexander Graham Bell, Thomas Edison, the Wright Brothers, Marconi, John Logie Baird, Robert Alexander Watson-Watt, and Frank Whittle. The latter, he wrote, represented the "back-room boys" without whom victory could not have been achieved in World War II. I.O. Evans, "Introduction," in *Inventors of the World* (New York: Frederick Warne, 1962), 8.
46. I.O. Evans, "Jules Verne et le lecteur anglais," 3.
47. I.O. Evans, *Jules Verne and His Work*, 143.
48. I.O. Evans, "Jules Verne et le lecteur anglais," 3.
49. I.O. Evans, *Jules Verne and His Work*, 143.



50. Evans entitled the two-volume Fitzroy edition of *Hector Servadac* as *Anomalous Phenomena* and *Homeward Bound*, replacing the more catchy English language part titles, *To the Sun?* and *Off on a Comet!*. Evans had first entitled excerpts from the book in the contents of *Jules Verne: Master of Science Fiction* as “Aberrant and anomalous phenomena,” and remarked “I felt rather proud of myself for coining that phrase!” I.O. Evans, letter to Eric Frank Russell, March 19, 1957, p. 1, Special Collections and Libraries, University of Liverpool Library.
51. I.O. Evans, *Jules Verne and His Work*, 144-145.
52. Vincent Starrett, “Looking Back at a Prognosticator,” *Chicago Tribune*, April 16, 1967, p. L8. Despite its shortcomings, Evans’s volume remains vastly superior to the other Twayne volume, the slim 1992 *Jules Verne*, by Lawrence Lynch, a throwback with only a few new details to recommend it.
53. *Caesar Cascabel* was republished in two volumes as *The Travelling Circus* and *The Show on Ice*, and *The Fur Country* as *The Sun in Eclipse* and *Through the Behring Strait*.
54. I.O. Evans, “Introduction,” in Jules Verne, *The School for Crusoes* (Westport, CT: Associated Booksellers, 1966), 7.
55. *The Giant Raft* appeared in two volumes, *Down the Amazon* and *The Cryptogram*.
56. Andy Sawyer, email to the author, April 10, 2010.
57. I.O. Evans, *Jules Verne and His Work*, 13.
58. Fortunately, unlike many of the other Verne books in the series, this one was not modified from the original, so Evans had an accurate text to translate. I am indebted to Philippe Burgaud for making the text evaluation.
59. Donald A. Wollheim, letter to Roger Torstenson, February 9, 1987, author’s collection.
60. The first was *Around the World in Eighty Days* in 1967 and *Journey to the Center of the Earth* in 1972 from MacGibbon & Kee, and *The Masterless Man* and *The Unwilling Dictator* from Beckman Publications. In 1977, through 1980, Granada began issuing *Carpathian Castle*, *The Clipper of the Clouds*, *From the Earth to the Moon*, *The Masterless Man*, and *Package Holiday* (the latter two both only the first halves of two volume works) with Hart-Davis MacGibbon carrying on some of these titles briefly. At the same time, Amereon issued *A Floating City*, *Anomalous Phenomena*, *Black Diamonds*, *The Clipper of the Clouds*, *Into the Niger Bend* and *The City in the Sahara* (in 1976, using the Ace books plates), *Master of the World* in 1979, *The Claim on Forty Mile Creek* in 1980, *The Chancellor* in 1983, *Measuring a Meridian* in 2000, *The Southern Star Mystery* in 2002, and *The Begum’s Fortune* in 2003. Some of these were in limited editions.
61. *Le Superbe Orénoque* (1898), *Le Village aérien* (1901), *Les Histoires de Jean-Marie Cabidoulin* (1901), *Les Frères Kip* (1902), *Bourses de voyages* (1903), *Un Drame en Livonie* (1904), *L’Invasion de la mer* (1905), *Le Volcan d’or* (1906), *L’Agence Thompson and Co.* (1907), *Le Pilote du Danube* (1908), *Les Naufragés du Jonathan* (1910), *Le Secret de Wilhelm Storitz* (1910), *L’Étonnante Aventure de la mission Barsac* (1919), plus the stories of the 1910 anthology, *Hier et demain*; Evans, I.O., ed. “Preface.” In Jules Verne, *The Flight to France* (London: Arco, 1966), 3.
62. I.O. Evans, *Jules Verne and His Work*, 89.
63. I.O. Evans, *Jules Verne and His Work*, 118-120.
64. I.O. Evans, letter to Ron Miller, January 3, 1969, p. 1, courtesy of Ron Miller.
65. Andy Sawyer, email to the author, April 12, 2010.
66. *The Earth*, revised in 1973, was translated into Dutch, French and Spanish. *Rocks, Minerals and Gemstones* (1972) was translated into German and Dutch.
67. I.O. Evans, letter to Eric Frank Russell, May 6, 1963, Special Collections and Libraries, University of Liverpool Library.
68. Brian Taves and Stephen Michaluk, Jr., *The Jules Verne Encyclopedia* (Lanham, MD:

- Scarecrow, 1996), 27; I.O. Evans, ed., *Jules Verne: Master of Science Fiction*, viii.
69. Peter Haining, *The Jules Verne Companion* (New York: Baronet, 1978), 128.
70. H.H. Holmes, "Science and Fantasy," *New York Herald Tribune Books*, 34 (August 18, 1967), 9.
71. I.O. Evans, *Jules Verne and His Work*, 12-13.
72. I.O. Evans, ed., *Jules Verne: Master of Science Fiction*, viii.
73. During the time of the Fitzroy Edition, these titles appeared from other publishers: *Five Weeks in a Balloon*, *Journey to the Center of the Earth*, the lunar novels, *The Adventures of Captain Hatteras*, *Twenty Thousand Leagues Under the Sea*, *Around the World in Eighty Days*, *Dr. Ox's Experiment*, *The Mysterious Island*, *Hector Servadac*, *Michael Strogoff*, *Eight Hundred Leagues on the Amazon*, *The Clipper of the Clouds*, *A Long Vacation*, *The Purchase of the North Pole*, *Master of the World*, and "The Eternal Adam". However, these titles were perpetuated thanks to the Fitzroy edition: *Captain Grant's Children*, *A Floating City*, *The Blockade Runners*, *Measuring a Meridian*, *The Fur Country*, *The Chancellor*, *Black Diamonds*, *The Begum's Fortune*, *The Tribulations of a Chinese Gentleman*, *The Steam House*, *The Green Ray*, *The School for Crusoes*, *The Flight to France*, *Salvage from the Cynthia*, *North Against South*, *Family Without a Name*, *Carpathian Castle*, *For the Flag*, *The Mystery of Arthur Gordon Pym*, and *The Hunt for the Meteor*. Nine appeared for the first time in English: *The Village in the Treetops*, *The Sea Serpent*, *A Drama in Livonia*, *The Golden Volcano*, *The Thompson Travel Agency*, *The Danube Pilot*, *The Survivors of the Jonathan*, *The Secret of Wilhelm Storitz*, and *The Astonishing Adventure of the Barsac Mission*.
74. These are *Journey to the Center of the Earth*, *The Adventures of Captain Hatteras*, *From the Earth to the Moon*, *Around the Moon*, *Twenty Thousand Leagues Under the Sea*, *Around the World in Eighty Days*, *The Fur Country*, *A Fantasy of Doctor Ox*, *The Mysterious Island*, *The Underground City (Les Indes noires)*, *Hector Servadac*, *The Begum's Millions*, *The Green Ray*, and *Star of the South*.

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## Les montagnes magnétiques d'André Laurie, Jules Verne et Thomas Edison

**Jacques Crovisier**

### Abstract

Can the ferromagnetic content of a natural site replace the soft iron core of an electromagnet? This is what André Laurie suggests in *The Conquest of the Moon* (*Les Exilés de la Terre*, 1888)—using a giant magnet to attract the Moon. In *The Ice Sphinx* (*Le Sphinx des glaces*, 1897), Jules Verne imagines a huge natural magnet body, near the magnetic South Pole, that would strip travelers of all their iron belongings. In the nonfiction world, Thomas Edison in 1890 seriously considers surrounding an iron mine with a coil of electric wires to construct the first radio telescope. All three cases use the same staging of the same physical phenomenon, taking advantage of a naturally magnetic material.

### Résumé

Peut-on remplacer le noyau en fer doux d'un électro-aimant par le minéral ferromagnétique d'un site naturel ? C'est ce que propose André Laurie dans *Les Exilés de la Terre* (1888) pour attirer la Lune par un aimant gigantesque. Dans *Le Sphinx des glaces* (1897), Jules Verne imagine près du pôle sud magnétique un immense électro-aimant naturel qui dépouille de toutes leurs ferrures les voyageurs qui s'aventurent à proximité. Thomas Edison, lui, a sérieusement envisagé en 1890 la construction — sans toutefois la réaliser — du premier radiotélescope en entourant une mine de fer d'un bobinage de fils conducteurs. Dans les trois cas, il y a la mise en scène du même phénomène physique en profitant d'un site naturel de matériau magnétique.

### Introduction

Le magnétisme, puis la théorie de l'électromagnétisme apparue dans la seconde moitié du XIX<sup>e</sup> siècle, ont été source d'inspiration pour de nombreux romans scientifiques. Nous

en donnons ici deux exemples tirés des romans d'André Laurie et de Jules Verne où un électro-aimant est utilisé comme montagne magnétique. Puis nous montrons que l'inventeur Thomas Edison avait réellement envisagé un tel projet, bien que dans un contexte différent.

Un électro-aimant est constitué par un simple bobinage d'un fil conducteur parcouru par un courant électrique. Si l'on place au cœur du bobinage un barreau de matière ferromagnétique — fer, nickel, cobalt, certains de leurs alliages ou de leurs composés... — le champ magnétique de l'électro-aimant peut être considérablement augmenté (des milliers de fois). On peut donc imaginer la conception d'électro-aimants géants utilisant des sites naturels de minéraux ferromagnétiques comme le minerai de fer.

### L'électro-aimant des *Exilés de la Terre*

Pierre-Jules Hetzel aurait bien voulu que le roman d'André Laurie/Paschal Grousset [1] *Les Exilés de la Terre* [2] (1888) figure dans la série des *Voyages extraordinaires*. Mais finalement Jules Verne n'a pas voulu le co-signer, comme Hetzel l'explique dans des recommandations faites à son fils Louis-Jules peu avant sa mort :

[Daryl] [3] doit revoir promptement le second roman, qui est en deux volumes et qui primitivement était destiné à la collaboration de Verne.

Ce dernier roman aurait répondu parfaitement au titre de *Voyages extraordinaires* de Verne. [...] Il aurait parfaitement pu prendre place, si Verne avait pu le faire sien, dans la collection des *Voyages extraordinaires*, du côté le plus extraordinaire. [...]

Verne n'accepterait sans doute pas de s'adjoindre à Daryl pour son roman en deux volumes. [4]

On sait que Jules Verne, suivant l'injonction de Pierre-Jules Hetzel, avait repris et publié sous son seul nom deux romans d'André Laurie, *Les Cinq cents millions de la Béguine* (1879) et *L'Étoile du Sud* (1884), et co-signé avec lui *L'Épave du Cynthia* (1885). Pour *Les Exilés de la Terre*, il ne marche plus. Il motivera plus tard auprès de Louis-Jules Hetzel les raisons de son refus :

Comment, il nous met l'eau à la bouche avec sa curieuse expérience ! Et il n'emploie que 200 lignes à la décrire (description fautive d'ailleurs) [...] Décidément, c'est toujours le même procédé, une facilité de plume extraordinaire, et pas de rectitude dans l'esprit, qui le maintienne dans le sujet qu'il veut traiter.

J'ajoute que la Terre est par elle-même un aimant d'une puissance prodigieuse – Laurie l'a dit et c'est vrai – eh bien, elle n'a aucune influence magnétique sur la Lune. Que veut-il que fasse sa montagne de fer [sic] ? Un grain de sable que la Lune enlève.

J'admets la fantaisie dans la science. Mais encore faut-il que la première ne contredise pas la seconde. [5]

À la panoplie déjà bien garnie des voyages à la Lune, André Laurie ajoute dans *Les Exilés de la Terre* un moyen original : l'utilisation du magnétisme. [6] Un puissant aimant va attirer notre satellite :

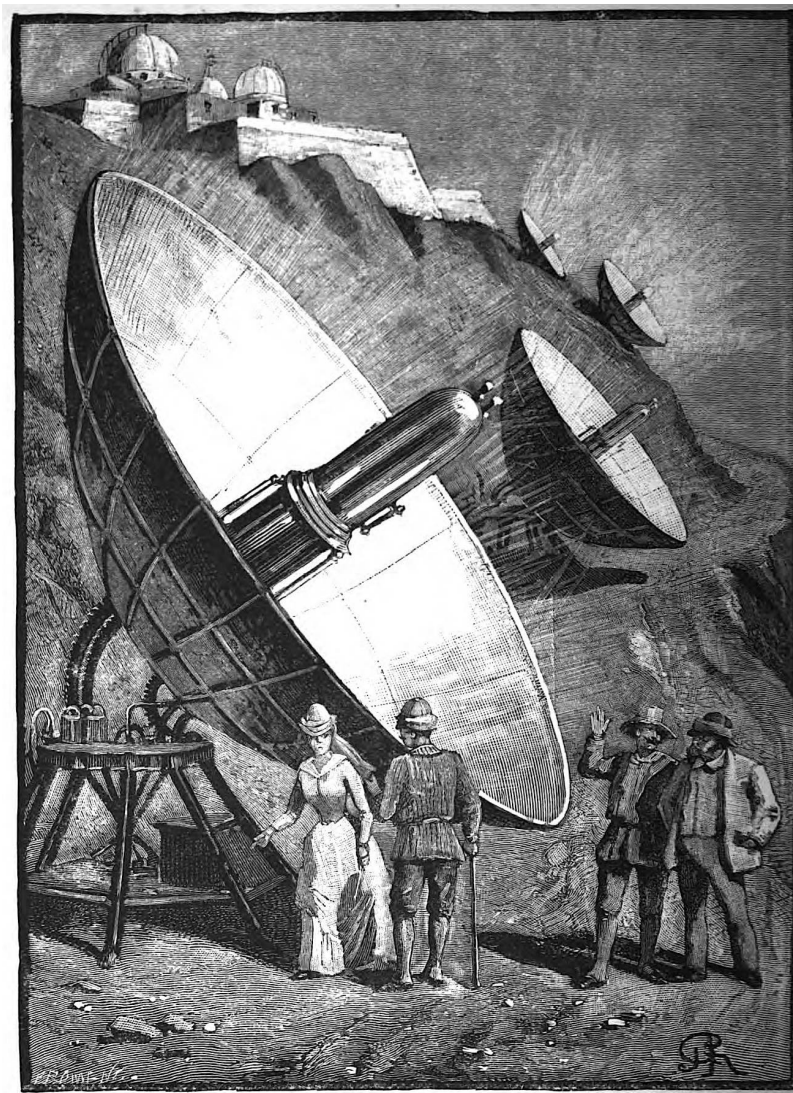
Le lien mystérieux qui relie tous les mondes est le magnétisme, force cosmique par excellence, puisqu'il n'est aucun corps qui échappe à son action. Cette force n'est pas une propriété

spéciale à la Terre. Tous les mondes en sont pourvus ; ils agissent les uns sur les autres à la manière de vastes aimants d'une puissance énorme. [7]

Cette citation, que Laurie attribue à « l'illustre directeur de l'observatoire romain, feu le Père Secchi », [8] est surprenante, car elle semble affirmer que le magnétisme supplante la gravitation dans le mouvement des corps célestes. Est-elle réellement tirée des écrits de Secchi ? [9] On peut supposer que, sortie de son contexte, Laurie l'utilise à contresens.

L'autre trouvaille d'André Laurie sera d'imaginer un aimant mi-naturel, mi-artificiel, en entourant une montagne (le pic fictif de Tehbali que l'auteur situe en Afrique) de matériau magnétique (de la pyrite magnétique) d'un circuit électrique pour constituer un gigantesque électro-aimant.

Cette pyrite... d'une combinaison de protosulfure et de bisulfure de fer. Elle était remarquablement stable, malléable et ductile à un degré éminent, au moins aussi magnétique que le nickel et le cobalt, sinon que le fer doux. [10]



Parmi les dessins de George Roux illustrant les *Exilés de la Terre*, pas de représentation du grand aimant ni de son appareillage immédiat, mais cette vue impressionnante des *insolateurs* destinés à capter l'énergie solaire et à alimenter en courant électrique, via des dynamos, l'électro-aimant.

La pyrite magnétique, ou protosulfure de fer, a effectivement des propriétés ferromagnétiques marquées. La pyrite ordinaire, de formule  $\text{FeS}_2$ , ne devient magnétique qu'après chauffage. La pyrrhotine, ou pyrrhotite, ou pyrite magnétique, a pour formule  $\text{Fe}_{(1-x)}\text{S}$ , avec  $0 < x < 0,2$ . Son magnétisme augmente avec  $x$ .  $\text{FeS}$  est la troïlite, non magnétique, présente dans les météorites. On trouve la pyrite magnétique dans les sites volcaniques, mais il ne semble pas y avoir de gisement signalé en Afrique. La perméabilité magnétique (qui mesure la capacité d'aimantation d'un matériau ferromagnétique) de la pyrite magnétique est plus faible que celle du fer doux ou que celle de la magnétite. Pourquoi Laurie a-t-il imaginé l'utilisation de pyrite magnétique plutôt que de magnétite — le minerai de fer le plus commun — plus connue et aux propriétés magnétiques plus accentuées ?

Laurie esquisse une évaluation chiffrée du projet :

[Gauss] a pu mesurer la puissance de l'aimant gigantesque qui est la Terre, et reconnaître que cette puissance est égale à celle de 8464 trillions de barres de fer doux pesant chacune une livre et aimantées à saturation. [11]

Laurie a pu relever cette information dans *L'Unité des forces physiques* du père Secchi. [12] Il estime (on lui en laissera la responsabilité !) qu'un aimant mille fois plus petit que l'aimant terrestre suffirait à perturber l'orbite de la Lune, ce qui ne requiert qu'une montagne magnétique de taille kilométrique. [13] L'étude de faisabilité se borne là.

Bien sûr, ça ne peut pas marcher. D'une part, le champ magnétique d'un aimant est *dipolaire*, de sorte qu'à grande distance, l'attraction et la répulsion des pôles nord et sud se compensent: il ne peut y avoir attraction. D'autre part, contrairement à la Terre, la Lune n'est pas magnétique [14] — mais on ne le savait pas encore à l'époque. [15]

### **La montagne magnétique du *Sphinx des glaces***

Jules Verne avait fait la fine bouche lorsqu'Hetzl lui avait proposé de collaborer aux *Exilés de la Terre*. Il semble cependant qu'il a retenu l'idée de l'aimant de Laurie et l'a réemployée sous une forme un peu différente quelques années plus tard lors de la rédaction de son roman *Le Sphinx des glaces* (1897), imaginé comme une suite des *Aventures d'Arthur Gordon Pym* d'Edgar Poe et comme le pendant austral des *Aventures du capitaine Hatteras* (1864). À la fin de leur périple, les voyageurs découvrent, près du pôle magnétique sud, un massif métallique magnétisé qui rappelle furieusement le pic de Tehbali. C'est le Sphinx des glaces, qui attire à lui tous les objets métalliques et les ferrures des embarcations des voyageurs imprudents qui s'en approchent. Ces péripéties sont reprises de la légende de la montagne d'aimant qui remonte à l'Antiquité et se retrouve dans des textes d'Aristote, de Pline l'Ancien, de Ptolémée, dans *Les Mille et une Nuits*, et dans des romans de chevalerie du Moyen Âge. [16]

Jules Verne nous propose une explication scientifique du fonctionnement du Sphinx des glaces. Sa description est bien en deçà des 200 lignes, tombant dans le laconisme que lui-même, comme on l'a vu plus haut, reprochait à Laurie :



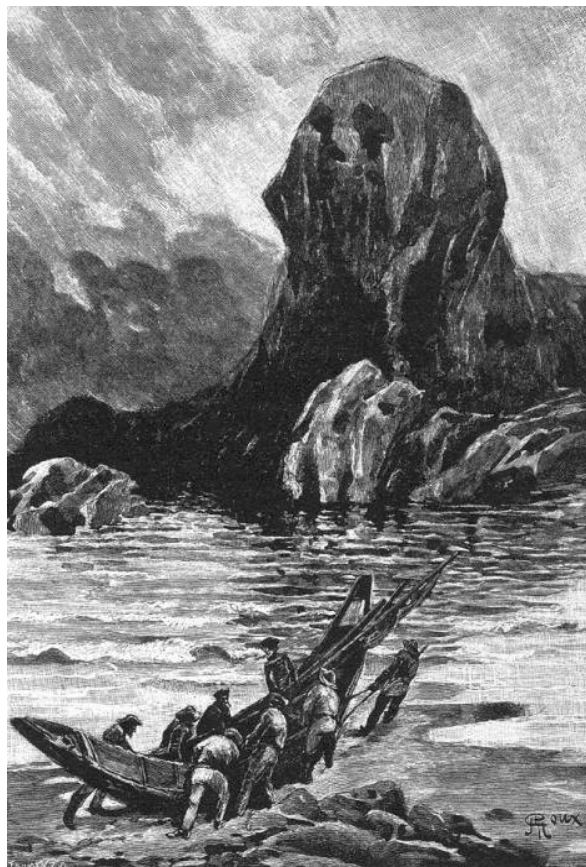
Il y a là... là... un aimant... doué d'une force d'attraction prodigieuse !... [...]

Ce massif n'était qu'un aimant colossal. [...]

Les vents alizés amènent d'une façon constante, vers les extrémités de l'axe terrestre, des nuages ou des brumes dans lesquels sont emmagasinées d'immenses quantités d'électricité, que les orages n'ont pas complètement épuisées. De là une formidable accumulation de ce fluide aux pôles, et qui s'écoule vers la terre d'une manière permanente. [...]

Eh bien, ces courants continus aux pôles, qui affolent les boussoles, doivent posséder une extraordinaire influence, et il suffirait qu'une masse de fer fût soumise à leur action pour qu'elle se changeât en un aimant d'une puissance proportionnelle à l'intensité du courant, au nombre de tours de l'hélice électrique, et à la racine carré du diamètre du massif de fer aimanté. [...]

Or, pour que le courant circulât autour de lui [le massif de fer] et en fit un aimant par induction, que fallait-il ?... Rien qu'un filon métallique, dont les innombrables spires, sinuant à travers les entrailles de ce sol, fussent souterrainement reliées à la base dudit massif. [17]



La montagne magnétique du *Sphinx des glaces*, illustration de George Roux

Dans une version antérieure du texte [18] Jules Verne utilise explicitement, à plusieurs reprises, le terme électro-aimant. Le massif est ici en fer (et non en pyrite magnétique), et soumis à des courants électriques qui sont naturels. Et Jules Verne n'hésite pas à nous donner la formule de la puissance de l'électro-aimant en toutes lettres. [19] On note

également que Jules Verne prend ici le contrepied de ce qu'il annonçait dans les *Aventures du capitaine Hatteras* où le pôle magnétique boréal était dépourvu de toute montagne magnétique :

— Voilà donc exactement le pôle magnétique du monde ! s'écria-t-il en frappant la terre du pied.

— C'est bien ici ? demanda maître Johnson.

— Ici même, mon ami.

— Eh bien, alors, reprit le maître d'équipage, il faut abandonner toute supposition de montagne d'aimant ou de masse aimantée.

— Oui, mon brave Johnson, répondit le docteur en riant, ce sont les hypothèses de la crédulité ! Comme vous le voyez, il n'y a pas la moindre montagne capable d'attirer les vaisseaux, et de leur arracher leur fer, ancre par ancre, clou par clou ! et vos souliers eux-mêmes sont aussi libres qu'en tout autre point du globe. [20]

L'imagination d'une montagne magnétique avec circuits alimentés par les nuages électrisés des alizés [21] peut paraître tout aussi fantaisiste que l'électro-aimant de Laurie. [22] Le magnétisme terrestre dans son ensemble est aujourd'hui expliqué par l'effet dynamo dû aux mouvements de convection dans le noyau de notre planète, tout en gardant encore une partie de son mystère.

### **Le radiotélescope de Thomas Edison**

Un projet de l'inventeur prolifique et éclectique Thomas A. Edison (1847–1931) a été, vers 1890, d'entourer une mine de fer (magnétite) du New Jersey par plusieurs spires de fils électriques pour constituer un *cadre* géant servant d'antenne à un récepteur radio (comme les cadres qui équipaient les anciens postes de TSF), destiné à étudier l'émission radio du Soleil. Ce projet, qui aurait pu constituer le premier radiotélescope, n'a pas été finalisé. On sait maintenant qu'il aurait été voué à l'échec, car il aurait fonctionné à des longueurs d'onde trop grandes qui ne peuvent traverser l'atmosphère terrestre. [23]

Ce projet nous est connu par la correspondance d'Arthur E. Kennelly (1861–1939, alors assistant d'Edison) et d'Edward S. Holden (1846–1914, alors directeur de l'Observatoire de Lick). On peut lire également la narration de cet épisode par l'historien de la radioastronomie Woodruff T. Sullivan III. [24] Kennelly, agissant pour Edison, était en relation avec l'observatoire de Lick en Californie pour l'équiper d'un système d'éclairage électrique. Dans une lettre datée du 2 novembre 1890 [25] où il demande la collaboration de l'observatoire afin de pouvoir corrélérer d'éventuelles perturbations magnétiques ou électromagnétiques avec l'activité solaire, il expose succinctement le concept d'Edison :

Le projet de M. Edison est d'ériger sur des poteaux entourant la masse du minerai un câble de sept fils convenablement isolés, dont les extrémités seront reliées à un téléphone ou un autre appareil. Il est alors possible que des perturbations violentes dans l'atmosphère du Soleil puissent perturber soit le flux d'énergie électromagnétique que nous recevons normalement, soit la distribution normale de la force magnétique sur cette planète, de façon à aboutir à un changement appréciable du flux d'induction magnétique encerclé par la boucle du câble,

amplifié comme il se doit par la conductivité magnétique du noyau de minerai, lequel doit se chiffrer en millions de tonnes. [26]

Edison avait acheté en 1890 une mine de fer située dans la Sparta Mountain, près d'Ogdensburg dans l'état du New Jersey. [27] Il s'agissait d'une mine peu rentable en raison de la pauvreté du minerai, mais Edison se promettait de rénover son exploitation en utilisant une nouvelle méthode de séparation du minerai par un procédé magnétique. La mine, officiellement la *New Jersey and Pennsylvania Concentrating Works*, plus familièrement désignée *Ogden Baby*, employa jusqu'à 500 ouvriers. Ce fut finalement un échec, et Edison, presque ruiné par cette entreprise, l'abandonna en 1900. [28]



Thomas A. Edison devant son bureau de la mine Ogden Baby vers 1895. © Rodney P. Johnson

Le 21 novembre 1890, Kennelly écrivait que « bien que les poteaux viennent d'arriver sur le site, il pourrait y avoir quelque difficulté à les installer cet hiver ». [29] Aucune autre information ne nous est parvenue sur la suite du projet.

Ici, le dispositif devait fonctionner comme une antenne-cadre d'un récepteur radio, à l'inverse d'un électro-aimant. Mais il s'agit bien de la même exploitation d'un site naturel de minéral magnétique que celle imaginée par Laurie et qui sera reprise par Verne.

Les premiers essais de détection des ondes radio du Soleil, tous infructueux, furent entrepris dans les années 1894–1901 par Oliver J. Lodge (1851–1940) à l'université de Liverpool, par Johannes Wassingue (1856–1953) et Julius Scheiner (1858–1913) à l'observatoire de Postdam, et par Charles Nordmann (1881–1940), lors de son travail de thèse à l'observatoire de Paris, sur les hauteurs du Mont Blanc. [310] Tout comme le projet d'Edison s'il avait pu être finalisé, on sait maintenant que ces tentatives étaient vouées à l'échec, les appareils manquant de sensibilité.

Les premiers résultats de la radioastronomie n'ont été obtenus qu'en 1933 en utilisant des instruments sensibles fonctionnant sur des longueurs d'onde plus courtes, avec la découverte par hasard du rayonnement de notre Galaxie par Karl Jansky (1905–1950) et en 1938 avec les observations de Grote Reber (1911–2002), un authentique chercheur amateur, puis à la faveur de l'émergence des techniques radar développées pendant la seconde guerre mondiale. [31]

## Conclusion

Les montagnes magnétiques, ou montagnes d'aimant, étaient jadis l'objet de légendes. L'émergence des théories électro-magnétiques au XIX<sup>e</sup> siècle a permis de les envisager sous un jour rationnel, artificiel pour Laurie, naturel pour Verne. Edison a même songé à les utiliser comme élément essentiel d'un instrument scientifique. Quelles sont les interrelations entre ces trois usages d'une montagne magnétique ?

Jules Verne s'est-il souvenu en rédigeant son *Sphinx des glaces* de l'électro-aimant des *Exilés de la Terre* ? On peut le penser ; ses commentaires émis quelques années avant sur le roman d'André Laurie montrent qu'il avait bien remarqué cette idée. Il l'a habilement intégrée aux légendes séculaires des montagnes magnétiques pour leur donner une caution scientifique. Similairement, il avait, dans *Le Rayon vert* (1882) associé le phénomène physique éponyme, bien réel mais peu connu, à une légende ancienne, celle du *Morning Post*, inventée là pour la cause.

Avec le projet de Thomas Edison d'utiliser les propriétés magnétiques de sa mine de fer pour en faire un instrument d'observation, nous quittons la fiction littéraire pour le monde réel. La date de ce projet, peu après la parution des *Exilés de la Terre* de Laurie, n'exclut pas qu'Edison ait eu connaissance de l'édition anglaise du roman de Laurie, [32] peut-être à l'occasion de son voyage en Europe pour visiter l'exposition de 1889 à Paris. Mais il est également clair qu'Edison, avec son profil d'inventeur astucieux parfaitement au fait de tous les aspects de l'électromagnétisme, était capable de concevoir seul son projet. Enfin, il est aussi possible que l'idée d'une telle utilisation d'une montagne magnétique soit apparue dans une publication antérieure [33] qui reste encore à identifier.

Jules Verne ignorait le projet d'Edison, qui ne nous a été révélé que récemment. Mais Thomas Edison était un modèle vénéré pour Jules Verne qui a écrit « Je suis de la génération comprise entre ces deux génies, Stephenson et Edison ! ». [34] Edison est souvent cité dans les *Voyages extraordinaires*, que ce soit à propos de l'éclairage public, [35] de l'aviation, [36] du phonographe [37] ou simplement dans l'énumération des inventeurs célèbres. [38]

## NOTES

1. André Laurie est l'un des pseudonymes de Paschal Grousset (1844–1909). Sur la vie mouvementée de Paschal Grousset, son œuvre littéraire et ses relations avec Jules Verne, on pourra consulter l'ouvrage de Xavier Noël (*Paschal Grousset, de la Commune de Paris à la Chambre des députés, de Jules Verne à l'olympisme*, Les Impressions Nouvelles, Bruxelles, 2010) ainsi que les nombreuses études publiées à l'occasion du centenaire de sa disparition.
2. Des notes complémentaires sur *Les Exilés de la Terre* sont disponibles sur [http://www.lesia.obspm.fr/perso/jacques-crovisier/JV/verne\\_ET.html](http://www.lesia.obspm.fr/perso/jacques-crovisier/JV/verne_ET.html)
3. Autre pseudonyme de Paschal Grousset.
4. Lettre de Pierre-Jules Hetzel à Louis-Jules Hetzel du 27 janvier 1886. In *Correspondance inédite de Jules Verne et Pierre-Jules Hetzel (1863–1886)*, établie par Olivier Dumas, Piero Gondolo della Riva et Volker Dehs, Tome III (1879–1886), Éditions Slatkine, Genève, 2002, pp. 344–345.
5. Lettre de Jules Verne à Louis-Jules Hetzel du 18 avril 1888. In *Correspondance inédite de Jules et Michel Verne avec l'éditeur Louis-Jules Hetzel (1886–1914)*, établie par Olivier Dumas, Piero Gondolo della Riva et Volker Dehs, Tome I (1886–1896), Éditions Slatkine, Genève, 2004, pp. 82–83.
6. Sur un mode fantaisiste, Cyrano de Bergerac (1612–1665) avait déjà proposé, dans son *Histoire comique des estats et empires de la Lune* (1657), d'atteindre la Lune en se faisant attirer par un aimant que le voyageur jetait en l'air.
7. André Laurie, *Les Exilés de la Terre*, Hetzel, Paris, 1888, p. 81.
8. Le père Angelo Secchi (1818–1878), astronome italien.
9. Je ne l'ai pas retrouvée dans *L'Unité des forces physiques* d'Angelo Secchi (traduction française de 1869, F. Savy libraire-éditeur, Paris) qui pourtant expose en détail le magnétisme.
10. *Les Exilés de la Terre*, p. 105.
11. *Ibid.*, p. 81.
12. *L'Unité des forces physiques*, op. cit., p. 522.
13. *Les Exilés de la Terre*, p. 83.
14. Certaines roches lunaires présentent bien un faible magnétisme rémanent, mais la Lune ne possède pas de champ magnétique à grande échelle comme la Terre.
15. Le magnétisme planétaire, lié à l'existence d'un noyau métallique liquide, ne peut exister que dans les plus gros corps du Système solaire. L'exploration spatiale a montré que comme la Terre, les planètes géantes (Jupiter, Saturne, Uranus, Neptune) sont magnétiques ; Mercure et Vénus sont faiblement magnétiques ; Mars, la Lune et les astéroïdes, ne le sont pas.
16. Voir à ce sujet les études de G. Huet (*La Légende de la montagne d'aimant dans le roman de Berinus*, Romania, 1915–1919, vol. 24, pp. 427–453 et vol. 25, pp. 194–204) et de Claude

Lecouteux (*La Montagne d'aimant*, in *La Montagne dans le texte médiéval, entre mythe et réalité*, textes réunis par Claude Thomasset & Danièle James-Raoul, Presses de l'Université de Paris-Sorbonne, 2000, pp. 167–186).

17. *Le Sphinx des glaces*, Partie II, Chap. XV, édition Livre de Poche, Hachette, Paris, 1970, pp. 441–442.
18. *Le Sphinx des glaces*, Bibliothèque municipale de Nantes/Musée Jules Verne, manuscrit mjb B92, 2ème partie, folios 184–185.
19. Et non sous forme algébrique comme il l'avait fait dans *Autour de la Lune* et *Sans dessus dessous* pour le théorème des forces vives.
20. *Aventures du capitaine Hatteras*, Partie 1, Chap. XVI, collection Folio, Gallimard, Paris, 2005, p. 190.
21. Les vents alizés circulent vers l'équateur, pas près des pôles !
22. Charles-Noël Martin en a souligné les faiblesses dans sa préface au *Sphinx des glaces* (éditions Rencontre, Lausanne, 1970, pp. XXVI–XXVII).
23. L'ionosphère terrestre constitue un écran qui réfléchit les ondes électromagnétiques de longueur supérieure à environ 30 m.
24. W.T. Sullivan III, *Cosmic Noise, a History of Early Radio Astronomy*, Cambridge University Press, 2009, pp. 19–20.
25. Lettre retrouvée et publiée par C.D. Shane, *Radio astronomy in 1890: a proposed experiment*, Publications of the Astronomical Society of the Pacific, 1958, vol. 70, pp. 303–304.
26. "Mr. Edison plan is to erect on poles around the bulk of the ore, a cable of seven carefully insulated wires, whose final terminals will be brought to a telephone or other apparatus. It is then possible that violent disturbances in the sun's atmosphere, might so disturb either the normal electromagnetic flow of energy we receive, or the normal distribution of magnetic force on this planet, as to bring about an appreciable great change in the flow of magnetic induction embraced in the cable loop, enhanced and magnified as this should be by the magnetic condensation and conductivity of the ore body, which must comprise millions of tons." (Shane, op. cit.)
27. Soit à environ 80 km au nord-ouest du centre de New York.
28. Neal Baldwin, *Edison: Inventing the Century*, Hyperion, New York, 1995, Chap. 18, p. 213. Rodney P. Johnson, *Thomas Edison's "Ogden Baby" - The New Jersey & Pennsylvania Concentrating Works*, édité par l'auteur, Highland Lakes (NJ), 2004, 332 p.
29. Cité par W.T. Sullivan, op. cit., p. 20.
30. *Ibid.*, pp. 20–24.
31. *Ibid.*, pp. 29–84.
32. *The Conquest of the Moon, a story of the Bayouda*, Sampson, Low, Marston, Searle & Rivington, Londres, 1889.
33. Contrairement à Jules Verne, André Laurie/Paschal Grousset était bilingue et avait accès aux publications de langue anglaise.
34. Jules Verne, "Souvenirs d'enfance et de jeunesse" (rédigé en 1890). *L'Herne* (Paris), 1974, no. 25, pp. 57–62.
35. *Robur-le-Conquérant* (édition Livre de Poche, Hachette, Paris, 1966, Chap. 11, p. 140), *Sans dessus dessous* (collection 10/18, Union Générale d'Éditions, 1978, Chap. 7, p. 92).
36. *Robur-le-Conquérant* (op. cit., Chap. 3, p. 32 et Chap. 6, p. 62).
37. *Les Tribulations d'un Chinois en Chine* (édition Livre de Poche, Librairie Générale Française, Paris, 2000, Chap. 4, p. 40), *Le Château des Carpathes* (édition Livre de Poche, Hachette, Paris, 1966, Chap. 15, p. 213), *L'Île à hélice* (édition in-8 Hetzel, Paris, 1895, Chap. 6, p. 85).

38. *Le Rayon-vert* (édition Bibliothèque Verte, Hachette, Paris, 1932, Chap. 7, p. 82).

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## From *Michael Strogoff* to *Tigers and Traitors* — The Extraordinary Voyages of Jules Verne in *Classics Illustrated*

William B. Jones, Jr.

### Abstract

From 1941 to 1971, the *Classics Illustrated* series of comic-book adaptations of works by Shakespeare, Hugo, Dickens, Twain, and others provided a gateway to great literature for millions of young readers. Jules Verne was the most popular author in the *Classics* catalog, with ten titles in circulation. The first of these to be adapted, *Michael Strogoff* (June 1946), was the favorite of the Russian-born series founder, Albert L. Kanter. The last to be included, *Tigers and Traitors* (May 1962), indicated how far among the *Extraordinary Voyages* the editorial selections could range. This article explores the *Classics Illustrated* pictorial abridgments of such well-known novels as *20,000 Leagues Under the Sea* and *Around the World in 80 Days* and more esoteric selections such as *Off on a Comet* and *Robur the Conqueror*. Attention is given to both the adaptations and the artwork, generously represented, that first drew many readers to Jules Verne. **Click on images to view in full size.**

### Résumé

De 1941 à 1971, la collection de bandes dessinées des *Classics Illustrated* (*Classiques illustrés*) offrant des adaptations d'œuvres de Shakespeare, Hugo, Dickens, Twain, et d'autres a fourni une passerelle vers la grande littérature pour des millions de jeunes lecteurs. Jules Verne a été l'auteur le plus populaire du catalogue des *Classics*, avec dix titres en circulation. Le premier publié, *Michel Strogoff* (juin 1946), était le favori du fondateur d'origine russe de la collection, Albert L. Kanter. Le dernier à être inclus, *Tigers and Traitors* (*La Maison à vapeur*, mai 1962), met en évidence l'ampleur du choix auquel se sont soumis les dirigeants de la collection en puisant les titres au sein des *Voyages extraordinaires*. Cet article met en évidence la caractéristique de condensé graphique des *Classics Illustrated* pour des romans bien connus comme *20,000 Leagues Under the Sea* (*Vingt mille lieues sous les mers*) et *Around the World in 80 Days* (*Le Tour du monde en quatre-vingts jours*), sans oublier des sélections moins classiques comme *Off on a comet* (*Hector Servadac*) et *Robur le conquérant*. L'attention est portée à la fois sur les adaptations et sur les illustrations, généreusement représentées, qui ont attiré de nombreux lecteurs de Jules Verne. **Cliquer sur les images pour les voir en pleine page.**

For millions of readers in three dozen countries, [1] the imaginative realms explored by Jules Verne were first opened for discovery under the yellow banner of *Classics Illustrated*. The perennially popular French author was the most-often adapted writer in the self-proclaimed "world's finest juvenile publication." [2] Between 1946 and 1962, *Classics*

*Illustrated*, a New York-based series of comics-style abridgments of “Stories by the World’s Greatest Authors,” issued ten adaptations of novels by Jules Verne. Dumas followed with nine titles in the line, Cooper with eight, and Stevenson with seven. [3] But Verne ruled on the *CI* list.

*Classics Illustrated* was the brainchild of Albert Lewis Kanter (1897-1973), a Russian-born entrepreneur who deserves to be regarded as one of the great educators of the 20th century.



Fig. 1 — Albert Lewis Kanter (circa 1940) — Courtesy John Kanter

Obliged to leave high school at the age of sixteen because of his father’s poor health, he read voraciously and always carried with him an autodidact’s veneration for learning and literature. [4] In the heyday of the “Golden Age of Comics,” Kanter conceived of a means of introducing young readers to classic works of literature using the very medium that brought them their usual superhero fare. His plan was to substitute D’Artagnan, Ivanhoe, and Hawkeye for Superman, Batman, and Captain Marvel in a comic-book line that would devote each issue to the abridgment of a single literary work. [5]

So, in October 1941, Kanter launched *Classic Comics* with a sixty-four-page adaptation of *The Three Musketeers*. Soon, sequential-art treatments of other works such as *Moby Dick* (Fig. 2) and *Arabian Nights* appeared under the *Classic Comics* logo. Unlike other comic books, *Classics* were not one-shot publications. Instead, most of the 169 U.S. titles went through numerous printings, with runs between 100,000 and 250,000 copies in each printing. Eventually, more than 1,200 reprint editions would appear in the U.S. series alone, with estimated peak monthly sales of between two and four million copies. [6] Sales abroad—in editions published in the United Kingdom, Canada, Australia, New Zealand, Brazil, Argentina, Mexico, Greece, Germany, Norway, Sweden, the Netherlands, France, Spain, Italy, the Philippines, India, South Africa, and other countries—would exceed one billion. [7]

Published under the Gilberton Company corporate name, the series was renamed *Classics Illustrated* in March 1947 with issue No. 35, *The Last Days of Pompeii* (Fig. 3), as part of an ongoing effort to enhance the publication’s reputation with parents and teachers.

[8] Despite attacks from the likes of anti-comics crusader Fredric Wertham, *Classics Illustrated* became a vital part of American popular culture. From 1941 to 1971, the series introduced GIs, bobby-soxers, and their baby-boom children to what the publisher termed “Stories by the World’s Greatest Authors”—an elastic concept that embraced everything from Homer’s *Iliad*, Shakespeare’s *Hamlet*, and Goethe’s *Faust* on the high end to such lighter fare as Sir Walter Scott’s *Castle Dangerous*, Frank Buck’s *Bring ‘Em Back Alive*, and Emerson Hough’s *The Covered Wagon* (Fig. 4). [9]

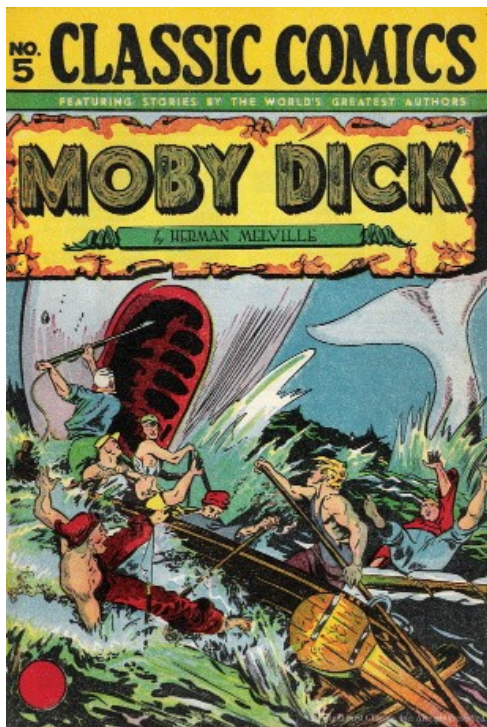


Fig. 2 — CC#005 — *Moby Dick* — Louis Zansky — 1942

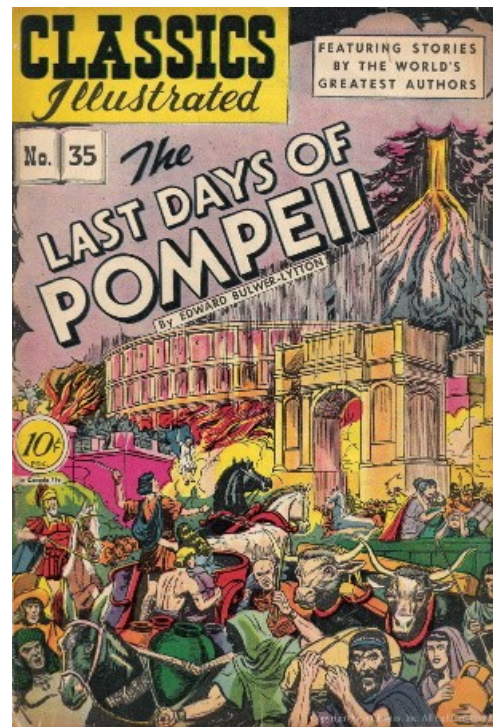


Fig. 3 — CI#035 — *Last Days Of Pompeii* — Kiefer — March 1947

By the late 1950s, *Classics Illustrated* had become the most successful and widely distributed publication of its kind in the world, with editions printed in twenty-six languages in thirty-six countries. [10] Over the course of its thirty-year history, the Gilberton Company moved from 510 Sixth Avenue to 826 Broadway (next to the Strand bookstore) to 101 Fifth Avenue (the latter address also being home to Ballantine Books). By 1951, through the efforts of Kanter’s son William, who had assumed day-to-day management of the family publication, *Classics Illustrated* was distributed nationally by the Curtis organization and was frequently found on American newsstands among copies of more “serious” periodicals such as *The Saturday Evening Post and Holiday* and apart from other comics. The original *Classics Illustrated* line dropped its page count from sixty-four to fifty-six to forty-eight, and raised its price from ten cents in 1941 to fifteen cents in 1951 to twenty-five cents in 1968. The quality of artwork and abridgments steadily improved. Beginning in April 1950 with issue No. 70, an adaptation of James Fenimore Cooper’s *The Pilot*, Albert Kanter’s mission was stated clearly at the end of each issue: “Now that you have read the *Classics Illustrated* edition, don’t miss the added enjoyment of reading the original, obtainable at your school or public library. (Fig. 5)” [11] The Kanter family retained control over the publication until 1967, when California businessman Patrick Frawley (sometime owner of Technicolor and American household trademarks Papermate and Schick) purchased it. [12] The Frawley Corporation

made various attempts to revitalize *CI*, but changes in popular culture and the comic-book market led to the folding of the line in 1971. [13]



Fig. 4 — CI#141 — *Castle Dangerous* — Painted Cover — 1957



Fig. 5 — First "Now That You Have Read" Notice — CI#070

Surprisingly, a Verne title wasn't part of the first ten, or even twenty, *Classic Comics* issues. The *Extraordinary Voyages* weren't launched under the yellow banner until issue No. 28, in June 1946. Not so surprisingly, perhaps, the first Verne novel selected for adaptation was Russian-born Albert Kanter's favorite book, *Michael Strogoff: A Courier of the Czar*. [14] Arnold Lorne Hicks (1888–1970), who had previously provided covers and interiors for *Dr. Jekyll and Mr. Hyde* and *Oliver Twist*, produced heavily inked and brushed illustrations that kept the action flowing from panel to panel. Hicks was always strong in conveying character, and he was never stronger than in *Michael Strogoff*. The striking, if sanguinary, cover image featured the hero defending Nadia from attacking wolves (Fig. 6).

Pat Adam's faithful, rapidly paced adaptation contributed to an exciting fusion of words and pictures. With its depictions of knout-lashings, stabbing, and blinding, however, the story's violence made the comic book a target of critics. When the Gilberton page count shrunk from 56 to 48, a page containing a sequence of panels depicting the fate of Nicholas, who had been buried alive, was one of eight deleted (Fig. 7). *Michael Strogoff* went through a second printing in 1948 and appeared erratically on the reorder lists until a new *Classics* version sporting a painted cover showing the hero battling another animal—this time a bear—was published in January 1954 (Fig. 8). After three more printings of that edition between 1960 and 1966, a second painted cover by Norman Nodel, depicting the hero intervening to spare his mother from the knout, appeared in the summer of 1969 (Fig. 9). This new artwork was part of an attempt by the Frawley Corporation, the new owner of *Classics Illustrated* to revamp the series; the third cover variant, however, had only a single printing before Frawley shut down the line two years later.

For the second Jules Verne adaptation, the Gilberton editorial staff selected *The Mysterious Island*, and in February 1947 the title was added to the series as *Classic Comics* No. 34 (Fig. 10). It was, in fact, the last *Classic Comics* issue. The next month, the “newer, truer name” *Classics Illustrated* was introduced with No. 35. *The Mysterious Island* was the longest Verne novel adapted for the series, and scriptwriter Manning L. Stokes produced a coherent if simplified abridgment of the available corrupt translation in which Verne’s Cyrus Smith is renamed Cyrus Harding. The *Classics* version with which most readers are familiar suffers a bit in continuity from the cutting in 1949 of eight pages when the *CI* length was standardized at 48 pages.



Fig. 6 — CC#028 — *Michael Strogoff* — Line Drawing Cover — Arnold Hicks — 1946



Fig. 7 — CC#028 — *Michael Strogoff* — Page 36 — Arnold Hicks — 1946

*The Mysterious Island* was illustrated by Robert Heyward Webb, whose greatest passion was for drawing ships and boats; after leaving the comics field in later years, he turned to boat-building. Webb had illustrated *Two Years Before the Mast* and *Frankenstein* for Gilberton and later supplied editions of *Kidnapped* and *The Dark Frigate* for the series. He was assisted on *The Mysterious Island* (as he was later on *The Dark Frigate*) by inker David Heames. The pair were noted for their distinctively masculine style, and the pages of No. 34 are filled with manly men doing manly things in a quintessential “boy’s book” paradise (Fig. 11). The line-drawing cover edition was printed seven times through 1954. A painted cover by an unknown artist showing the main characters in their aerial descent was substituted in September 1957; that edition had appeared six times in print by 1968 (Fig. 12).

At precisely the same time that *Classic Comics* was becoming *Classics Illustrated*, Albert Kanter inaugurated a one-year run of Sunday newspaper supplements titled *Illustrated Classics*. Syndicated in eight papers by the *New York Post*, the series ran from 30 March 1947 to 21 March 1948 and included such titles as *The Spy*, *Tom Sawyer*, and others that would eventually be reduced from a 64-page format to become part of the 48-page comic-

book series. The second title to appear as a newspaper *Illustrated Classic* was *Twenty Thousand Leagues Under the Sea*, which ran from 27 April to 18 May 1947. Among the seventeen pages excised when the comic-book version appeared in May 1948 were five devoted to an onshore hunting expedition that turned into an imperialistic battle with restless natives and three that involved the death and undersea funeral rites of a member of the crew of the *Nautilus* (Fig. 13).

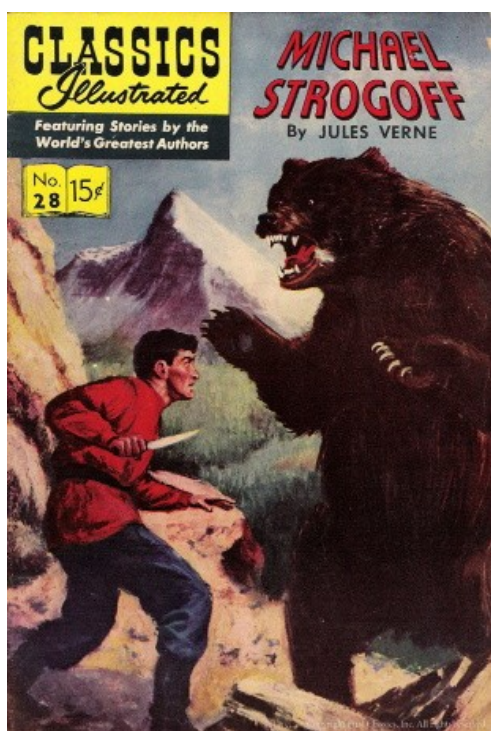


Fig. 8 — CI#028 — *Michael Strogoff* — Painted Cover  
— Unidentified Artist — January 1954

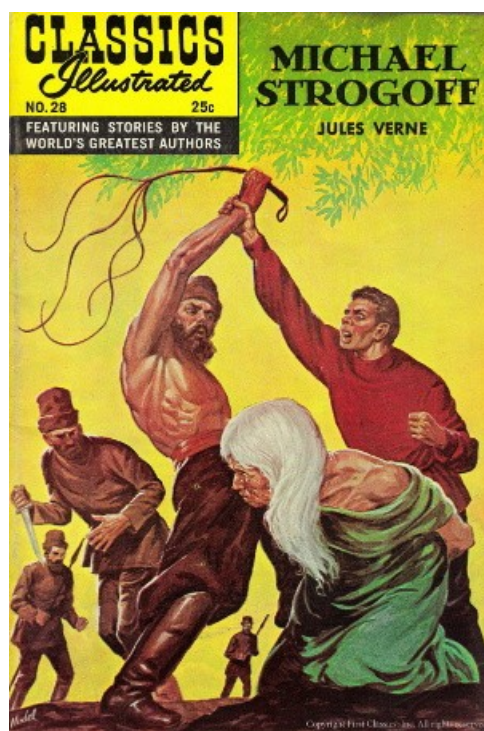


Fig. 9 — CI#028 — *Michael Strogoff* — Second  
Painted Cover — Norman Nodel — 1968

The artist contracted to illustrate what would become *Classics Illustrated* No. 47 was Henry C. Kiefer (1890–1957), a legendary figure in comics lore and one of two dominant house artists at Gilberton in the late 1940s and early 1950s. Older than most comics artists of the time, Kiefer had been educated in Paris, had a flair for the dramatic, and infused his work with what might be called a willful antiquity. He excelled in atmosphere, particularly of the Victorian variety. Indeed, one might call him the original Steampunk artist. In *Twenty Thousand Leagues*, Kiefer, sometimes criticized for his occasional woodenness, packed the adaptation with rousing action sequences of submarine attacks, octopi (alas, rather than squid) infestation, and shark menace (Fig. 14). His theatricality shines through in his characterization of Nemo with his glowering expression and sharply pointed beard. The artist may have seen the 19th-century Riou illustrations; in any case, his Ned Land somewhat resembles the hirsute original.

In September 1955, Gilberton introduced a painted cover for No. 47 showing a beardless Ned threatened by a shark against an undersea green background that replaced Kiefer's original line-drawing design, which had seen five printings. The enormously popular edition was printed ten times and the remains one of the most instantly recognizable of *Classics Illustrated* images (Fig. 15). In 1968, under the Frawley-era mandate to replace even tried-and-true Gilberton covers, Norman Nodel produced a second painted cover that featured the

principal characters undersea in their diving suits. The artist took care to make Nemo, Aronnax, and Ned (not to mention the *Nautilus*) resemble Kiefer's drawings; he also continued the tradition of the green backdrop (Fig. 16). This Frawley edition was reprinted in the spring of 1970. With a total of seventeen printings, *Twenty Thousand Leagues* was the most widely distributed Verne title in the original *Classics Illustrated* line.

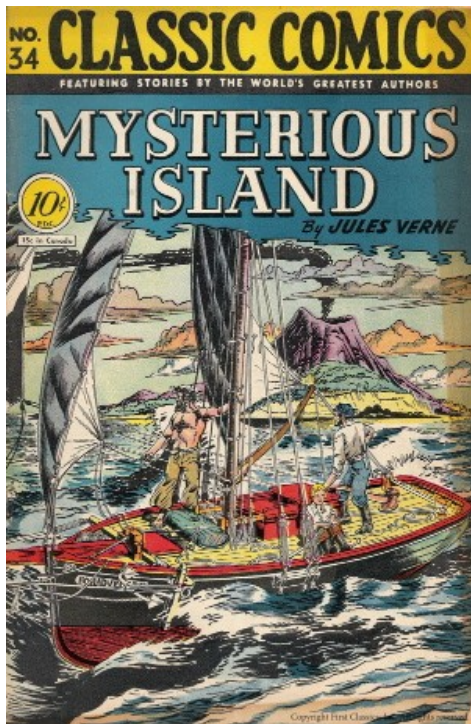


Fig. 10 — CC#34 — *Mysterious Island* — Line Drawing Cover — Robert Webb — February 1947



Fig. 11 — CC#34 — *Mysterious Island* — Page 11 — Robert Webb — David Heames — February 1947

Next in popularity among readers of the series was *Around the World in Eighty Days*, published in March 1950 (Fig. 17). It was the first Verne *CI* to have been scripted for the 48-page Gilberton format, and the pacing and continuity were vastly improved. Henry C. Kiefer once more supplied the illustrations. In *Around the World*, the artist presents Phileas Fogg as the very model of a firm-jawed Anglo-Saxon hero (Fig. 18). Passepartout and Fix inhabit the realm of caricature, while Aouda resembles most of Kiefer's other heroines—in more exotic attire. In January 1957, just in time to catch the wave of popularity of the David Niven-Cantinflas film, Gilberton released a painted-cover edition (Fig. 19). Where the original-cover version went through three printings between 1950 and 1955, the painted-cover edition was printed nine times by the spring of 1969, for a total of twelve printings.

The second of the two lead Gilberton artists of the late 1940s and early 1950s was Alex A. Blum (1889–1969), a Hungarian-born etcher by training, who illustrated the interior and painted the cover for No. 105, *From the Earth to the Moon*, published in March 1953 (Fig. 20). His linework is almost the antithesis of Kiefer's, yet both share an Old World sensibility that translated well into the mid-period *Classics Illustrated* house style. Blum's lighter touch seemed ideally suited for the occasionally humorous tone of *From the Earth to the Moon*. The scriptwriter, who combined *From the Earth to the Moon* and *Round the Moon* for the adaptation, captured something of Verne's wit and satirical style, for which Blum found visual equivalents in the portraits and antics of the unlikely space-voyage companions (Fig. 21). No

variant covers were produced for No. 105, which, with twelve printings, tied for second place with No. 69 in popularity among Verne *Classics* titles. It also went through more printings than any other *CI* issue numbered 100 or above.

Four years passed before another Verne novel was added to the *Classics* list. No. 138, *A Journey to the Center of the Earth*, was issued in May 1957. It boasted one of the most arresting covers in the history of the series, a depiction—by Norman B. Saunders (1907–1989), famed for his paintings for the 1962 *Topps Mars Attacks* trading-card series—of the mortal struggle between an Ichthyosaurus and a Plesiosaurus in the underground sea (Fig. 22). Prolific *CI* artist Norman Nodel received the interior-art assignment for No. 138. The artist, who was later to produce a triumph of atmospheric shading in *The Invisible Man*, brought his skills to bear in the sequence of panels depicting Axel's horror on realizing that he is lost (Fig. 23). Nodel also played with the by-now uniform Gilberton panel shapes, elongating them at times to heighten the sense of constricting circumstances and impending doom. It should be noted that the script got the names of the characters right—Professor Lidenbrock rather than “Hardwigg” leads the expedition. The artist's conception of Lidenbrock is a visual echo of Verne's description, down to the long thin nose resembling a knife blade. *Journey* went through eight printings by 1968.



Fig. 12 — CI#034 — *Mysterious Island* — Painted Cover — Unidentified Artist — September 1957



Fig. 13 — *Illustrated Classic* in Newspaper Edition — *Twenty Thousand Leagues* — Henry Kiefer — 4 May 1947



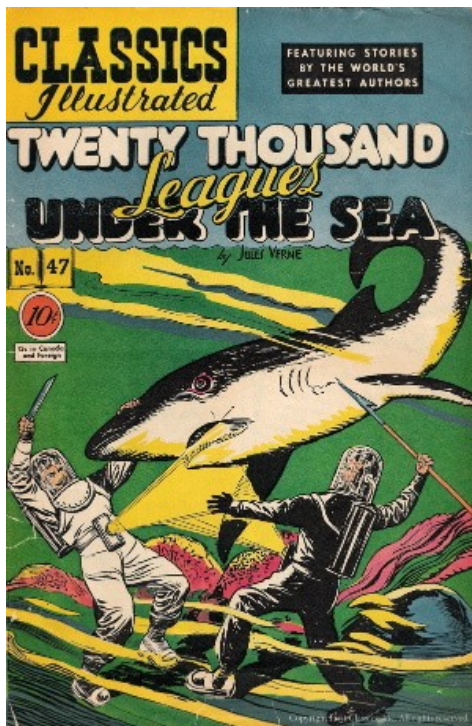


Fig. 14 — CI#047 — *Twenty Thousand Leagues* — Line Drawing Cover — Henry Kiefer — May 1947

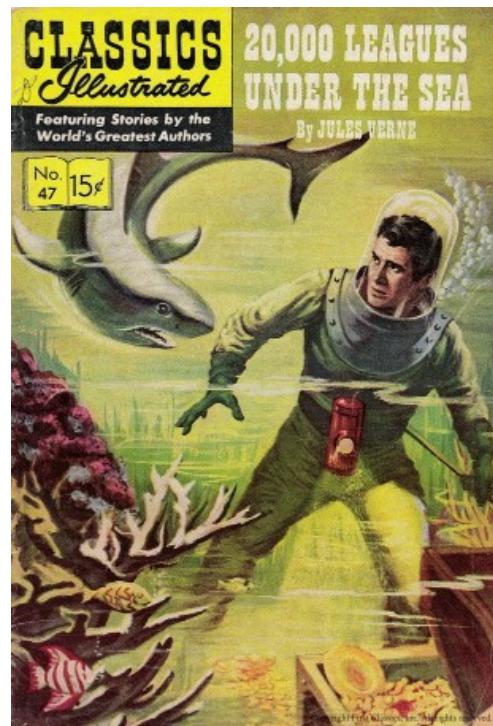


Fig. 15 — CI#047 — *Twenty Thousand Leagues* — First Painted Cover — Unidentified Artist — September 1955

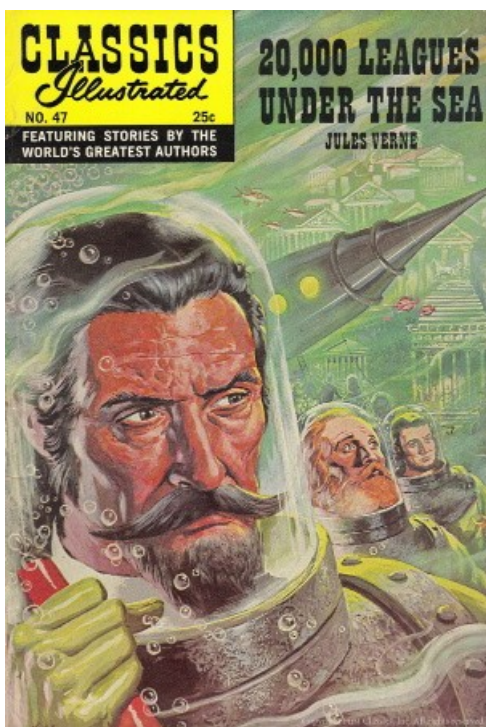


Fig. 16 — CI#047 — *Twenty Thousand Leagues* — Second Painted Cover — Norman Nodel — 1968

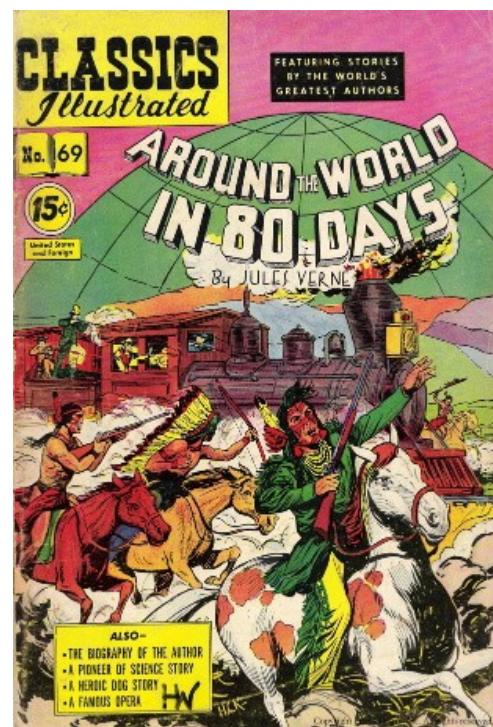


Fig. 17 — CI#069 — *Around the World in 80 Days* — Line Drawing Cover — Henry Kiefer — March 1950



Fig. 18 — CI#069 — *Around the World in 80 Days* — Page 05 — Henry Kiefer — March 1950

(March 1955 reprint)

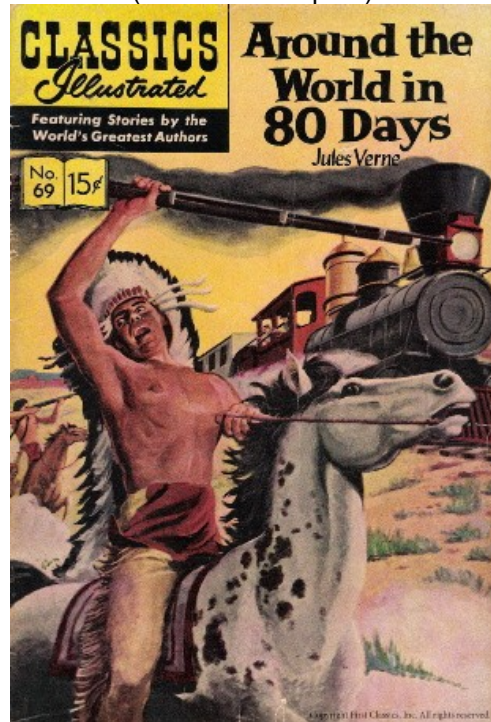


Fig. 19 — CI#069 — *Around the World in 80 Days* — Painted Cover — Unidentified Artist — January 1957

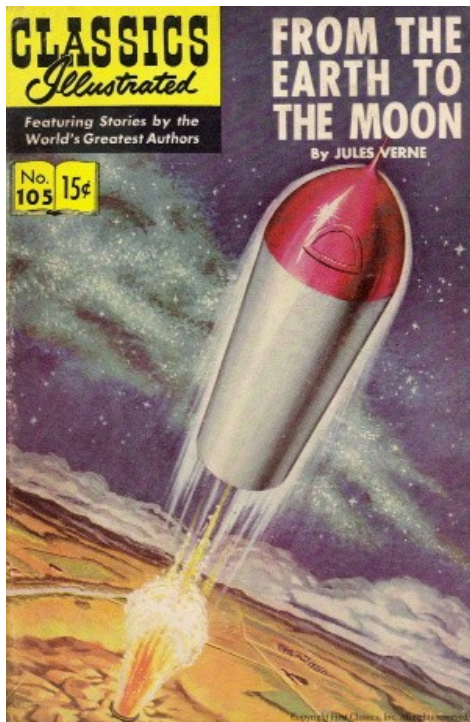


Fig. 20 — CI#105 — *From the Earth to the Moon* — Painted Cover — Alex Blum — March 1953



Fig. 21 — CI#105 — *From the Earth to the Moon* — Page 32 — Alex Blum — March 1953

Possibly the best-known cover in the history of *Classics Illustrated* appeared in March 1959 with the publication of No. 149, *Off On a Comet*, an alternate English title for *Hector Servadac* (Fig. 24). Millions who never read the issue were aware of it because for ten years, between 1959 and 1969, the dramatic painted cover (actually a line-drawing reproduction) graced the back-cover reorder list on every *CI* issue as the emblematic icon (Fig. 25). Children's book illustrator Gerald McCann, also known for *Classics Illustrated* cover paintings for *The Conspirators* and *The Food of the Gods*, brought his dry-brush technique to *Off On a Comet*, creating a distinctive visual style for the comic book.

The adaptation retained some of the humor of Verne's novel, particularly in the relationships between Servadac and his orderly Ben Zoof and Servadac and his old astronomy teacher, Palmyrin Rosette (Fig. 26). The concluding panel, referring to the aborted duel between Servadac and the Russian Count Timascheff, mirrors the first panel and neatly ties up the tale. The unknown scriptwriter reduced the problematic character of Hakhabut to an offstage role in a single matter-of-fact reference. After six printings, the original cover was inexplicably dropped in the fall of 1968 by the Frawley Corporation in favor of new, more restrained artwork by Edward Moritz (Fig. 27). Curiously, the back cover of that single-printing edition displayed the first *Off On a Comet* painted cover, making it something of an instant collector's item. The original cover remained the standard worldwide, as a later Greek *Klassika Eikonographimena* edition demonstrated (Fig. 28).

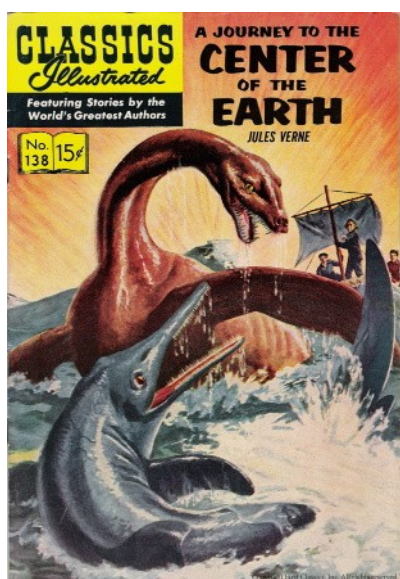


Fig. 22 — CI#138 — *Journey to the Center of the Earth* — Painted Cover — Norman Saunders — May 1957



Fig. 23 — CI#138 — *Journey to the Center of the Earth* — Page 13 — Norman Nodel — May 1957

Responding to the May 1961 release of William Witney's film version of *Master of the World*, starring Vincent Price, Gilberton took the unprecedented step of issuing in sequence two related titles by the same author. [15] In that month, an adaptation by Al Sundel of *Robur the Conqueror*, *Classics Illustrated* No. 162, was published with a lively painted cover by Casey Jones (Fig. 29). Artist Don Perlin's illustrations deftly capture the story's mixture of whimsy and madness, while Sundel's script avoids any of the aspects of the story that have been criticized as culturally insensitive (Fig. 30). The U.S. edition was printed a second time in 1964 and again in 1967. Three decades later, in 1991, the publisher of the reestablished German *Illustrierte Klassiker* series selected *Robur der Sieger* as issue No. 1—a testament

at once to the international popularity of Verne and the whimsical appeal of this lesser-known work (Fig. 31).

In 1961, Gilberton suddenly replaced its art director L.B. Cole with a champion of minimalism, Sidney Miller, who immediately set about tweaking the *Classics* exteriors and interiors. When *Robur the Conqueror* was published in May, a final form had still not been adopted, so in the “Coming Next” notice on the inside front cover of *Robur*, a panel by Don Perlin from the current comic book was shown as the cover of the forthcoming title (Fig. 32).

When *Master of the World* was issued in July 1961, both the abandonment of the familiar open-book device and the stark image of the Terror struck by a lightning bolt seemed rather symbolic of the impact of Miller’s artistic vision for the future of *Classics Illustrated* (Fig. 33). Gray Morrow brought a dark, brooding quality to his illustrations for the Verne title. He exploited the drama of the machinery and succeeded in making the Terror a character in its own right. Morrow’s *Robur*, the “master of the world” himself, though based for continuity’s sake on Don Perlin’s renderings in No. 162, surpasses its model in monomaniacal grandeur (Fig. 34). Like its immediate predecessor, *Master of the World* went through three printings, from 1961 to 1968.



Fig. 24 — CI#149 — *Off on a Comet* — Painted Cover — Unidentified Artist — March 1959



Fig. 25 — *Classics Illustrated* Reorderlist — January 1960 — Showing *Off on a Comet* icon

By 1962, the Gilberton publication cycle was in disarray, and the end of original-title production was in sight. Norman Nodel, already committed to a last-hurrah edition of Goethe’s *Faust*, was called in to illustrate Al Sundel’s faithful script of Verne’s *Tigers and Traitors*, the second part of *The Steam House*, issued in May 1962 as *Classics Illustrated* No. 166 (Fig. 35). The artist, whose earlier work for Gilberton had been richly detailed, bowed to the prevailing Milleresque house style and provided often sketchy backgrounds filled in by the colorist. Still, Nodel’s characters, such as Colonel Munro and his long-lost wife, were vividly rendered (Fig. 36). *Tigers and Traitors* was printed three times between 1962 and

1966. The first printing is among the most collectible of later *CI* editions.

In 1990, First Publishing, a Chicago comics company, revived *Classics Illustrated* under license from the Frawley Corporation, which had acquired the series from Albert Kanter in 1967. First created a new logo and produced an ambitious collection of titles with completely new artwork by Gahan Wilson, Rick Geary and others; new, scrupulously accurate adaptations; and, in some instances, stories that were new to *CI*, such as H.G. Wells's *The Island of Dr. Moreau*. Sadly, the First project expired in June 1991 after the 27<sup>th</sup> issue, the victim of a changed commercial and cultural climate.



Fig. 26 — CI#149 — *Off on a Comet* — Page 29 — Gerald McCann — March 1959

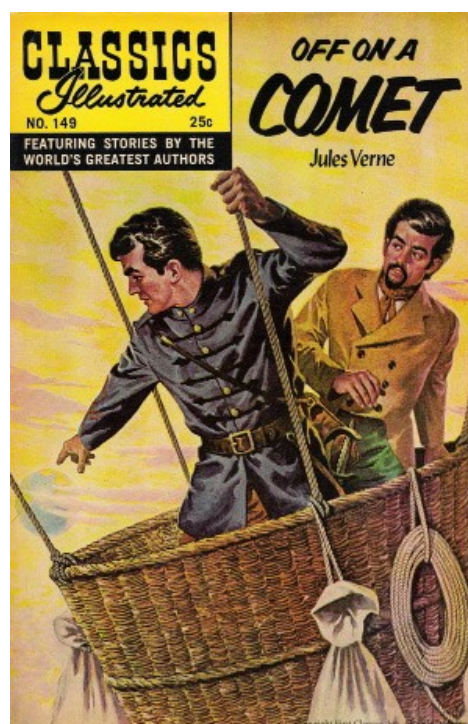


Fig. 27 — CI#149 — *Off on a Comet* — Second Painted Cover — Edward Moritz — Fall 1968

One of the titles already completed and scheduled for publication, but then dropped, was *Twenty Thousand Leagues Under the Sea*. Illustrated and adapted by Gary Gianni, who had supplied for the First Publishing *CI* series a beautiful rendering of several O. Henry stories, the Verne novel never looked better. The artist packed the 44 pages with drawings that reflect the influence of such masters of the Golden Age of book illustration as Franklin Booth and Joseph Clement Coll. Gianni also adapted the novel and restored the first-person narrative, which had been ignored in the 1947 *CI* script. Fortunately, Gianni retained his copyright in the original art and, when the First Classics line folded, was able to arrange for the book's publication by Dark Horse in 1992. The pages had not been colored, so the artist's period-piece linework was all the more prominent (Fig. 37).

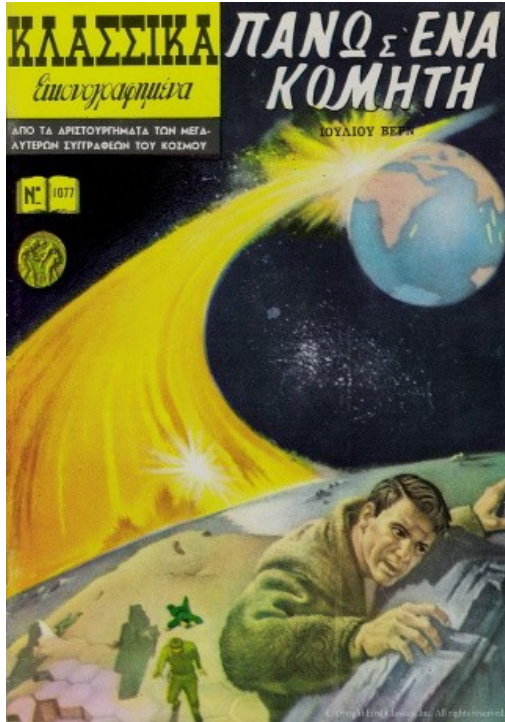


Fig. 28 — *Klassika Eikonographimena* #1077 — *Off on a Comet*



Fig. 29 — CI#162 — *Robur the Conqueror* — Painted Cover — Casey Jones — May 1961



Fig. 30 — CI#162 — *Robur the Conqueror* — Page 13 — Don Perlin — May 1961



Fig. 31 — IK#01 — *Robur der Sieger* — German — 1991





Fig. 34 — CI#163 — *Master of the World* — Page39 — Gray Morrow — July 1961

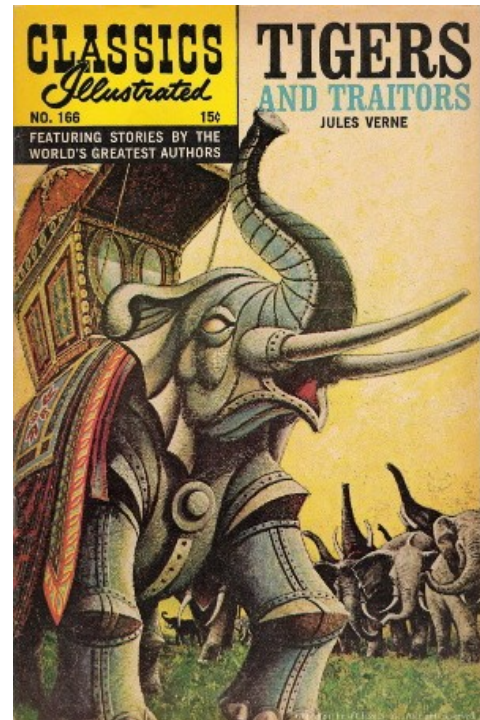


Fig. 35 — CI#166 — *Tigers and Traitors* — Painted Cover — Unidentified Artist — May 1962



Fig. 36 — CI#166 — *Tigers and Traitors* — Page37 — Norman Nodel — May 1962



Fig. 37 — *Darkhorse Classics* — *20,000 Leagues Under the Sea* — Gary Gianni — 1992



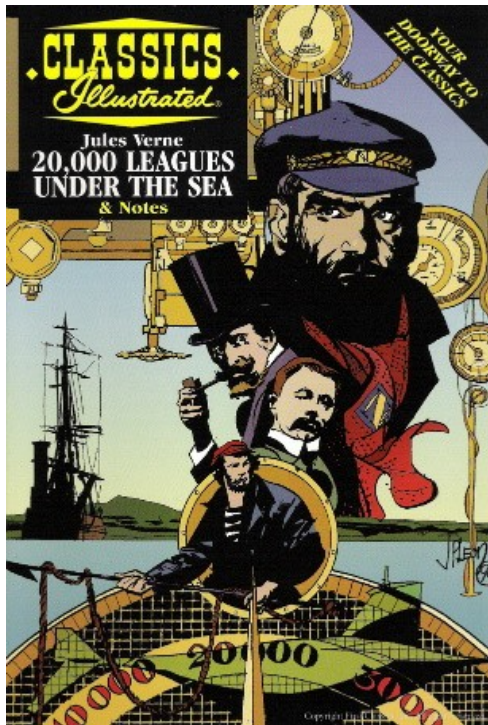


Fig. 38 — SG23 — *Twenty Thousand Leagues* — Acclaim Study Guide — John Paul Leon — July 1997

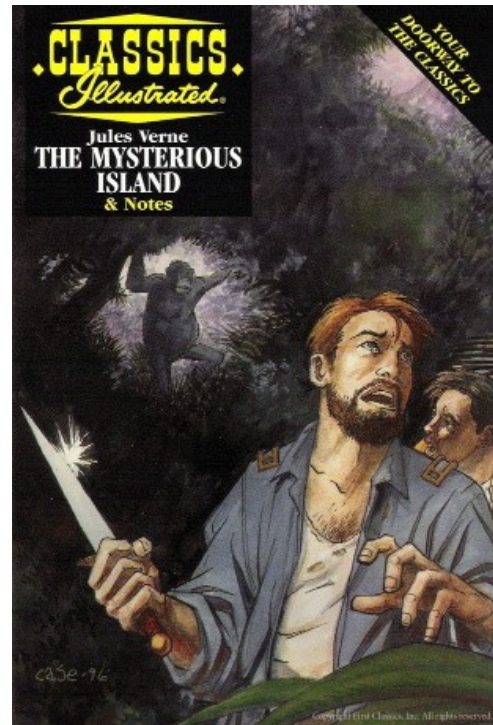


Fig. 39 — SG24 — *The Mysterious Island* — Acclaim Study Guide — Richard Case — July 1997

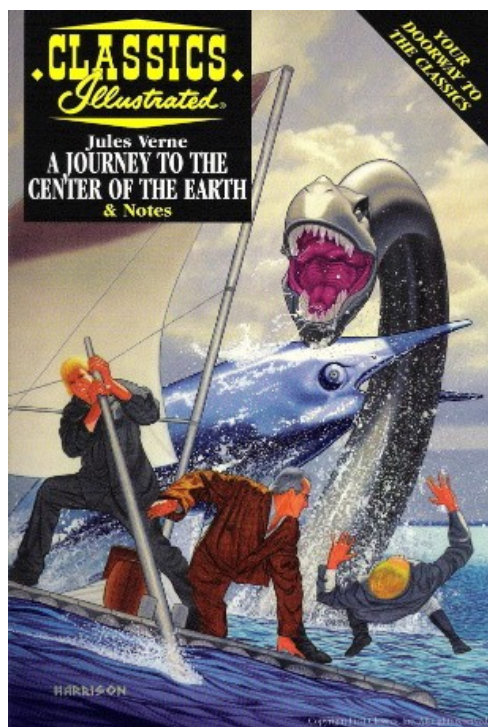


Fig. 40 — SG25 — *Journey to the Center of the Earth* — Acclaim Study Guide — Lou Harrison — July 1997

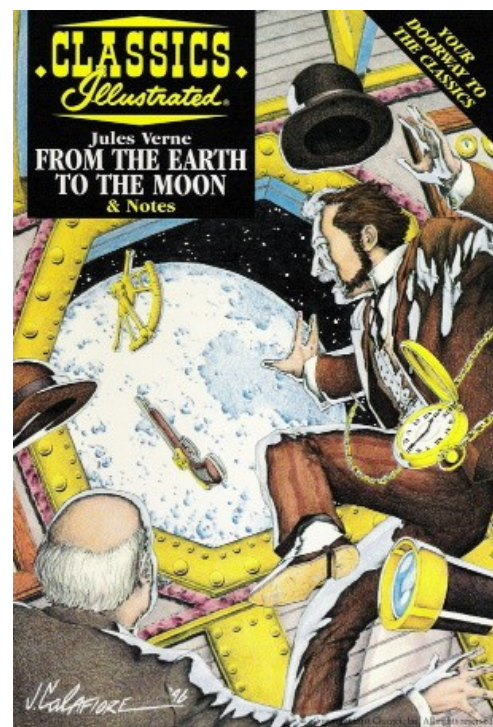


Fig. 41 — SG26 — *From the Earth to the Moon* — Acclaim Study Guide — Jim Calafiore — July 1997

With access to a number of original Gilberton cover paintings and proof pages, Jack Lake Productions of Toronto resurrected *Classics Illustrated* in 2003. Two Verne titles were reissued in 2008: No. 47, *Twenty Thousand Leagues Under the Sea* (using the first painted cover) and No. 138, *A Journey to the Center of the Earth*. A revived British line, published by Jeff and Jon Brooks under Jack Lake auspices, was launched in 2008, with *A Journey to the Centre of the Earth* offered as the sixth title in 2009 (Fig. 43). Meanwhile, Fleck Publications reissued a large-format hardcover edition of Gary Gianni's *Twenty Thousand Leagues Under the Sea* in 2009. The handsome interior art was subtly colored by Jim and Ruth Keegan; the adaptation was introduced by Ray Bradbury (Fig. 44). [17]

For the seventieth anniversary of the series, Jack Lake Productions reissued the 1950 Kiefer *Around the World in 80 Days*, which featured a high-resolution reproduction of the original 1957 cover painting (Fig. 45). Simultaneously, Papercutz, a New-York graphic-novel publisher, brought out a 144-page anniversary edition of the same work, with an adaptation by a French team, scriptwriter Loic Dauvillier and artist Aude Soleil. This visually engaged Papercutz edition, more in the European Hergé-style (Tintin) comic-book vein than the Gilberton mid-20<sup>th</sup> century realist mode, gave ample scope to the antics of Passepartout (fig. 46).

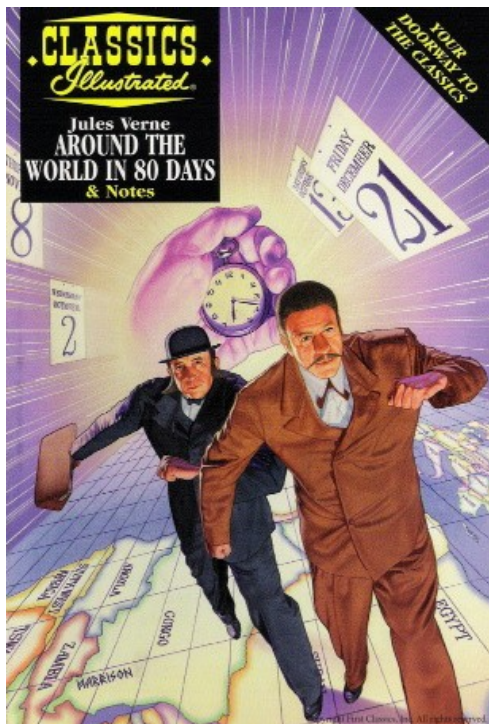


Fig. 42 — SG55 — *Around the World in 80 Days* — Aclain Study Guide — Lou Harrison — January 1998

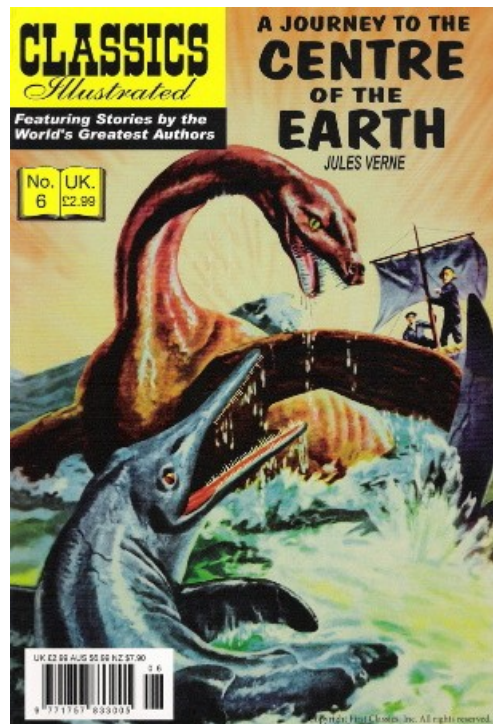


Fig. 43 — UKCI#006 — *Journey to the Centre of The Earth* — British Cover — Norman Saunders — 2009

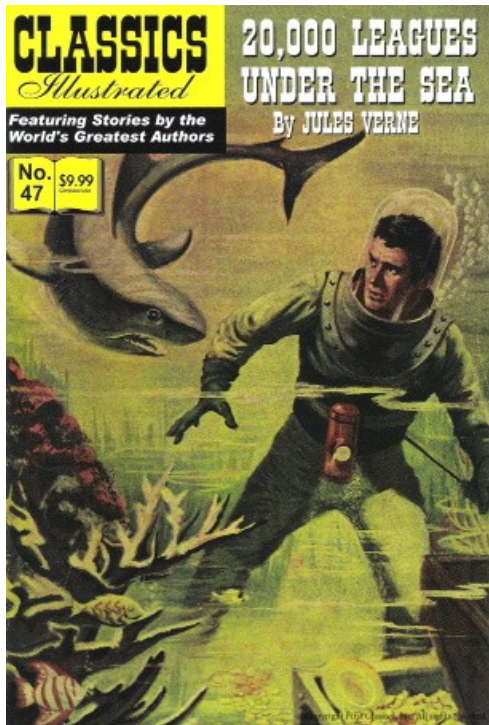


Fig. 44 — JLCI#047 — *Twenty Thousand Leagues Under the Sea* — 2008

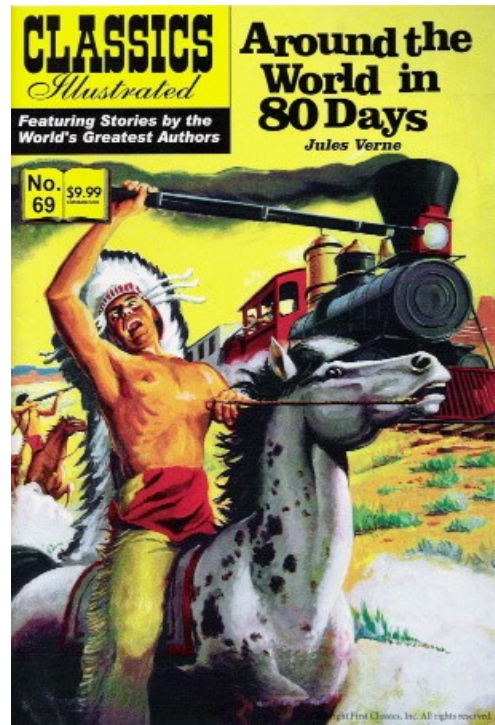


Fig. 45 — JLCI#69 — *Around the World in 80 Days* — 2008

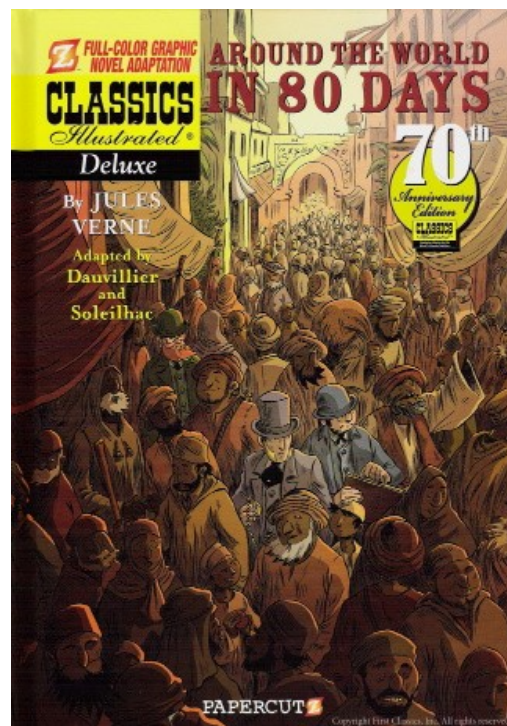


Fig. 46 — Papercutz — *Around the World in 80 Days*

And thus, one might say, the *Extraordinary Voyages* of Jules Verne in *Classics Illustrated* have found in their end their beginning, with two of the most popular editions—as well as the almost-*Classic* that is arguably the best of them all—in print again. Just as more than a half-century ago one generation began its journey to the center of the earth and first traveled 20,000 leagues under the aegis of the bright yellow banner, the same opportunity now awaits the Nadias and Herberts and Ninas and Axels of the twenty-first century.

#### Note

All artwork, with the exception of the 1940 photograph of Albert L. Kanter and the Dark Horse and Flesk illustrations, are copyrighted: © 2011 First Classics, Inc. All rights reserved. By permission of Jack Lake Productions, Inc.

## APPENDIX

### **A PRINTING HISTORY OF JULES VERNE TITLES IN CLASSICS ILLUSTRATED [18]**

**CC** = Classic Comics; **CI** = Classics Illustrated; **LDC** = line-drawing cover; **PC** = painted cover; **HRN** = highest reorder number, which indicates date of issue; **SG** = Study Guide (Acclaim)

**CLASSIC COMICS / CLASSICS ILLUSTRATED**, First Series (Gilberton Co., Inc., 1941–1967; Frawley Corp., 1967–1971)

**28. *Michael Strogoff*** by Jules Verne. Line-drawing cover (Michael fighting wolves) and interior art by Arnold L. Hicks, adaptation by Pat Adam; Verne biography; “Chaplains Courageous”; “Come On, Balto! Come On, Good Dog!” “Coming Next” illus. by Arnold L. Hicks. First and only CC LDC printing June 1946 [no HRN, 56 pages, 10¢]. One CI LDC printing September 1948 [HRN 51, 48 pages]. First painted cover (Michael facing bear)

unattributed, original interior art; first *C/ PC1* printing January 1954 [HRN 115, 15¢]; subsequent *C/ PC1* printings March 1960 [HRN 155], November 1963 [HRN 167], July 1966 [HRN 167]. Second painted cover (flogging of Marfa Strogoff) by Norman Nodel, original interior art. First and only *C/ PC2* printing Summer 1969 [HRN 169, stiff cover, 25¢]. Seven printings (one *CC LDC*, one *C/ LDC*, four *PC1*, one *PC2*).

**34. *Mysterious Island*** by Jules Verne. Line-drawing cover (boat) and interior art by Robert H. Webb and David Heames, adaptation by Manning Stokes; Verne biography; American Indians: “The Siouan (Sioux) Family”; Pioneers of Science: “Charles Proteus Steinmetz, The Wizard of Electricity”; “Coming Next” illus. by Henry C. Kiefer. Last Classic Comics issue. First and only *CC LDC* printing February 1947 [HRN 35, 56 pages, 10¢]; First *C/ LDC* printing April-June 1949 [HRN 60, 48 pages]; subsequent *C/ LDC* printings August 1949 [HRN 62, 48 pages], May 1950 [HRN 71], December 1950 [HRN 78, 15¢], February 1952 [HRN 92], March 1954 [HRN 117]. Painted cover (balloon) unattributed, original interior art; first *CI PC* printing September 1957 [HRN 140, 15¢]; subsequent *C/ LDC* printings May 1960 [HRN 156], October 1963 [HRN 167], May 1964 [HRN 167], June 1966 [HRN 167], 1968 [HRN 166, 25¢]. Thirteen printings (one *CC LDC*, six *C/ LDC*, six *C/ PC*).

**47. *Twenty Thousand Leagues Under the Sea*** by Jules Verne. Line-drawing cover (undersea battle with shark) and interior art by Henry C. Kiefer; Verne biography; Dog Heroes: “Hero Rex”; American Indians: “The Hurons”; Pioneers of Science: “Luther Burbank, ‘The World’s Greatest Naturalist’”; “Coming Next” illus. by Henry C. Kiefer. Originally appeared as newspaper *Illustrated Classic*, 27 April–18 May 1947. First *LDC* printing May 1948 [HRN 47, 48 pages, 10¢]; subsequent *LDC* printings October 1949 [HRN 64], December 1950 [HRN 78, 15¢], April 1952 [HRN 94], April 1954 [HRN 118]. First painted cover (Ned Land and shark) unattributed, original interior art. First *PC1* printing September 1955 [HRN 128, 15¢]; subsequent *PC1* printings June 1956 [HRN 133], September 1957 [HRN 140], January 1959 [HRN 148], May 1960 [HRN 156], 1962 [HRN 165], Spring-Summer 1963 [HRN 167], March 1964 [HRN 167], August 1965 [HRN 167], October 1966 [HRN 167]. Second painted cover (Nemo in foreground) by Norman Nodel, original interior art; first *PC2* printing 1968 [HRN 166, 25¢]; second *PC2* printing Spring 1970 [HRN 169, stiff cover]. Seventeen printings (five *LDC*, ten *PC1*, two *PC2*).

**69. *Around the World in Eighty Days*** by Jules Verne. Line-drawing cover (Indians attacking train) and interior art by Henry C. Kiefer; Verne biography; Famous Operas: “Der Meistersinger” by Richard Wagner [synopsis by Eleanor Lidofsky]; Dog Heroes: “Smoky, The Quick Thinking Dog”; Pioneers of Science: “Thomas Wedgwood, Inventor of the Camera”; “Coming Next” illus. by Alex A. Blum. First *LDC* printing March 1950 [HRN 70, 48 pages, 10¢]; subsequent *LDC* printings September 1951 [HRN 87, 15¢], March 1955 [HRN 125]. Painted cover (Indians attacking train) unattributed, original interior art. First *PC* printing January 1957 [HRN 136, 15¢], September 1958 [HRN 146], September 1959 [HRN 152], Fall 1961 [HRN 164], Spring-Summer 1963 [HRN 167], July 1964 [HRN 167], November 1965 [HRN 167], July 1967 [HRN 166], Spring 1969 [HRN 169, stiff cover, 25¢]. Twelve printings (three *LDC*, nine *PC* printings).

**105. *From the Earth to the Moon*** by Jules Verne. Painted cover (blast-off) and interior art by Alex A. Blum; Verne biography (Alex A. Blum); American Presidents: “An Incident in the Life of Andrew Johnson” (Alex A. Blum); Great Lives: “Ponce de Leon and the Fountain of Youth” (Alex A. Blum); Stories of Early America: “The Oklahoma Land Run” (Alex A. Blum); “Coming Next” illus. by Alex A. Blum. First *PC* printing March 1953 [HRN 106, 48 pages, 15¢]; subsequent *PC* printings April 1954 [HRN 118], May 1956 [HRN 132], November 1957 [HRN 141], September 1958 [HRN 146], May 1960 [HRN 156], Spring-Summer 1963 [HRN 167], May 1964 [HRN 167], May 1965 [HRN 167], October 1967 (two variants, one with

inserted Grit ad) [HRN 166], Summer 1969 [HRN 169, stiff cover, 25¢], Spring 1971 [HRN 169, stiff cover]. Twelve printings.

**138. *A Journey to the Center of the Earth*** by Jules Verne. Painted cover (mortal combat between Ichthyosaurus and Plesiosaurus) by Norman B. Saunders, interior art by Norman Nodel; Verne biography (Alex A. Blum); “The Story of Great Britain, Part 12: Great Britain Today” (Lou Cameron); “Cave Exploring [spelunking]” (no illus.); “Coming Next” illus. (cover variant) by Alex A. Blum. First PC printing May 1957 [HRN 136, 48 pages, 15¢]; subsequent PC printings September 1958 [HRN 146], May 1960 [HRN 156], Fall 1960 [HRN 158], Spring-Summer 1963 [HRN 167], June 1964 [HRN 167], April 1966 [HRN 167], 1968 [HRN 166, 25¢]. Eight printings.

**149. *Off On a Comet*** by Jules Verne. First painted cover (man gripping rocky surface, black background) unattributed, interior art by Gerald McCann; Verne biography; “The Dwarf and the Giant [Mercury and Jupiter]”; “Heavenly Heroes [Callisto, Orion, Pleiades, Ariadne]”; “Coming Next” illus. by Alex A. Blum. First PC1 printing March 1959 [HRN 149, 48 pages, 15¢]; subsequent PC1 printings March 1960 [HRN 155], Summer-Fall 1961 [anomalous white-background HRN 149], December 1963 [HRN 167], February 1965 [HRN 167], October 1966 [HRN 167]. Second painted cover (characters in balloon, yellow background) by Edward Moritz, original interior art. One PC2 printing Fall 1968 [HRN 166, soft cover, 25¢]. Seven printings (six PC1, one PC2).

**162. *Robur the Conqueror*** by Jules Verne. Painted cover (Albatross above train) by Casey Jones (final issue with number and price in open-book device); interior art by Don Perlin, adaptation by Alfred Sundel; Verne biography; “Who Knows?” (Part I) by Guy de Maupassant; “The Bride Comes to Yellow Sky” (Part I) by Stephen Crane; Men of Action: “Joshua,” art by Sidney Miller (?); “Coming Next” illus. (cover variant showing lower-right panel, p. 34, No. 162) by Don Perlin. First PC printing May 1961 [HRN 162, 48 pages, 15¢]; subsequent PC printings July 1964 [HRN 167], August 1967 [HRN 166]. Three printings.

**163. *Master of the World*** by Jules Verne. Painted cover (Terror struck by lightning) unattributed (first issue with number and price in yellow rectangle); interior art by Gray Morrow; adaptation by Alfred Sundel; Verne biography; “Who Knows?” (Part II) by Guy de Maupassant; “The Bride Comes to Yellow Sky” (Part II) by Stephen Crane; Men of Action: “Socrates,” art by Sidney Miller (?); “Coming Next” illus. unattributed. First PC printing July 1961 [HRN 163, 48 pages, 15¢]; subsequent printings January 1965 [HRN 167], 1968 [HRN 166, 25¢]. Three printings.

**166. *Tigers and Traitors*** (the second part of *The Steam House*, a work that also contains *The Demon of Cawnpore*) by Jules Verne. Painted cover (mechanical elephant) unattributed, interior art by Norman Nodel, adaptation by Alfred Sundel; Verne biography; “Who Knows?” (Part V) by Guy de Maupassant; “The Sepoy Revolt”; Men of Action: “Frederick Barbarossa,” art by Norman Nodel; “Coming Next” illus. (cover variant) by Norman Nodel. First PC printing May 1962 [HRN 165, 48 pages, 15¢]; subsequent PC printings February 1964 [HRN 167], November 1966 [HRN 167]. Three printings. (On a 1961 reorder list showing planned titles, *Tigers and Traitors* was listed as No. 168, which would have made it a May 1962 release, as indeed it turned out to be, despite Gilberton’s erratic 1961–1962 publication cycle.)

\*[173.] ***The Boy Captain*** (scheduled in 1961 for publication in 1963 but never issued; no artwork for the title is extant; the title appears on a 1961 Gilberton mock-up list of future titles).

**CLASSICS ILLUSTRATED**, Second Series (Berkley / First Publishing, 1990–1991)

***Twenty-Thousand Leagues Under the Sea*** by Jules Verne. Cover, interior art, and adaptation by Garry Gianni (scheduled for publication but never issued; published in black-and-white in 1992 by Dark Horse Comics and in color in 2009 by Flesk Publications).

**CLASSICS ILLUSTRATED**, Third Series (STUDY GUIDES) (Acclaim Books, 1997–1998)

[SG23.] ***20,000 Leagues Under the Sea*** by Jules Verne; cover by John Paul Leon; digest reissue of 1948 *CI* edition; critical essay by Beth Nachison (July 1997).

[SG24.] ***The Mysterious Island*** by Jules Verne; cover by Richard Case; digest reissue of 1947 *CI* edition; critical essay by Beth Nachison (July 1997).

[SG25.] ***A Journey to the Center of the Earth*** by Jules Verne; cover by Lou Harrison; digest reissue of 1957 *CI* edition; critical essay by Howard Hendrix (July 1997).

[SG26.] ***From the Earth to the Moon*** by Jules Verne; cover by Jim Calafiore; digest reissue of 1953 *CI* edition; critical essay by Gregory Freeley (July 1997).

[SG55.] ***Around the World in 80 Days*** by Jules Verne; cover by Lou Harrison; digest reissue of 1950 *CI* edition; critical essay by Beth Nachison (January 1998).

**CLASSICS ILLUSTRATED**, Fourth Series (Jack Lake Productions, 2005-present)

**47. *Twenty Thousand Leagues Under the Sea*** by Jules Verne. Reissue of 1955 PC1 (Ned Land and shark), original interior art (Henry C. Kiefer); scanned edition. Introduction by William B. Jones, Jr. First printing 2008 [HRN 170, 48 pages, \$9.99].

**69. *Around the World in Eighty Days*** by Jules Verne. Reissue of 1957 PC, original interior art (Henry C. Kiefer). Introduction by William B. Jones, Jr. First printing October 2011 [HRN 171, 48 pages, \$9.99].

**138. *A Journey to the Center of the Earth*** by Jules Verne. Reissue of 1957 PC (Norman B. Saunders), original interior art (Norman Nodel); scanned edition. Introduction by William B. Jones, Jr. First printing 2008 [HRN 170, 52 pages (three ads plus Albert L. Kanter biography by Jones), \$9.99].

**Papercutz CLASSICS ILLUSTRATED DELUXE** Series (Papercutz, 2008-present)

**7. *Around the World in 80 Days*** by Jules Verne. Adapted by Loïc Dauvillier (script) and Aude Soleilhac (art). Translation by Joe Johnson. First printing 2011 [No HRN, 144 pages, \$17.99].

## NOTES

1. William B. Jones, Jr., *Classics Illustrated: A Cultural History, Second Edition* (Jefferson, N.C., and London: McFarland & Company, Inc., Publishers, 2011), pp. 274-275.
2. *Ibid.*, p. 135.
3. *Ibid.*
4. *Ibid.*, p. 9.
5. *Ibid.*, p. 11.
6. Dan Malan, *The Complete Guide to Classics Collectibles, Volume One: The U.S. Series of Classics Illustrated and Related Collectibles* (St. Louis: Malan Classical Enterprises, 1991), p. 22.
7. Dan Malan, *The Complete Guide to Classics Illustrated, Volume Two: Foreign Series and Related Collectibles* (St. Louis: Malan Classical Enterprises, 1993, rev. 1996), pp. 8, 10. Because the Verne titles that appeared in foreign series were reprints or translations of the U.S. editions, they will not be discussed here, except incidentally; they are, however, well worth researching, and Malan's guide, intended for collectors rather than a general audience, is the best starting place.
8. Jones, *Classics Illustrated: A Cultural History, Second Edition*, p. 90.
9. The Hough novel was a 1922 best-seller (now all but forgotten) that scriptwriter Annette T. Rubinstein loathed so much that she asked—but failed to receive—editor Roberta Strauss Feuerlicht's permission to rewrite a substantial portion of the story. See Annette T. Rubinstein, Letter to Roberta Strauss, 3 February 1955, quoted in full in Jones, *Classics Illustrated: A Cultural History, Second Edition* (McFarland, 2011), p. 181.
10. William B. Jones, Jr., "Forty-Eight Pages and Speech Balloons: Robert Louis Stevenson in *Classics Illustrated*," in William B. Jones, Jr., ed., *Robert Louis Stevenson Reconsidered: New Critical Perspectives* (Jefferson, N.C., and London: McFarland & Company, Inc., Publishers, 2003), p. 229.
11. Jones, *Classics Illustrated: A Cultural History, Second Edition*, p. 111.
12. *Ibid.*, p. 270.
13. *Ibid.*, p. 273.
14. *Ibid.*, p. 44.
15. By publishing two successive Verne titles, Gilberton hoped to persuade the Post Office Department that *Classics Illustrated* was a magazine rather than book publisher and therefore entitled to a second-class mailing permit; the Post Office, unfortunately, was not persuaded. See the author's *Classics Illustrated: A Cultural History, Second Edition* (McFarland, 2011), p. 223.
16. Madeleine Robins, Interview with author, 23 July 1997.
17. Gary Gianni, *Jules Verne's Twenty-Thousand Leagues Under the Sea* (Santa Cruz, Calif.: Flesk Publications, 2009).
18. These entries are taken from Appendices A, K, L, and M in the author's *Classics Illustrated: A Cultural History, Second Edition* (McFarland, 2011).



**William B. Jones, Jr.** (wbj514@sbcglobal.net) is the author of *Classics Illustrated: A Cultural History*, Second Edition (McFarland, 2011). Since 2003, he has written introductions or author biographies for each of the reissued titles in Jack Lake Productions' revived *Classics Illustrated* and *Classics Illustrated Junior* series. Jones has also edited *Robert Louis Stevenson Reconsidered: New Critical Perspectives* (McFarland, 2003), and has contributed to the *Journal of Stevenson Studies* and the *James Fenimore Cooper Society Newsletter*.





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## Jules Verne parmi ses pairs

**Jean-Michel Margot**

**Jules Verne & C<sup>ie</sup>.** *Bulletin du Club Verne*. No 1 — « L'Asie mystérieuse », 2011, Amiens, 200 p.

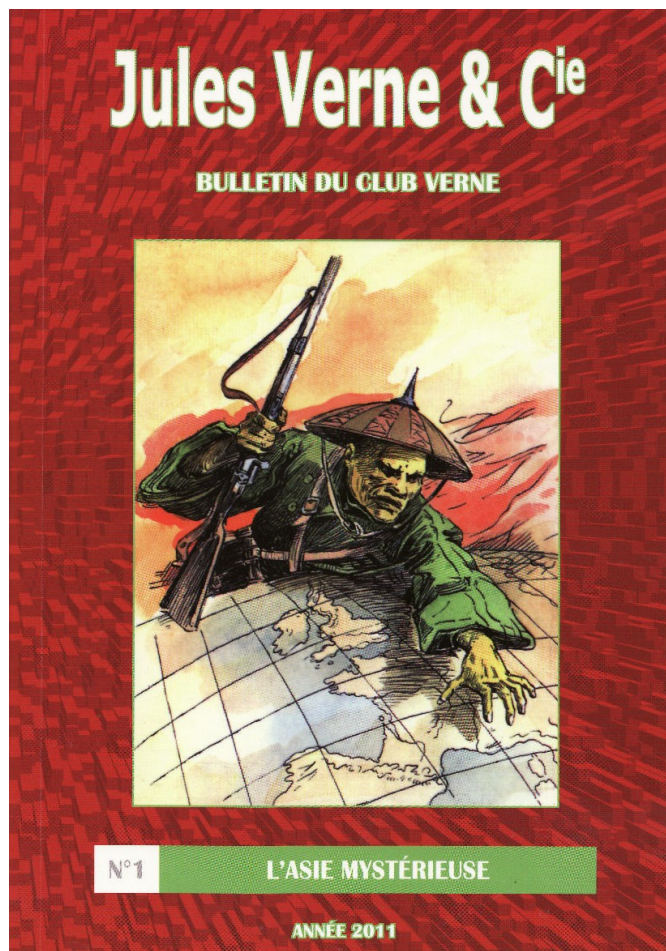
« Pendant des décennies, des centaines d'ouvrages et d'articles ont été consacrés à l'œuvre de Jules Verne comme si elle était un îlot isolé au milieu d'un océan désert... La création de la revue *Jules Verne & C<sup>ie</sup>* répond à une démarche qui se veut inverse de celle-là, car cet auteur n'est pas le seul à écrire des romans de voyages extraordinaires. Un peu avant lui parfois, surtout en même temps que lui, bien d'autres romanciers publient des textes importants sur des thèmes identiques. Ils les abordent parfois d'une manière assez proche, parfois très différemment. Certains sont des imitateurs pas toujours inspirés, d'autres se montrent extraordinairement imaginatifs. » [1]

A l'instar d'Hetzel annonçant le projet des *Voyages extraordinaires* de Jules Verne en 1867 en guise de préface à l'édition in-octavo des *Voyages et aventures du capitaine Hatteras*, le Club Verne d'Amiens annonce clairement son intention de replacer Verne au sein de ses contemporains romanciers populaires.

Si les noms de Paul d'Ivoi et d'Albert Robida sont bien connus, ainsi que celui d'André Laurie (ou Paschal Grousset), il n'en est pas de même des noms comme — dans le désordre — Pierre Maël, Georges Le Faure, Louis Jacolliot, Gaston Leroux, Emile Driant (ou capitaine Danrit), Alphonse Brown, Louis Bousсенard, Gustave Le Rouge, Fortuné Castille (ou Fortuné du Boisgobey), Pierre Alexis Ponson du Terrail, etc., pour ne mentionner que des romanciers populaires francophones.

Cette intention de relativiser l'œuvre vernienne en la situant au sein du roman populaire de la deuxième moitié du dix-neuvième siècle a permis au Club Verne de lancer un nouveau périodique vernien francophone après le *Bulletin de la Société Jules Verne*, la *Revue Jules Verne* (qui incorpora les *Cahiers du Musée Jules Verne* de Nantes et *J.V.* du Centre de documentation d'Amiens) et la *Revue des lettres modernes (série Jules Verne)* chez Minard.

Pour un premier numéro, il fallait choisir parmi les nombreux thèmes existants dans ces voyages extraordinaires de la deuxième moitié du dix-neuvième siècle. Le Club Verne avait à sa disposition des régions explorées, des véhicules, des aventures, etc. Le choix s'est porté sur l'Asie, thème suggéré par Laurence Sudret.



Ce choix est excellent, car il évite les écueils d'un sujet trop riche, trop connu, ou trop controversé et permet une publication de bon aloi.

Après une introduction de Daniel Compère, directeur de la revue, où il est précisé que *Jules Verne et Cie* doit être considéré comme un supplément de la revue *Le Rocambole*, Claude Lengrand recense les romans verniens touchant à l'Asie. Se basant sur son *Dictionnaire des Voyages extraordinaires*, [2] Claude Lengrand classe les 13 romans où l'Asie est présente selon la région et les habitants concernés. Il termine par un lexique des noms propres des personnages asiatiques.

Après cette mise à niveau de l'Asie vernienne, le lecteur est invité à se rendre aux Indes avec un article signé Laurence Sudret, qui établit une filiation littéraire entre le prince Dakkar et Nana Sahib. Après un rappel historique de la révolte des Cipayes, le lecteur est sollicité par les deux révoltés indiens des *Voyages extraordinaires*, le premier issu de l'imagination de Verne et devenu archétype populaire, l'autre bien réel et historique, de son vrai nom Dandhu Panth. Après un coup d'œil à Dickens et une mise en évidence du thème de la fratrie chez Verne, l'article termine sur un point d'interrogation: Verne, anglophobe, était-il colonialiste ou non, ou alors une telle question est-elle absurde, vu le contexte géopolitique de l'époque?

Daniel Compère reste aux Indes avec Louis Jacolliot et son *Coureur des jungles*. Son article constitue probablement une première, car Jacolliot est demeuré pratiquement

inconnu jusqu'à l'arrivée de *Rocamboles* dans la recherche littéraire sur le roman populaire. A l'instar de plusieurs des treize auteurs de ce numéro du *Bulletin du Club Verne*, Compère trace une courte biographie de Jacolliot (qui a vécu un peu moins de trois ans aux Indes) et résume *Le Coureur des jungles*, où on retrouve Nana Sahib et où les anglophobes apprécieront une féroce critique de l'Angleterre colonialiste. *Le Coureur des jungles* est un français, Frédéric, surnommé le *Serdar*, terme que l'on peut rapprocher de *sirdar*, nom donné aux sherpas qui dirigent l'équipe indigène de soutien des expéditions himalayennes des années 1950-1960.

Après ces trois premiers textes, le lecteur est invité à se déplacer vers l'est et le nord, en Indochine, en Chine, au Japon et en Sibérie.

Une courte étude littéraire de Noémie Luciani introduit cet ensemble. Son analyse structurale des *Tribulations d'un Chinois en Chine* nous ramène à Verne avec la démonstration que le roman est en fait un conte philosophique.

Puis Volker Dehs nous offre, à son habitude, un morceau de résistance, révélant pourquoi la pièce (qui aurait dû être à grand spectacle, grâce à d'Ennery) *Les Tribulations d'un Chinois en Chine* de Jules Verne n'a jamais vu le jour, même après avoir vu son titre modifié en *Likao* ou *Li-kaio*.

Philippe Burgaud saisit la balle au bond et poursuit en narrant les dessous de l'histoire qui a abouti le 18 mai pour la Générale, et le 23 mai 1931 pour la Première représentation des *Tribulations d'un Chinois en Chine* de Claude Farrère (de son vrai nom Frédéric Bargone) et Charles Méré sur la scène du Théâtre Sarah-Bernhardt. Burgaud explique comment Claude Guillon-Verne a écrit la musique de la pièce et détaille les interventions de Michel Verne, petit-fils de Jules et fils de Michel. La pièce en 3 actes et quinze tableaux n'a pas connu le succès escompté.

A partir de là, la deuxième partie de ce volume est consacrée surtout à un stéréotype régnant au tournant du vingtième siècle, le péril jaune.

Et on débute avec le plus sanguinaire des romanciers, celui qui, selon Pierre Versins, « de tous les anticipateurs, eut le triste mérite, sans recourir à la fin de notre globe, d'accumuler sous lui le plus de morts en le plus grand nombre de pages. » [3] Justifiant cette affirmation, Versins cite Emile Auguste Cyprien Driant (ou Capitaine Danrit, de son nom de plume), capable de franchir les limites du sublime: « Sur le plancher de madriers, de larges flaques rouges témoignaient du massacre accompli là. « Laissez-les, fit tranquillement le lieutenant Forster. Le sang est un lubrifiant, il aidera au glissement de l'appareil. » [4] Daniel David, spécialiste de Driant, s'attaque à bras-le-corps à *L'Invasion jaune* du Capitaine Danrit, résumant fort bien ce roman qualifié de politique-fiction, qui décrit une « conquête à l'échelle d'un continent, le Japon fournissant les états-majors et les techniciens, les Chinois les masses innombrables de soldats et d'exécutants. » David offre une excellente analyse du roman et le place, avec la vision simplificatrice de Driant, dans son contexte du début du vingtième siècle.

Avec cet article, l'iconographie du volume évolue vers des gravures plus sanglantes. Une douzaine, extraites des volumes recensés et analysés, sont des scènes de bataille.

Après un courte étude de Masataka Ishibashi [5] sur Verne et le Japon, le lecteur se déplace dans le nord du Vietnam, dans cette partie autrefois nommée Le Tonkin.

Alfu décortique le seul roman de Georges Le Faure consacré à l'Asie — du moins dans la période vernienne — *Aventures de Sidi Froussard*. Après un résumé détaillé de ce

roman dont l'action (c'est le cas de le dire!) se déroule au Tonkin, Alfu conclut que, sur un fond de combats violents, « il s'agit d'un roman « patriotique », destiné à éduquer la jeunesse dans la bonne direction politique » et y voit un précurseur des *Zigomar* et des *Fantômas* à venir.

L'article suivant est comme une bouffée d'air frais, surtout pour les collectionneurs des cartonnages de percaline chatoyants, colorés et rutilants offerts au public entre 1865 et 1914. Jean-Luc Buard emmène le lecteur dans le monde de l'édition de cette époque. Son outil est un catalogue de 300 ouvrages, résultat de la publication du *Bulletin* de la Librerie Huet. Choissant les ouvrages ayant trait à l'Asie, il illustre son article de 8 superbes illustrations en couleur, avec un total de 14 cartonnages.

Se rendant en Sibérie, Lionel Dupuy, s'appuyant sur *Michel Strogoff*, propose une analyse d'une des plus anciennes cités sibériennes, Tomsok. Attribuant à Verne l'ambition de faire œuvre de géographe, il remonte aux sources du roman et propose au lecteur une analyse géographique de l'itinéraire du héros.

Près d'un quart de ce numéro de *Jules Verne et Cie* est consacré à Paul d'Ivoi où Marie Palewska analyse les *Voyages excentriques* avec la perspective (encore une fois!) du péril jaune. Résumant plusieurs romans du rival de Jules Verne, appuyé de nombreuses notes (comme les autres textes de ce numéro, d'ailleurs), l'article met en évidence « la vision occidentale des Japonais, comme des Chinois, indissociable au tournant du XX<sup>e</sup> siècle, d'une phobie alors répandue en Europe comme en Amérique : nommée le péril jaune, mettant en avant le danger que représenteraient les Asiatiques pour la survie même de la race blanche. »

Le volume se clôt sur une étude d'Alfu du roman de Pierre Maël *Blanche contre Jaunes*. L'auteur connecte historiquement le stéréotype du péril jaune à la guerre russo-japonaise et la prise de Port-Arthur par les Japonais en janvier 1905. Combinant fiction et histoire, ce texte est ainsi bien à sa place en fin de volume.

Ce premier numéro de *Jules Verne et Cie*, de fort bonne tenue et bien illustré, mérite sa place dans toute bibliothèque vernienne et/ou consacrée à la littérature populaire de la deuxième moitié du dix-neuvième et du début du vingtième siècle. Un seul regret, destiné surtout aux lecteurs hâtifs: un résumé des articles en début de texte serait le bienvenu.

## NOTES

1. Paragraphe repris de la deuxième couverture de ce premier numéro de *Jules Verne et Cie*.
2. Claude Lengrand. *Dictionnaire des Voyages extraordinaires*. Amiens, encre, 1998, 320 p.
3. Pierre Versins. *Encyclopédie de l'Utopie, des Voyages extraordinaires et de la Science-Fiction*. Lausanne, L'Age d'homme, 1972, p. 223.
4. Capitaine Danrit. *L'Aviateur du Pacifique*. Paris, Flammarion, 1909, 512 p.

5. Pour en savoir davantage sur Mastaka Ishibashi, consulter Samuel Sadaune. « Jules Verne et Jules Hetzel : co-auteurs ? - un compte-rendu de la thèse de Masataka Ishibashi . » *Verniana*, volume 2 (2009-2010), p. 199-202.

**Jean-Michel Margot** (jmmargot@mindspring.com) est un spécialiste de Jules Verne, reconnu internationalement. Il est président de la Société Jules Verne nord-américaine. Il a siégé au Comité d'administration de la Société Jules Verne, à Paris. Il a publié plusieurs ouvrages et de nombreux articles sur Jules Verne et son œuvre. D'origine suisse, établi depuis une vingtaine d'années aux Etats-Unis, il fait le lien entre la recherche vernienne européenne et les études verniennes anglophones. En 2008, il a fait don de sa collection Jules Verne — plusieurs dizaines de milliers de documents (principalement sur Jules Verne) et d'objets verniens — à la ville d'Yverdon-les-Bains, en Suisse, qui a chargé la Maison d'Ailleurs ([www.ailleurs.ch](http://www.ailleurs.ch)) de la conserver. Parmi ses récentes publications, il y a l'introduction et les notes de la première traduction anglaise du *Voyage à travers l'impossible* (*Journey Through the Impossible*, Prometheus, 2003), *Jules Verne en son temps* (encrage, 2004) et l'introduction et les notes de la première traduction anglaise des *Frères Kip* (*The Kip Brothers*, Wesleyan University Press, 2007). Il est membre du comité de rédaction de *Verniana* et depuis quatre ans, en assure la diffusion sur Internet.







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## Verne the Futurist: “Jules Verne Foresaw Hitler’s Rise and Fall”

*Terry Harpold*

**Verne the futurist.** Verne’s popular reputation as a scientific visionary is, we know, a misrepresentation of his achievement. His scientific and technological references are at most current with the documentation of his time and often out of date with actual practice, and his science is too positivist in its principles and conservative in its applications to admit of real innovation or anticipation. Verne’s foresight in these domains lies elsewhere, in his depictions of human thought and action patterned by programs of an increasingly total scientific imaginary, the logic of which (and not the *content* of which) he was among the first to describe in fiction. [1]

But the myth of Verne’s futurism still can be of value to the literary historian, insofar as the “predictions” discovered in Verne’s œuvre tend to bleed into other areas of thought and disclose other imaginative investments of those who read him in this way. This object (Figures 1 and 2) is a minor example of such investments. It is, moreover, a little out of the ordinary in that, rather than crediting Verne with foresight after the fact (the typical form of the anticipation reading) it proposes that one of his novels is a genuine piece of future history *at the time the credit is given*.

**Herr Schultze and Hitler.** “Jules Verne Foresaw Hitler’s Rise and Fall” is a short magazine story written by Eugene Tillinger, which appeared in the October 13, 1942 issue of *PIC*, a popular American monthly magazine of the period. (On Tillinger and *PIC*, see below.) “Jules Verne, the famous French writer of scientific fiction,” Tillinger begins [2],

foresaw not only the advent of Adolf Hitler, but also his end, his final defeat. All this fifty years in advance of the facts.

In Jules Verne’s forecast, Hitler is called Herr Schultze. He is the protagonist of a great novel entitled “*Les 500 Millions De la Begum* [sic]” (“The Five Hundred Millions of Begum”)... (Tillinger 1942, 20)

Schultze, Tillinger proposes, is the type of Hitler: despotic, given to fits of hysteria, “animated by a satanic spirit of destruction,” and determined that the master German race should absorb all other races. His project to annihilate France-Ville (“synonymous with freedom and democracy,” thus an analogue to the Allies) is at once monstrous and doomed to failure. The despot’s war machine, Verne’s novel proves, will fail to cause much damage (here the comparison to Hitler is at its most strained) and the villain will be finally destroyed by his own nefarious instruments of death.



Figure 1 — Cover of *PIC*, October 13, 1942. (Click on image to view in full size)

A shorthand analogy of Schultze to Hitler will not surprise us; it is now part of the received mythology of *Les Cinq Cents Millions de la Bégum*. [3] Peter Schulman's introduction and notes to Stanford Luce's recent English translation of the novel (2005) observes the connection, pinning it on Jean Chesneaux's description of Schultze as "proto-Hitlerian." Schulman wonders, "if only Verne *could* have been wrong in his predictions for *The Begum's Millions*, perhaps our twentieth century would not have been so bloody!" (xv). The analogy was more fully developed by Charles-Noël Martin (who, unusual among Verne critics, considers *500* to be one of the author's masterpieces):

*Les Cinq Cents Millions* s'avère d'autant plus être une *anticipation* au sens scientifique que ce roman préfigure, des dizaines d'années à l'avance, ce que sera le monde du milieu du XXe siècle confronté avec les idéologies adverses dont le heurt a déchiré l'Europe et l'Asie. La lutte des masses, jetées les une contre les autres par la démagogie de quelques illuminés criminels, a abouti, entre 1914 et 1918, puis entre 1939 et 1945, à l'holocauste de quelque quatre-vingts millions d'êtres humains. Et le tout s'est fait sous l'égide de la Science triomphante qui a donné à chaque belligérant des moyens d'extermination sans cesse accrus, sans cesse plus efficaces. (viii) [4]

"L'Allemagne de Hitler," Martin asks later in the essay, "n'a-t-elle pas été, pendant plus de dix ans, le modèle exact de Stahlstadt?" (x).

Perhaps. But a case can be made for the analogy only if we separate out its cruder elements (Schultze = *warmongering* German *madman*, *armed with terrible weapons* = Hitler) from those that are in keeping with Verne's larger interests in telling such a story. Chesneaux finds *500* to be Verne's most severely anti-German text, drifting as it often does into cartoonish extremes (e.g., Schultze's tirades on German racial superiority and the degeneration of the French). Even so, at the limit of Verne's French nationalism, his depiction of the novel's villain cannot be disentangled from the modern figure of the "magnat de l'industrie du guerre" and the "savant qui met ses connaissances au service d'une œuvre de destruction" (Chesneaux 1971, 128; 2001, 186), which has no necessary

connection to Schultze’s national origins. Martin similarly stresses that the novel is not, or not only, an expression of French hatred of Germany, but (also), on a deeper level, a critique of misapplications of technology in the service of war: “Lisons-le attentivement et nous verrons qu’il y a *constamment* en filigrane l’idée que le danger vient des progrès de la recherche dirigée vers les fins destructrices” (xii). Perhaps one senses here most strongly the role of André Laurie (Paschal Grousset) in the novel’s conception, though Verne’s concern with the allure of “les fins destructrices” is equally clear in other novels of the *Voyages extraordinaires* (e.g., *Face au drapeau*, *Maître du monde*, *Sans dessus dessous*, etc.). Rather than deriving from strictly nationalist impulses, then, *500*’s depiction of the thanatic industrial state can be said to situate that terrible scene of technological modernity within French national consciousness after the military debacle of 1870–71.



Figure 2 — Pages 20–21 of the *PIC* article. Upper left: portrait of Jules Verne by Etienne Carjat (n.d.). Other illustrations by Léon Benett for *Les Cinq Cent Millions de la Bégum* (Hetzl et Cie., 1879), counter-clockwise from lower left, from chs. vii, v, v, xvi, v (in Hetzel’s second printing, 1902), vii. In the magazine’s table of contents, these are credited to Tillinger. (I am indebted to Randall Renner of the University of Florida’s Digital Library Center for his assistance in reproducing these images. Click on image to view in full size.)

Unsurprisingly, Tillinger’s appropriation of *500* ignores such complexities; he has a plain interest in comparing two German despots and one imagines his intended readership must have welcomed the comparison. This is clearest in captions of images in the *PIC* story, which – though they support Tillinger’s analysis of the novel – are disconnected from the original contexts of Léon Benett’s illustrations. For example, the two images at the bottom of page 21: on the left, “The new weapon is finally completed by the workers: it will be aimed at a neighbor,” is actually from chapter v and is associated with Marcel Bruckmann’s first experiences of working in the factories of Stahlstadt; on the right, “The weapon is tested. This tale, written a half century ago, has come true in Hitler,” is from chapter xvi, where it depicts Bruckmann and Octave Sarrasin’s explosive penetration of the city’s Central Block. The *PIC* captions reduce the variety and ambiguity of Benett’s images – many of which seem as much to celebrate the technocratic potency of the City of Steel as to monumentalize its inhumanity – in the same way that Tillinger’s streamlined account of the novel reduces its message to a single refrain.

Overall, Tillinger's contribution to this way of reading Verne is to see him, officiously, as an author of future history: *500* predicts Hitler's rise and reign of terror, and the Allies' successful prosecution of the War, or at least the self-destruction of Schultze/Hitler as a result of his cruelty and hubris. "All this," we are reminded, "fifty years in advance of the facts." The implicit *a priori* of such a claim is Verne's uncanny prescience in other matters – trips to the moon, submarines, flying machines, and so on. If he was correct in anticipating those things, then this tale, which with some gentle forcing fits the scenario of WW II, must also come to pass. Verne's presupposed futurism guarantees other futures that may be imagined on the basis of his fiction.

Such a reading can only be speculative – in the most radical sense – and therein lies a notable irony of Tillinger's casting of Verne as a prophet of Allied victory: the outcome of the war was still far from certain in October 1942, and Tillinger's dismissal of Hitler's threat of technological triumphs – "both the master of Steel City and the master of the Third Reich boast of secret weapons" – was premature. Tillinger could not have known that the first successful launch of a German A-4 rocket had taken place only weeks before at Peenemünde. (Reaching a height of 84.5 kilometers, it was the first human-made object to enter space, and another and more sinister – if we continue in this way of reading – confirmation of a Verne prediction.) Development of the V-weapons was proceeding apace. V-1 flying bomb and V-2 rocket attacks on Allied territories would begin in June 1944. The Manhattan Project, formally started in June 1942, was still in its earliest phases and would not bear its deadly fruit until August 1945. At the time of the *PIC* story's publication, the worst of the War's *Wunderwaffen* were yet to come.

**Eugene Tillinger.** In the late 1920s and early 1930s, German-born Eugene Tillinger (1904–1966) worked as a journalist for the Berlin tabloid *Tempo*. He moved to Vienna in 1933, and around 1938 fled to France, where he briefly worked for French newspapers and English-language news services before decamping permanently to the US. There he began writing primarily for magazines devoted to film and stage news and gossip, or right-leaning politics, such as *The Billboard*, *Look*, *Pageant*, *PIC*, *The American Mercury*, and *The Catholic Digest*. [5]

In 1945–46, Tillinger served as secretary of the Society for the Prevention of World War III, a US-based organization of writers and media figures that advocated a harsh peace with post-War Germany. In 1949–1951, he was the notional author of four widely-circulated articles denouncing novelist Thomas Mann's "communist" sympathies, parts of an extensive covert campaign against Mann by the FBI in response to the writer's criticisms of US anticommunist hysteria. Published primarily in FBI-front journals, the articles were probably aimed at triggering action against Mann by the House Un-American Activities Committee. [6]

Tillinger's subsequent career as a journalist was more varied. For a time in the early 1950s, he was Editor of *Top Secret*, an East-coast based Hollywood scandal sheet. In the early 1960s, he appears to have worked as an editor for Natlus, Inc., a Long Island (New York) publisher of sporting, true crime, and men's adventure magazines with an emphasis on cheesecake photography and Commie-bashing pulp fiction. He may have worked as an editor for The Girl Friend–The Boy Friend Corporation, a minor New York publisher of music memorabilia. Shortly before his death, he co-authored a sensational exposé of the Ku Klux Klan with Paul J. Gillette (1938–1996), an author of numerous books of popular sexology (Gillette and Tillinger, 1966).

***PIC* magazine.** *PIC* was a ten-cent monthly (later, bi-weekly) magazine produced from 1937 to 1945 by Street & Smith Publications (S & S), a storied New York publisher of pulp

fiction and general interest magazines and annuals. Founded in 1855 by Francis Scott Street and Francis Shubael Smith, the company remained active in weekly magazines and pulp publishing until 1937, when it shifted entirely to pictorial, hobbyist, and sporting periodicals. Its remaining titles were sold to Condé Nast in 1957. [7]

In the late 19th and early-mid 20th centuries, S & S was among the most important publishers of American periodical literature. Contributors to its publications included numerous influential American writers, such as Horatio Alger, Jr., Theodore Dreiser, Zane Grey, Bret Harte, O. Henry, Jack London, Dorothy Parker, and Upton Sinclair. Edward Stratemeyer, a founding figure of American juvenile fiction, began his writing career in the 1890s working for *Good News*, an S & S magazine. Significant pulp and comic characters and periodicals in the S & S catalogue included, among others, Buffalo Bill, Chick Carter, Frank Merriwell, Doc Savage, The Shadow, and The Yellow Kid, and *Ainslee's, Astounding Stories, Detective Story, Mademoiselle, New York Weekly, Picture-Play, The Thrill Book, Tip-Top Weekly, and Unknown*. [8] Within their respective spheres of influence, comparisons of S & S with Hetzel et Cie. are not unwarranted.

*PIC* was typical of S & S's second- or third-tier entertainment magazines. Printed on low-quality stock and heavily illustrated with photographs, its primary focus was on Hollywood, Broadway, and sporting news. Like many American magazines of its kind, during the war years *PIC* devoted significant print space to stories at least tangentially related to the war effort, usually on topics critical of Axis figures or aimed at bolstering readers' confidence in the outcome of the conflict. Tillinger's story on *500* is in this vein. [9]

**Tillinger's textual sources.** His brief stint as a journalist in Paris suggests that Tillinger likely had some measure of fluency in French. This is relevant because we can be confident that excerpts from the text of *500* included in the *PIC* story were originally from a French edition. [10] Tillinger gives the French title and a fair translation of it. The excerpts he cites do not match the deeply flawed Kingston translation (1879), the only English reference text available in 1942. [11] Tellingly, Tillinger consistently refers to Herr Schultze using the spelling of his name as it appears in French and more recent English editions: with a terminal e, whereas Kingston's translation infamously omits that letter.

## NOTES

1. Cf., among others, Serres and Dekiss 2003, *passim*.
2. Hereafter abbreviated as *500*.
3. Here is the full text of the article: JULES VERNE, the famous French writer of scientific fiction, foresaw not only the advent of Adolf Hitler, but also his end, his final defeat. All this fifty years in advance of the facts. In Jules Verne's forecast, Hitler is called Herr Schultze. He is the protagonist of a great novel entitled "*Les 500 Millions De La Begum*" ("The Five Hundred Millions of Begum"). "Schultze," explains Jules Verne, "was known for his numerous works on the various human races in which he tried to demonstrate that the 'master' Germanic race should absorb them all." Thanks to an immense inheritance, Herr Schultze succeeds in founding a German city in America. Situated "south of the Oregon," the new city is Herr Schultze's personal property. Its name is (Steel City). "Within its walls," writes Jules Verne, "human rights are abolished." The citizens are slaves of Herr Schultze, in whom all power is concentrated. "He was," the author adds, "king, supreme judge, commander-in-chief, notary, all in one." There are also psychological resemblances between Herr Schultze and Adolf Hitler. In

one passage of the novel, someone dares speak to him as follows: "I must say, Herr Schultze, that I don't believe that the Germans will conquer the world." Herr Schultze was convulsed with rage; his blood rushed to his face with great violence. Is this not an exact portrait of Hitler in one of those angry fits of hysteria? Isolated from the rest of the world by fortifications, watched by battalions of sentries, Herr Schultze's city is a gigantic plant in which thousands of slave workers manufacture armaments. Animated by a satanic spirit of destruction, the tyrant of Steel City prepares to carry out his long-cherished project: the annihilation of France-Ville, a peaceful neighboring city. In Jules Verne's novel, France-Ville is synonymous with freedom and democracy. Herr Schultze has no difficulty in finding justification for his criminal design: "Justice, good and evil," he says in Jules Verne's novel—"are purely relative concepts, things of convention. Only the great natural laws are absolutes. The law of struggle for survival is as absolute as the law of gravitation. To try to escape it is madness; to submit to it and act accordingly is wise." To satisfy his monstrous ambitions and do away with the free city once and for all, the despot has built an extraordinary gun, the pride of his arsenal, a formidable instrument of death and destruction. In their enormous tubes, the projectiles hurled by this engine contain carbonic acid. "As this gas is heavier than air," he explains, "it remains in the atmosphere for a long time, and the zone of danger preserves its properties several hours after the shell has exploded. Every living being who enters the infected regions must perish. Such is my system: no wounded, only dead." As we see, both the master of Steel City and master of the Third Reich boast of secret weapons. Jules Verne foresaw not only Hitler, but also his end, his collapse. In the novel, Herr Schultze the dictator perishes after his first defeat. Far from crushing the free and democratic city, the gigantic projectile of the gun fails to cause much damage. Herr Schultze, made furious by his first defeat, which followed so many victories, dies as a result of the explosion of one of his own gas shells. "With the disappearance of the despot, the city of steel collapses as a house of cards," writes Verne.

4. Schulman also pushes the range of Verne's anticipation back to the first decades of the century, citing an exchange in Gaston Leroux's *Rouletabille chez Krupp* (1917), in which characters observe that that novel's central intrigue – the development of a new secret weapon that will turn the tide of World War I in Germany's favor – was forecast by *500* (Schulman, xv).
5. What I have been able to piece together concerning Tillinger's career as a journalist in the 1940s–1960s is drawn from Vaget 1992, a 1966 *New York Times* obituary of Tillinger, several archives of US newspapers of the period, and materials in the WorldCat (OCLC) database.
6. Vaget 1992, *passim*. Like Tillinger, Mann had fled Germany for refuge in the US in 1938, and had become a US citizen in 1944.
7. Reynolds's history of S & S, published shortly before the sale to Condé Nast, remains the most complete study of the firm. See Saint-Martin for an analysis of S & S's role in the American pulp tradition.
8. See Reynolds, 272–75 and Syracuse University's "S & S Preservation and Access Project" <<http://library.syr.edu/digital/guides/s/StreetAndSmith/inventory/index.html>> for comprehensive lists of S & S publications. Several Verne novels (in translations acquired from Norman L. Munro) were published in S & S's paperback "Arrow Library" series (Reynolds 118).
9. As is a second story in this issue of *PIC*, on Anton Mussert, leader of the National Socialist Movement (NSB) in the Netherlands and a reviled collaborator during the Nazi occupation. Other stories in the issue include: glamour and candid photos of movie and stage actresses Ann Corio, Claire James, and Peggy Knudsen; pictorials on the work of the New York Volunteer Ambulance Corps and the efforts of New York City orphanages to place children in foster homes; a tongue-in-cheek memoir by film comedian W.C.

Fields; and an installment of the “*PIC* Album of Notorious American Murder Cases,” on a sensational 1913 New York murder trial in which a Catholic priest was found guilty of the crime.

10. Whether they from the 1879 Hetzel et Cie. edition, or from a subsequent Hachette reprint, I have not been able to determine.
11. I.O. Evans’s “Fitzroy” translation would not be published until 1958.

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