

# Science Fiction Studies

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**Verne's Cartographies**

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**Figure 1. Maps drafted by Verne for 20,000 Leagues (18**

*La Carte mise en circulation*<sup>1</sup>

**“So, you’ve crossed this country?”  
“Of course!” Paganel replied severely.  
“By pack-mule?”  
“No, in an armchair.”  
*The Children of Captain Grant***

We can dispense with the tiresome canard that Jules Verne never traveled beyond Nantes, Paris, Crotoy, and Amiens. His first trips abroad were in 1859, to Scotland with Aristide Hignard, a close friend and Verne's collaborator on his early works; and he traveled again with Hignard in 1861 to Denmark and Norway on his only trip to the United States with his brother Paul—they visited New York City and boarded Brunel's grand liner the *Great Eastern*.<sup>3</sup> Between 1868 and 1886, he made several voyages on the Seine and along the coasts of France on the *Saint Michel* and *Michel II*, modest sailing yachts purchased in 1868 and 1876, respectively. He also traveled with friends and family on a 150-foot steam yacht, the *Saint Michel I*, which included trips to England, Scotland, Ireland, the Netherlands, and Germany, as well as Spain, the north and south Mediterranean and the Baltic Sea.<sup>4</sup>

In 1886, Verne ended these peregrinations. The expenses of maintaining the yacht were onerous (it was considerably more luxurious than its predecessors, and Verne was forced to sell the yacht at a loss.<sup>5</sup> Family troubles, the death of his father, Pierre-Jules Hetzel, failing health (including cataracts in both eyes, a bizarre assault by a nephew that left Verne lame), and growing financial difficulties take their toll. After the late 1880s, he seldom left Amiens. In a November 1888 issue of *Dumas fils*, Verne complained of the infirmities of old age: "If I have nothing remains of my youth. I live in the heart of my province and never see Paris. I travel only by maps."<sup>6</sup>

Analysis of the significance and functions of maps in Verne's writing begins, then, with an acknowledgment of the practical aspects of his use of maps, both real and imagined, they depict. Verne, unlike the fictional Paganel, was not a cartographer; his nonfiction works demonstrate a thorough understanding of the methods of cartography. Several of his novels (most notably, *The Adventures of Three Russians across the Arctic*) embrace technical problems of cartography and geodesy. These facts should not be taken to suggest a firm distinction within his fiction between pragmatic functions (documentation, navigation, mimesis) and its literary functions (verisimilitude, imaginary, narration). In Verne, maps are always ambiguous and semiotic.

Thirty of the novels in the 47-volume octavo editions of the *Voyages Extraordinaires* by Pierre-Jules Hetzel (from 1863 until his death in 1887) and his son Jules Verne include one or more engraved maps; there are forty-two such engravings in all. The covers and frontispieces of the celebrated *éditions dorées* (colored and gold inlaid bindings), while not maps strictly speaking, are elements of a subtle but unmistakable cartographic iconography that received its reception by contemporary readers.<sup>9</sup>

These images and design elements are nuanced, graceful, and evocative. Designed by some of the finest artists of the time, they represent the pinnacle of late 19th-century book design.

scientific cartography. In describing their engagements with textual Verne's fiction as his *cartographies*, I mean to emphasize their complementary support of the spatial imaginaries of his heroes' adventures. This program highlights the corroborative and sometimes juxtaposed significance of maps and (the illustrations of the Hetzel editions), of textual passages that read like lists and panoramic descriptions), and of maps and narrative passages of each form of representation. Seeing and writing, mapping and writing another throughout Verne's oeuvre. The complexity and originality of these maps represent one of the signal achievements of Verne and his publishers. The *Extraordinaires* are among the most accomplished and evocative reflections of alphabetic text to its graphic counterparts in modern fiction.

*Des Cartes maîtresses.*<sup>10</sup> Several of the maps appearing in the Hetzel editions of Verne's close supervision or were based on his sketches or designs. (20,000 Leagues [Figure 1], *Hatteras* [Figure 2], *Three Russians*) were drawn by artists whose talents in this regard were appreciable. In each of these works, the maps that image that doubles and seems to corroborate the novels' textual order and maps recognizably belong to the "real" world—complicates and extends the narrative structures. These maps are the only graphic devices of the texts attributed to Verne, and design elements in the *Voyages* are unattributed or credited to the publisher on the frontispieces below the name of the author, thereby marking the authorial presentation of the work ("Illustrated with 111 drawings by De Neufville vignettes by Férat," etc.).<sup>11</sup> Verne's designation as the creator of the text and maps (assuming, provisionally, that this distinction is meaningful) is a convention of illustrated fiction of the mid- and late-nineteenth century. The author's text is plainly differentiated from the illustrators, the typesetters, the publisher (The author's text is thus held apart from its multiple, possibly varied, illustrations support or sustain the textual register of the work, the authorial presentation of it; the essence of the textual work is its semantic content and formal elements are the province of its publishers and distributors, etc.) and from and re-publication of Verne's fiction and nonfiction in different bibliographies (a textbook example of this practice.<sup>12</sup>) Because this distinction is confined to the *Voyages*, Verne's role as author of text and image in these exceptional cases is a potential crossing of textual and paratextual boundaries implicit in this

Verne is too conscious of the literary effects of this crossing not to apply the distinction between fictional and extrafictional orders is signalled in the legend of Verne's *Adventures of Captain Hatteras* (1866): "Cartes des régions circumpolaires du Capitaine J. Hatteras par Jules Verne, 1860-61" ["Map of the circum-polar voyage of Captain J. Hatteras by Jules Verne, 1860-61."] (Figure 2).

Yet "1860-61" is the period of Hatteras's ill-fated expedition to the North Pole. Verne's work on the novel until 1863, and the map could not have been drafted until the novel was underway (Martin, *La Vie* 275).<sup>14</sup> The legend implies, however, that the map was drafted by someone named "Jules Verne" at the conclusion of the Hatteras

records or testimony of the expedition’s survivors—by someone, in other *same (fictive) domain as Hatteras and his companions*. This subtle conflation (the map? the novel?) and the date of the adventure is typical of Verne’s support and extend his narratives. The calculated interleaving of fiction with the map’s incorporation of imagined spaces (Fort Providence, L’Île des terrains of the Arctic (Baffin Bay, the Davis Strait, etc.)).<sup>15</sup>

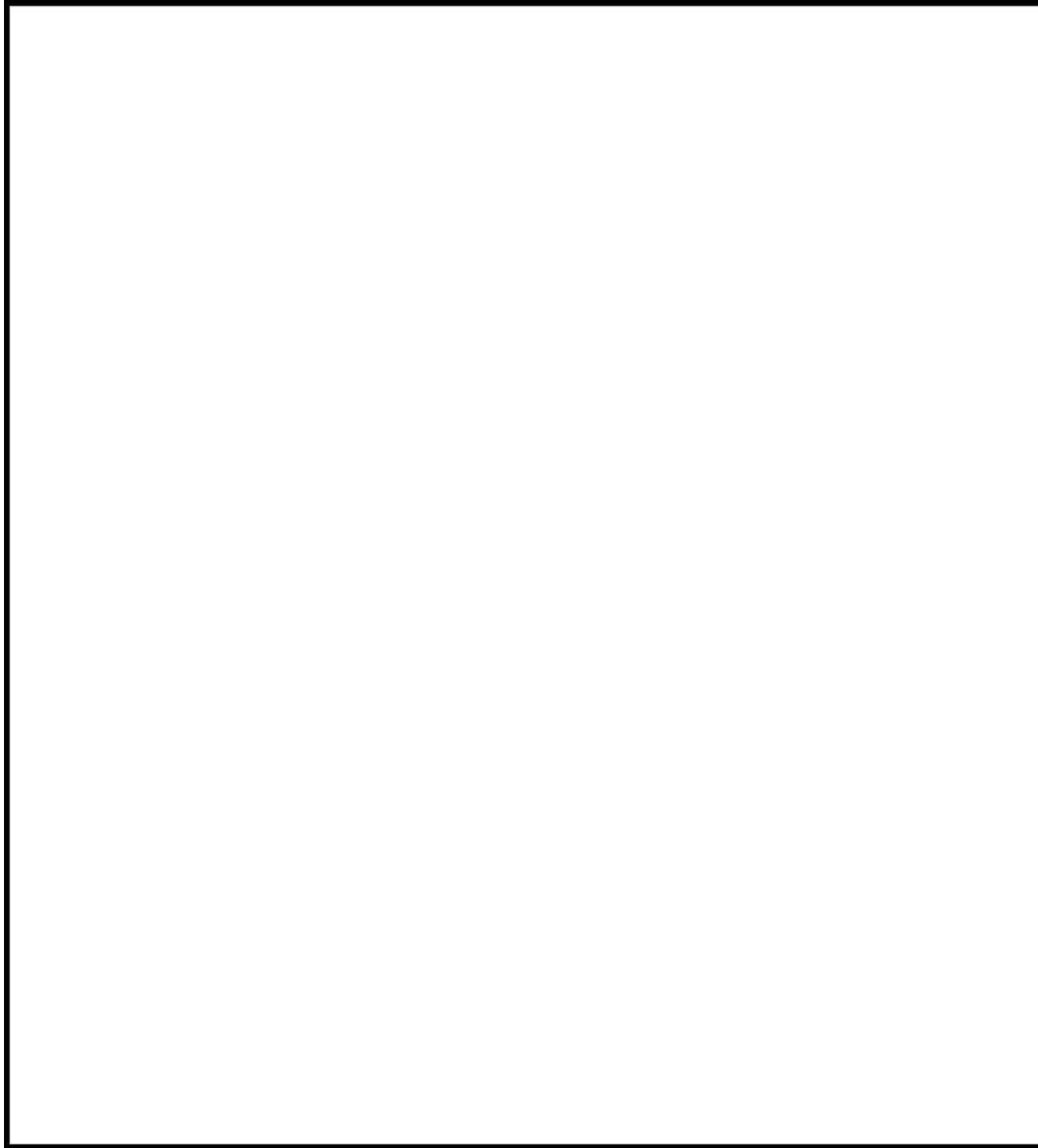


Figure 2. “Carte des régions circumpolaires, dressée pour le voyage du Capitaine J. H.

All the privileges of fiction’s recasting of the real obtain here: the simultaneous presentation of actual and fictional names (belonging to actual and in-fictional domains) subverts that fragile distinction within the narrative domains that include

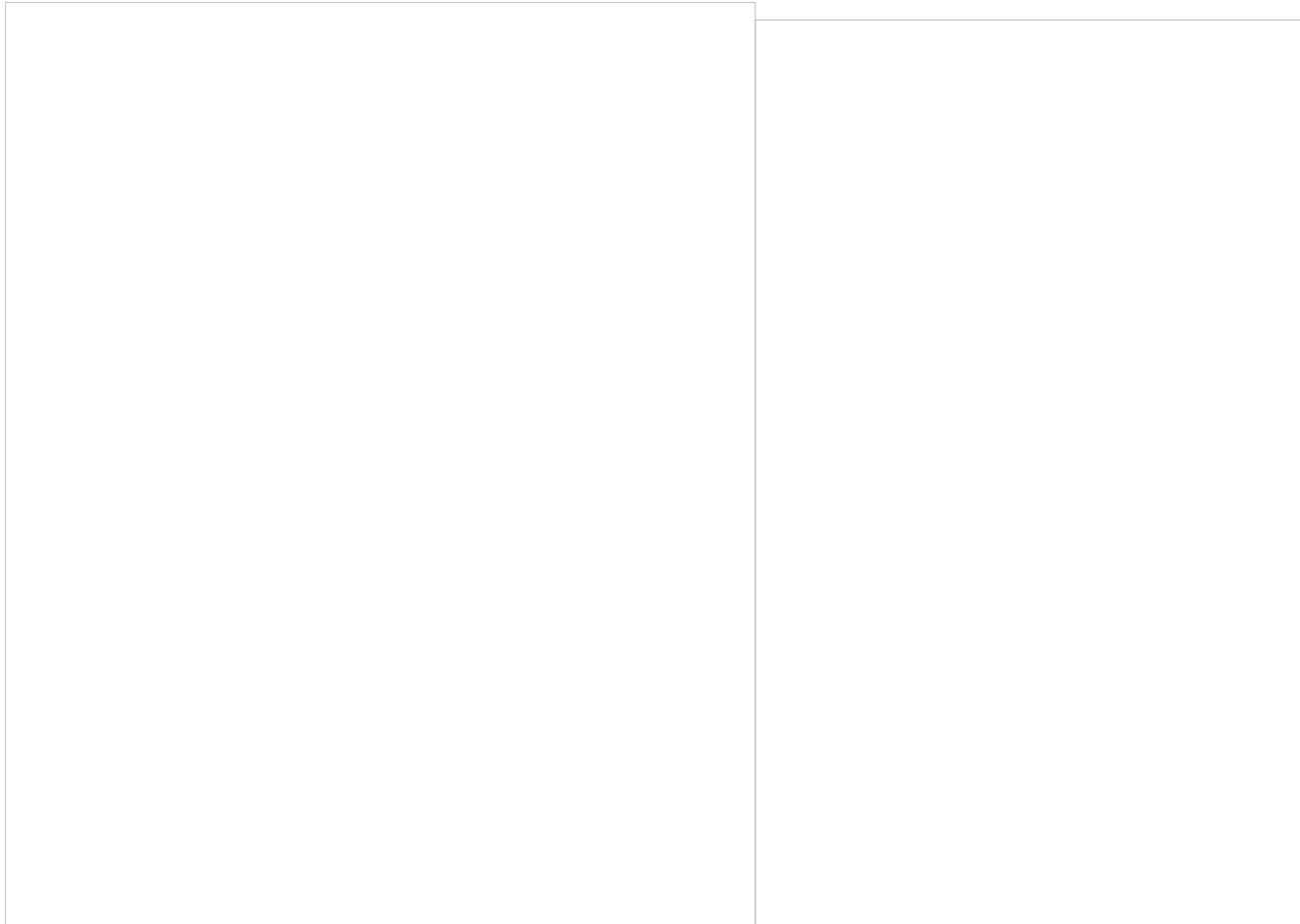
levelling of the two orders also sustains the verisimilitude of the narrative. In regard to Verne's method, it inflects the actual with an influence of the former are treated no differently from signs of the latter.<sup>16</sup> The "Davis Strait" on any modern map of the Arctic, is also a passage that Hatteras's ship takes on its route to the Pole (*Hatteras* I§7). Beechy Island, site of a monument to the ill-fated 1845 expedition, will also be visited by Hatteras's crew, for winter and the *Terror* and the terrible sufferings of their crews are a "sombre prospect awaiting them" (*Hatteras* I§20). In the early 1860s, the Pole is still "unconquered" of the planisphere; nearly three decades later, the narrators describe the regions above the twenty-fourth parallel as the "mystery, the unknown, of the cartographers."<sup>17</sup> Verne's prerogative as an author is to imagine Hatteras's expedition within the unmapped space of this mysterious zone over the pole, and Hatteras's madness when he discovers that he will find a hot spot of the pole inside the raging volcano. His method is to entangle the text (and graphic) apparatus that renders the fantastic credible.<sup>18</sup>

These interleavings of texts and graphics can also incorporate technical details. In the maps shown in Figure 1, the legend ("Vingt Mille Lieues sous les mers...") and the path of the *Nautilus*, marked in a dotted line across the two maps.<sup>19</sup> The map repeats the uppermost lines of the title page ("Jules Verne / *Vingt Mille Lieues sous les mers*"). The map, the narrative of exploration, and the textual artifact that includes the map in her hands, titled *Vingt Mille Lieues...*). This map is not only a technical itinerary (shown all at once, not as it unfolds—I will return to this point later in the book that, paradoxically, includes it. The scientific romance is full of such antinomies such as this.

But which book? The novel by "Jules Verne" (who appears also to have written a putatively nonfiction memoir of the same title by Pierre Aronnax that Verne never accepts for the moment the conceit that the novel is really Aronnax's memoir) is anything more than a conceit; the title page all but denies the possibility of "Jules Verne" who drew Aronnax's maps? Is he the same person who discovered the transit of the pole? Within the world of the *Voyages*, the question is more important: the most important intertextual relays of the novels depends upon the authorship of the memoir in his name: Cyrus Smith recognizes Nemo as the castaway of Lincoln Island because he has read *Twenty Thousand Leagues Under the Sea* written by "the Frenchman thrown by chance aboard [Nemo's] vessel, since the beginning of the world" (III§16).<sup>20</sup> Smith is able to read Aronnax's book, but he cannot have read it; he anticipates paratextual and diegetic play typical of twentieth-century fiction (as in Borges), but he never goes so far as to permit his characters to cross over the question, however, remains: has Smith seen "Jules Verne's" map of the *Nautilus*? A careful reading of the *Voyages* only suggests this question, but if we refuse Verne's implied gambit that the answer may generate effects within the text, writing, practical questions of space are always subject to the laws of literature.

Verne was, we know, a passionate and lifelong devoted of geography and cartography.

growing up in Nantes in the 1830s, he was awarded school prizes in geography. As a journalist in the 1890s, he expressed an admiration for celebrated geographers (Reclus, Arago) equal to the novelists and dramatists who most interested him. An uncommonly disciplined and comprehensive reader, he read daily from newspapers, magazines, and scientific journals, many devoted largely to physical geography (see Sherard). A 1935 catalog of 700 volumes from his enormous personal library includes nearly forty titles related to exploration (Kiszely). His grandson Jean-Jules Verne recalled a magnificent globe Verne consulted while writing, and a great globe in his library on which he plotted the movements of his characters (Terrasse 29).<sup>23</sup>



**Figure 3. Left: Map of the route of the shipwrecked passengers of *The Chancellor* during the composition of the novel (c. 1870-74) (Source: Weissenberg, *Un Univers fabuleux*. Reproduced with permission of Pierre Weissenberg.) Right: Celestial map drawn by Verne during the composition of *Hector Servadour* and *Gondolo della Riva*, *Verne à Dinard*. Reproduced with permission of Pierre Weissenberg.**

He often drew original charts and maps of his characters' itineraries during the composition of his novels. Most of these documents are now lost, but the few that survive show a careful spatial plotting typical of the *Voyages*.<sup>24</sup> Several of these draft documents are comprehensive graphic depictions of the novels' spaces, and their omissions are often significant. The published texts of *The Chancellor* (1875), for example, describe the route of the derelict ship and the raft constructed by its crew, though the original document (Figure 3). The survivors of the *Chancellor* are unaware of the

novel; the uncertainty of their course—also hidden from the reader, who plot their drift—contributes to their growing desperation, the novel surprising *dénouement*.<sup>25</sup> Moreover, the presence of such an image in the novel undercuts its most original stylistic trait: narrated entirely in the present tense, it is a European fiction to utilize this technique (Butcher, “Le Verbe et la chair”) to be an account of events as they are witnessed by the narrator, J.-R. Kaspar. The map reinforces a specifically textual effect of the narrative: a map can be an extension of the present; it may mark trails of events but it must stand as a sign of temporality, detached from the fugitive generativity of the novel’s peculiar

Similarly, the lack of a map or similar graphic depiction of the comet in the published editions of *Hector Servadac* (1877) suggests a division between two narrative practices—in which such a map should have been useful (Figure 3)—an extension of narrative suspense. The novel’s fantastic premise—Servadac and his companions on the surface of Gallia after its collision with North Africa—is long kept secret, but that a massive geological event has taken place is abundant. (The novel’s shortened day, *the reversed course of the sun*—Verne is never more in violation of the conventions of narrative verisimilitude than in this text; the reader and the characters are so little alarmed by the transformation of their world that a diagram of the route of the comet or a map of its surface would have been an extended parenthesis opened by the initial conditions of the adventure, and closed by farce only by an ironic and knowing reticence.<sup>26</sup>

*Servadac* is unique among Verne’s works in this tactical prolonging of the spaces of its adventure—a sign, perhaps, of its inverse lack of reserve which would instigate the adventure.<sup>27</sup> But the 1877 octavo edition of the novel is typical in its aspects of the paratextual apparatus that set the conditions of its reading. As shown, the decor of Souze’s striking *cartonnage du monde solaire* (Figure 4) by Verne of Gallia’s trajectory sent to Hetzel (“Le Cartonnage du monde”) and the map to Verne during the composition of the novel show him to have been in violation of imaginative excesses. He forced on Verne numerous and substantial changes to the narrative’s fantastic elements and changing its original ending (Dumas’s first published edition of the novel included an *avertissement* to the reader about the Voyages in its tenor and content, in which he reproaches the comic book’s “fantasy” and an “impossibility.”

But the image on the book’s first cover must also have operated as a warning to Verne and warning to the reader. The design of the cover, a Ptolemaic celestial chart—signals in fact an entirely usual Vernian convention of the time. In these baroque cycles and epicycles, a fantastic terrain is *potentially* rational space, measured or at least measurable. In this regard, the cover does the elements of the cover art of Hetzel’s editions of Verne’s nonfictional novels of exploration and discovery, and in the frontispiece (Figure 4).



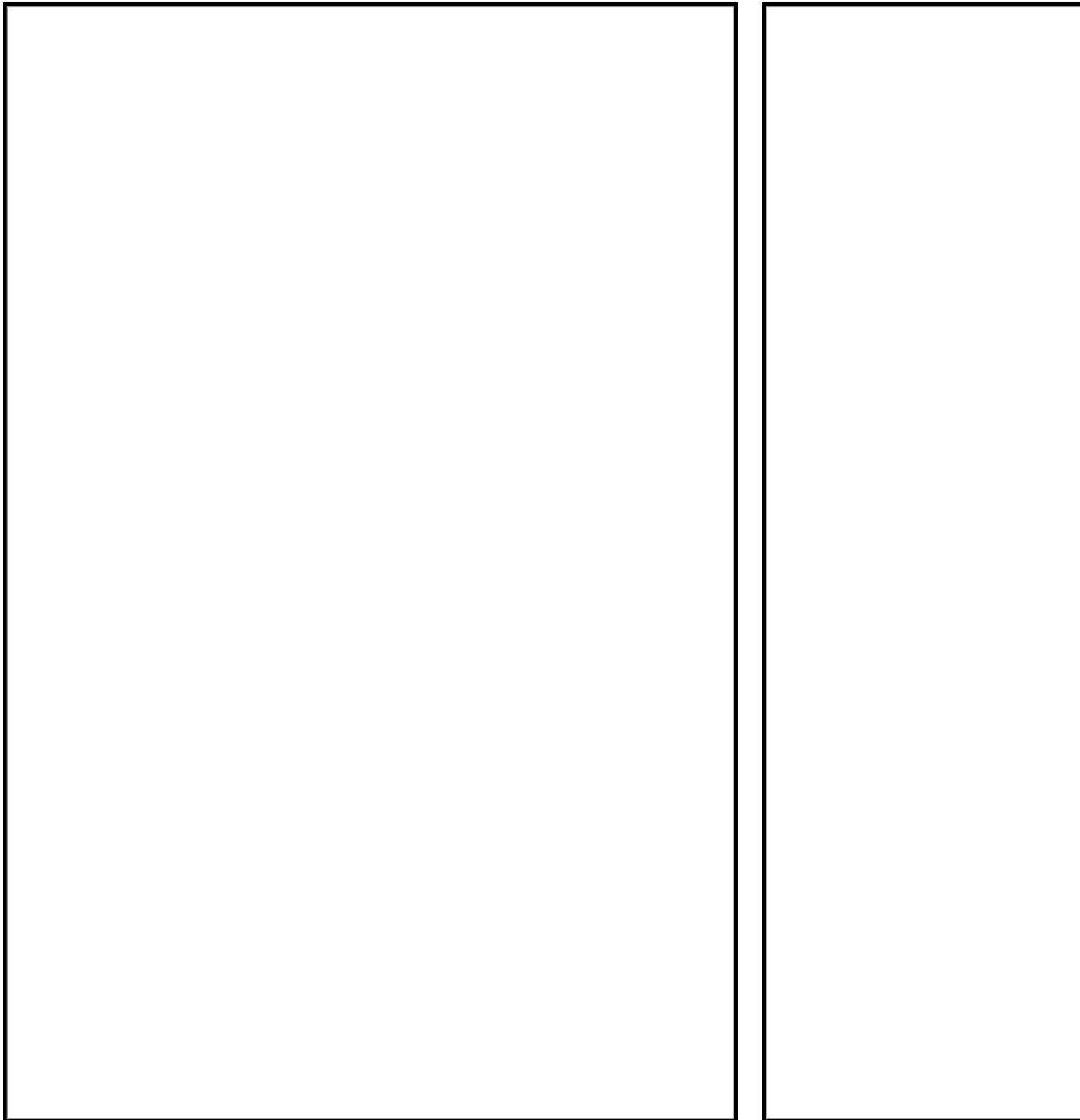


Figure 4. Left: *Hector Servadac* (1877, *cartonnage du monde solaire*). Right: Frontispiece of *Captain Antifer* (1894).

The thematic “fit” of these design elements may appear to have been how better to designate a series of *voyages dans les mondes connus et* ocean- and airships, wheels, anchors, and planispheres? But in assumption only accessory or recapitulative of the textual voyages they enframe, their effects.<sup>29</sup> They are the first signifiers the reader encounters when she *sur* text: they mark her point of entry into worlds known and unknown. (Open cover—is then a doubly opening gesture in this case: she enters the text; the traits are signaled by iconic elements of the cover.) Verne’s adventures *nares*, the voyage already underway, signs of a mystery already witnessed found document in need of interpretation. The graceful, intriguing (

**participate in this formal break (another of Verne's gambits): they suggest a new world, of narrative and cartography, has *already* begun at the beginning of the reader's world.**





**Figure 5. Above: “Le Noble Jeu  
Illustration by G. de Ribaucou  
“The evening newspapers wer  
times the normal price....” Il  
*Last Will*, I, vi.**

**L’Invitation au voyage. This invocatory dimension of Verne’s cartography is the oddest “maps” of the *Voyages*, the playing board of his 1899 novel *L’Invitation au voyage* (Figure 5). Based on a sketch by Verne (now lost), the forty-eight United States, the Columbia, and the Indian territories occupy spaces of the game of “Le Noble Jeu d’Amérique,” a version of the classic children’s game known to English-speakers as “Snakes and Ladders” or “Snakes and Ladders.”<sup>30</sup> We can detect in this image a parallel: that is, to trace the circuits of the seven competitors of the game and the detours of the board—which bears only *this* resemblance to the topography of the world—while we read. George Roux’s depiction of partisans of the playing board reproductions of the game board to determine their favorite’s progress in the *Voyages* in which a map in a novel is embedded within another novel—signals, surely, the *reader’s* implication in this recursive, vicarious**

**Spatial movement in Verne, no matter what its local surprises, is always and narratively capricious as a wild-goose chase. What could be more so than Fogg’s wager that he can circle the globe in only eighty days—a bet made on a roll of whist, *un jeu de cartes*—or the decision of the outrageously obstinate Phileas Fogg to cross the Black Sea by land so as to avoid the tariff for crossing at the Straits of the Bosphorus. Such formal caprice can be the principle motive of the work; this ma**

modern trait.<sup>32</sup> And it is—Verne is too good a reader of other authors to and most efficient precondition for turning full circle, the privileged loc since at least Gilgamesh.<sup>33</sup>

Cycles and epicycles: Verne's heroes wander widely and unevenly. Their careful itineraries are marked by crises of errancy, but always within a narrative logic of the circular route. For, unlike its real counterpart, the calculated interruption within a wider circuit. When the hero returns to it be told?—the trauma of the wreck then will be subsumed within another formal requirements of genre. Classic epic, the romance, and the *robinsonnade* do not always end happily, but they do come to an demonstrations of the privileges of literary resolution over the ha contributions to these traditions are varied and inconsistent. The invention, is a conflicted form, part romance, part positivist sermon (the operates always in the tension of its stated aims of discovery, survey, a will be irreducible because discovery must always be potentially, and tr: obsessional satisfactions of survey and summary.

Carto-graphy. A century later, we are familiar with the privileged nineteenth-century psyche: the allure of a blank prompting the pleas regarding the effects of closure. Joseph Conrad's description of the sce one imagines that a childhood event like this may have spurred Verne to

It was in 1868, when nine years old or thereabouts, while looking the time and putting my finger on the blank space then repr mystery of that continent, I said to myself, with absolute assur audacity which are no longer in my character now: "When I grow (*A Personal Record*)<sup>36</sup>

This is the happy, naive variant of the scene; in the twenty-first century, expectation that the boy's uncomprehending eagerness will end badly. incorporates the scene's ghastly double in Marlowe's account of his joui darkness, where it will seem the cruelest of pretexts for authorial self-dis

Verne's heroes are never as damaged by their circuits; the possibility even when it seems improbable or impossible (*Chancellor, Hector S* indictments of colonialism, though frequent and bitter, are also less sl and more partial in their assessments of the colonial powers (England without condition; France is given a pass). They are more resigned to a collisions of cultures (Rogé , "Verne– Conrad"). But it is no coinc fascinated by the spectral region Conrad described as "the blankest of figured surface," as they have in common this fetishizing of its unmark the explorers of *Five Weeks in a Balloon* (1863) neatly bisects the Afri

void; the “Grand Forest” of his irreverent and pessimistic 1901 novel *Village*, is situated in its center.

Maps encode phenomenal space in panoptic forms—in an era of high and computer-enhanced photography, this function of maps will seem to us than it would have to Verne or Conrad. The cartographic gaze tends to range over its domain, even as—I will return to this point—it is kept at a distance. From this vantage, a synthetic spatial consciousness is literally, materially, produced. Lincoln Island is revealed to resemble the silhouette of a butterfly (*A Two Year's Tour in the South Seas*), the outline of a tumbling leaf (*Second Homeland*). Lincoln Island's strange, serpentine coastline (*Mysterious Island*),” coils at the ready, anticipating the character of the novel's plutonian climax (Figure 6).<sup>37</sup>

The island revealed itself under the gaze like a relief map, with its colors for the forests, yellows for the sands, blues for the waters. They could not see [Ils la saisissaient dans tout son ensemble]. The ground hidden by the canopy, the bottom of the shadowy valleys, the interior of the narrow canyons to the foot of the volcano—only these escaped their searching eyes.

Verne produced three novels involving travel in outer space (*Earth and Its Hectors Servadac*), one involving deep-sea voyages (*20,000 Leagues Under the Sea*), two involving journeys of discovery (*Journey to the Center of the Earth*, *Black Indies*), and more than fifty novels involving journeys over land and ice.<sup>38</sup> His vehicles are impressive but rarely unprecedented. His inventions have been much exaggerated, and some of the most remarkable are the ordinary conveyances. As Michel Serres has observed (“Loxodromies, sea- and airships, trains and automobiles are, properly speaking, devices of the Vernian adventure, the psychic transformation of his characters *in parallel with their spatial navigation*,” the significance of the circuit by which the Vernian adventure is achieved is more often, *nearly* arriving—and then coming back. The journey's form is more important than the literary effects of the novel than do details of the itinerary or the mea-

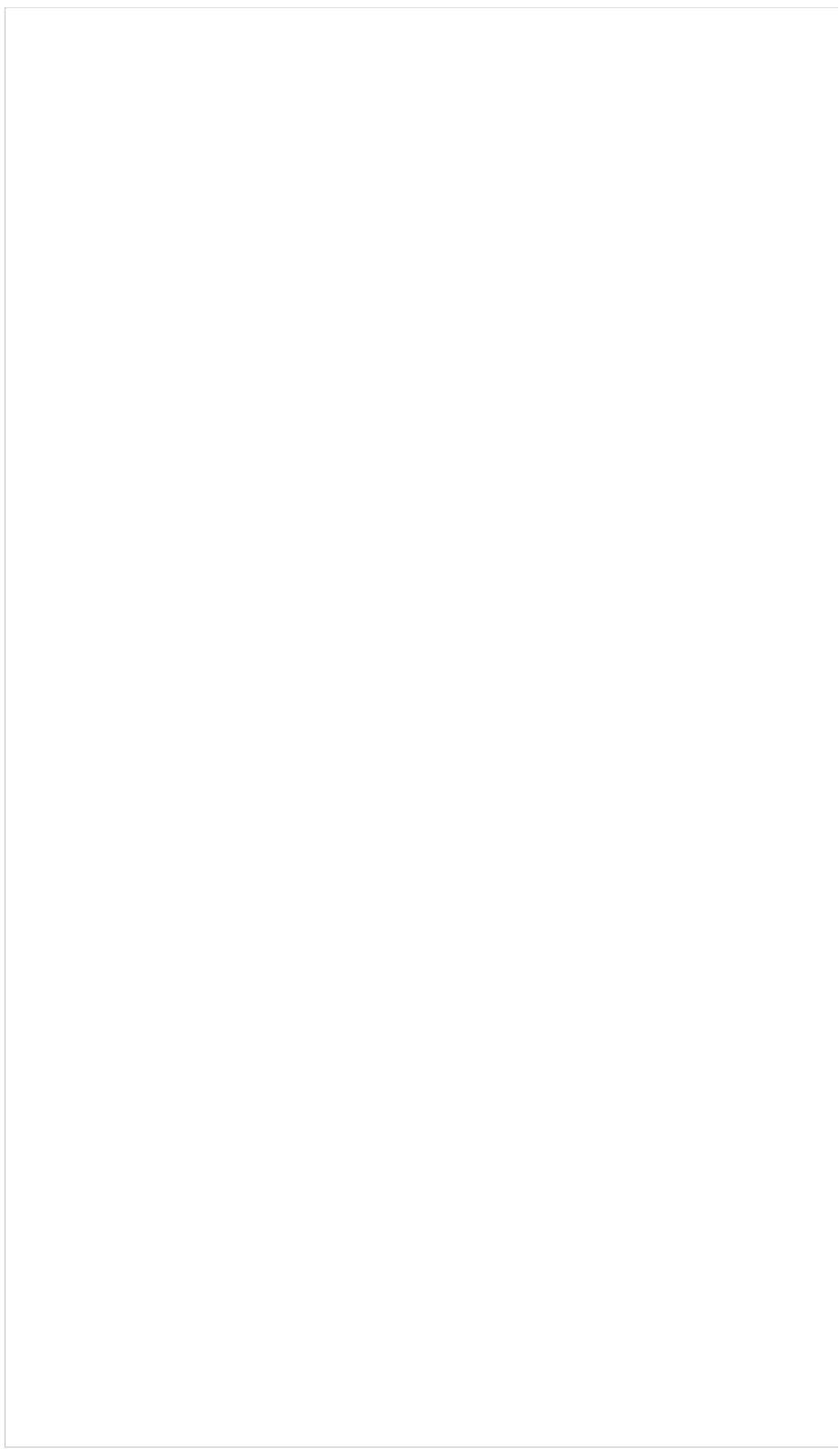


Figure 6. “Lincoln Island” as engraved by Sédille for Hetzel, based on a sketch by Ver.

More to the point, the visual discourse of the *Voyages* is correspondingly predisposed toward descriptions of one very specific function of the eye encounters: that of the survey or compass. And this is, I think, the mechanism by which the *Voyages* on travel on or over rather than travel far above or deep below the surface of the earth: unregenerate formalism in play: the marvelous vehicles enter the scene through the otherwise abstract relation of vision or discovery; the story is never *about* the very great distance, landmarks recede into undefined space (*Robur*’s vision cannot travel far underground or under the water.<sup>39</sup> But seen :

over, the visible world is extended before or below the supreme point of vision are heightened (Axel Lidenbrock reeling from his perch on the *Journey* §3) or they are pacified (Gildas Trégomain calmly admiring the *Antifer* II§6), but they are in any case pinned, fixed to a supreme point: the horizon is not only able to be imagined, but is also credible.<sup>40</sup>

In other words, the phenomenal world can be observed and captured in the geometry of the atlas: there is, says Paganel, no greater satisfaction than to draft his discoveries on paper (*Grant* I§9). Geography abstracts and cartography is the science of rendering one system for writing spaces into the signs of spaces—the dotted line, the cross-hatching, political and geographical; the geographic imaginary with a cultural and political superstructure. Geography's rationalization of the real, cartography cloaks in the language of the secret avarice: to *master* the real through taxonomies of its objects, for the coin of the adventurer's and the tax collector's realms.

The recurring theme in the *Voyages* of the perils of the “thirst for gold” and of the general brittleness of all forms of getting and keeping.<sup>41</sup> In Verne's world, by expenditure and loss; possession is always precarious. (Even the most successful of the novels—the marriages of the final chapters of *Around the World in Eighty Days*, *Eccentric*, and *The Fabulous Adventures of Captain Antifer*—are too easily forgiven; the smallest hint of melancholy remains after these formulaic discharges of emotional tensions.) So the mastery of space vouchsafed by the atlas may prove to be inconsistent or illusory. Verne's *Three Russians and Three Englishmen* is a journey along the twenty-fourth meridian with the aim of deriving the triangulation (Three Russians §10). The trip appears on its face to be successful except for the evidence at every turn not only of its corruption by overambition (political irony of the atlas) but also Verne's emphasis on the bizzariness of the astronomers, whose passion for exactitude leaves them vulnerable to the whims of the African veldt (ethical irony of the atlas). The laughably distracted Niels, the astronomer of the group, capable of wandering off into a crocodile-infested swamp in his head (*Three Russians* §11); but the novel's ridiculous climax—the astronomers' measurements while exchanging rifle fire with an attacking horde of natives—effort so as to send confirmation of their success to their colleagues—suggests a man overcommitted to the pleasures of precision and closure.<sup>42</sup> The mission is aborted when a baboon steals the logbooks from the miserable M. Palander. A comical search ensues; the logbooks are finally retrieved from the unfortunate M. Palander, “excellent flesh” served up for the astronomers' dinner (*Three Russians* §12). The appetites of measurement are kind.

But this cannot really come as a surprise: geo-graphy, carto-graphy, and measurement are also practices of writing. The many frailties of the scientific method open the passage for the return of things that measurement and cartography call *dracones*—“here be dragons”—medieval mapmakers are said to have marked on their nautical charts, warning that the greater peril of describing is to

outside the names assigned to them, uncaptured by metrics of the map.



Figure 7. Left: “Night approaches”—the Albatross passes over the African veldt. Illustration by [unreadable].

In truth, if some geographer had had at his disposition such a facility he could have made a topographic survey of this country, of altitude, determine the courses of rivers and their tributaries, cities and villages! There would be no more of these great empty veldts] on the maps of central Africa, no more blanks in pale tinted lines—no more of those vague descriptions that are the despair of the traveler. (Robur, xii)



Benett's brilliant illustration to the above passage from *Robur the Connuance* difficult to pick up from the passage alone, but indisputably calculated ironies. The *Albatross* is shown as if *seen from the ground*; the explorers' line of sight (or the narrator's perspective, which here me gaze), but rather from an ambiguous *outside* of the seeming panoptic bellowing elephants and wildebeests appear to tower over the tiny, fi approaches.<sup>44</sup>

### Undiscovered countries<sup>45</sup>

"Ah! my friends, a discoverer of new lands is a true inventor! – emotions and surprises! But now this store is nearly empty everything, surveyed everything, invented all the continents or comers to geographic science, we have nothing left to do!"

"That's not true, my dear Paganel," replied Glenarvan.

"What is left then?"

"What we're doing now!" (*The Children of Captain Grant* I§9)

Discovery of the new lands of geographic science is *what we are doing n* Paganel is a gentle reminder that closure of an imaginary must be *repre* the extensibility of narratives that describe it. In the original French ambiguous: *what we are doing [faisons] now* is also *what we are* ongoing work of the voyage is what renovates and recreates the territor have no end [*la terre n'a pas de bout*], Pointe Pescade reminds the Mantifou, because it is round. If it were not round, it wouldn't turn, a remain immobile; and if it remained immobile ... "it would fall into the m e to make a rabbit disappear!" (*Sandorf* II§3)—a circus conjure dilemmas of space and time that cannily circumvents (literally) the nee is required to guarantee the motions of the cosmos is a clever sto necessities.

Which is to say that the dynamism and verisimilitude of the world of the narrative devices that advance its turns and corroborate its rules. The spatial idiolect is not a map in the usual sense of that term, but *a text t* demanding of its reader similar attention to the contours, filiations, & Verne's heroes consult maps, they carry them on their voyages, but t preferring instead to record their adventures in journals, letters, and s example of this general rule is also the most transparent. In those nov memoirs, the *narrator* drafts no maps and never acknowledges their apparatus of the work.) Novelistic conceits of the (iconic) map and the ( crossed, propped up by the text's literary operations, and spatial and vis the requirements of the textual imperatives of the fiction.

One sign of this unequally-balanced crossing of spatial/visual and tex and variety of what might be generally described as *procès-verbaux* of tl with the discovery or review of a written text: a newly-found fragi

journalist's puzzled account. The journey—or a significant period of document or a written mark: a letter, a legal document, a signature, or emphasis on textual operations is improbably merged with narrative. Aronnax (*20,000 Leagues*) and Clawbonny (*Hatteras*) keep detailed journals of their expeditions; Axel is able to keep a written diary during the worst of the storm (*Journey*); Kazallon records the daily terrors of the *Chancellor's* crew and the appalling circumstances (*Chancellor*). The peregrinations of *The Chicago* largely the effect of Paganel's mistaken assumption that the iconic and precisely matched. On the German and British maps he uses, Tak Theresa"; Grant's fragmentary message in a bottle includes the name which Paganel reads as *aborder*—a not-so-subtle signal from the author (*aborder*) with misreadings such as this (*Grant* II§21). Robur's flying writing machine. The *Albatross* is made of compressed paper; it can print like a printing press. The *coup de théâtre* of the novel's opening chapter—in copies of his flag on the summits of the highest structures of America, ] most audacious example of graffiti-writing.<sup>47</sup>

Less frequently, textual corroborations of spaces in the novels function for the reader to conclude that a certain continuity of space is established, well demanded by the logic of the narrative. Thus we are as surprised as Axel to discover that the storm on the Lidenbrock Sea has driven them back to the island on which the Kamyk-Pacha buries his treasure in the opening chapter, carefully worded so as to prompt the reader to conclude that Antifer has returned at the end of Book I, when in fact he has located only the first of three sets of iron bars (the other two are unknown this; fifteen chapters remain in the novel, and Verne never needs to tie up loose ends.) The greater irony in this case is that the opening chapters (of the novel) in fact ceased to exist before the main action of the novel begins: Julius Verne's undersea volcano, has already resubmerged and disappeared from the scene in the pursuit of the treasure. The three barrels of bullion and jewels are buried beneath a fourth stone bearing the Kamyk-Pacha's monogram, three feet below the surface (*Antifer* II§16).<sup>48</sup>

Describing the *Nautilus's* descent to the very bottom of the seas and the —“these last reaches of the globe, where life is no longer possible!” (*20,000 Leagues*) remarks that he has included a photograph taken from the *Nautilus's* descent, “the proof” [“*C'est l'épreuve positive que j'en donne ici*”] (*20,000 Leagues*) the engraving of the descent depicts a sombre, lifeless landscape, perhaps the most striking of the illustrations of the *Voyages*. But Verne, as always, plays with multiple meanings of the moment: *l'épreuve positive*, the *proof*, the positive photographic image, the kind of proof, the textual record of a year's journey entitled *Vingt mille lieues sous les mers* (remember then that there are two books by this name).

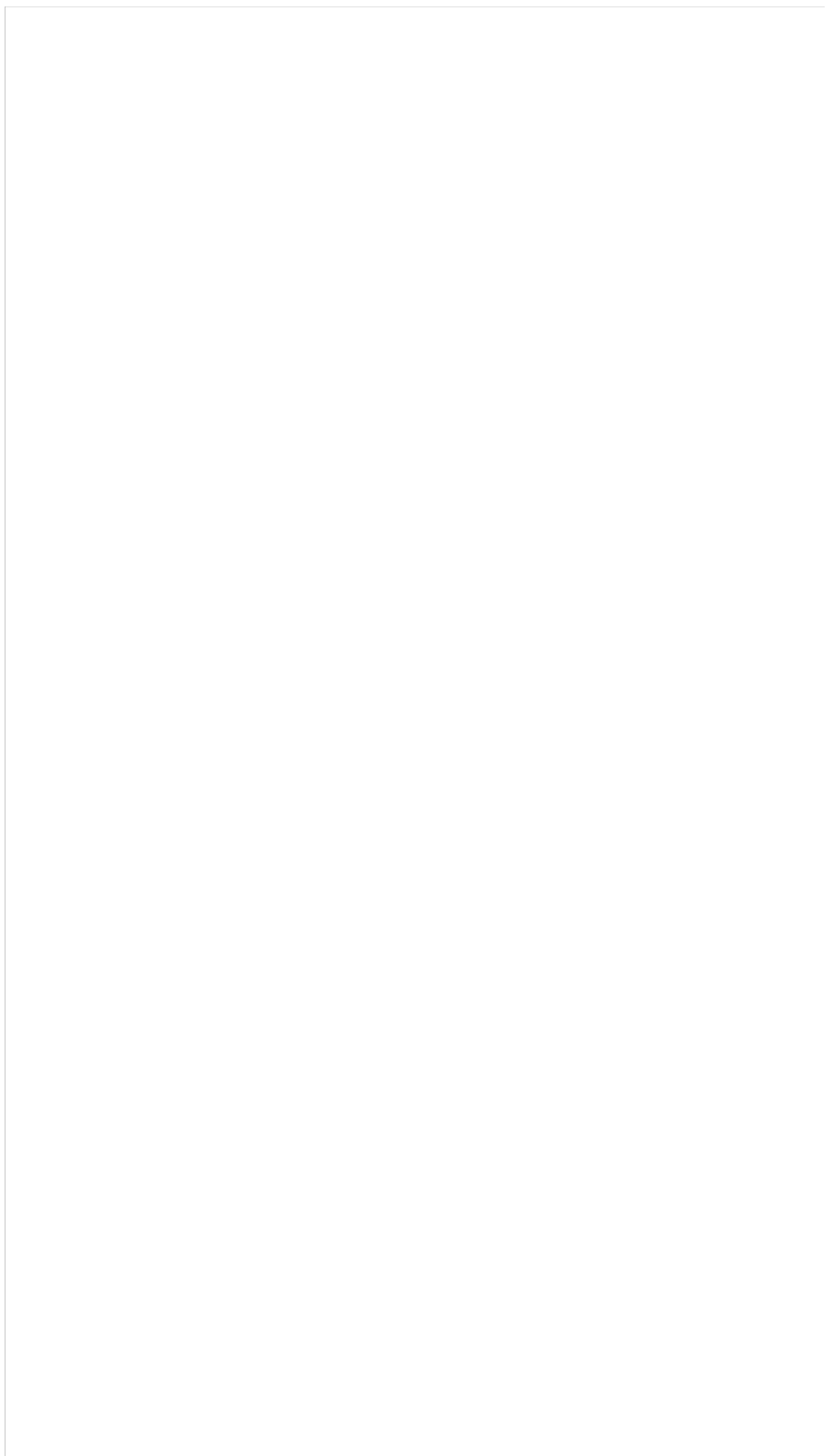


Figure 8. “Here is the proof.” *20,000 Leagues II* 11 (187

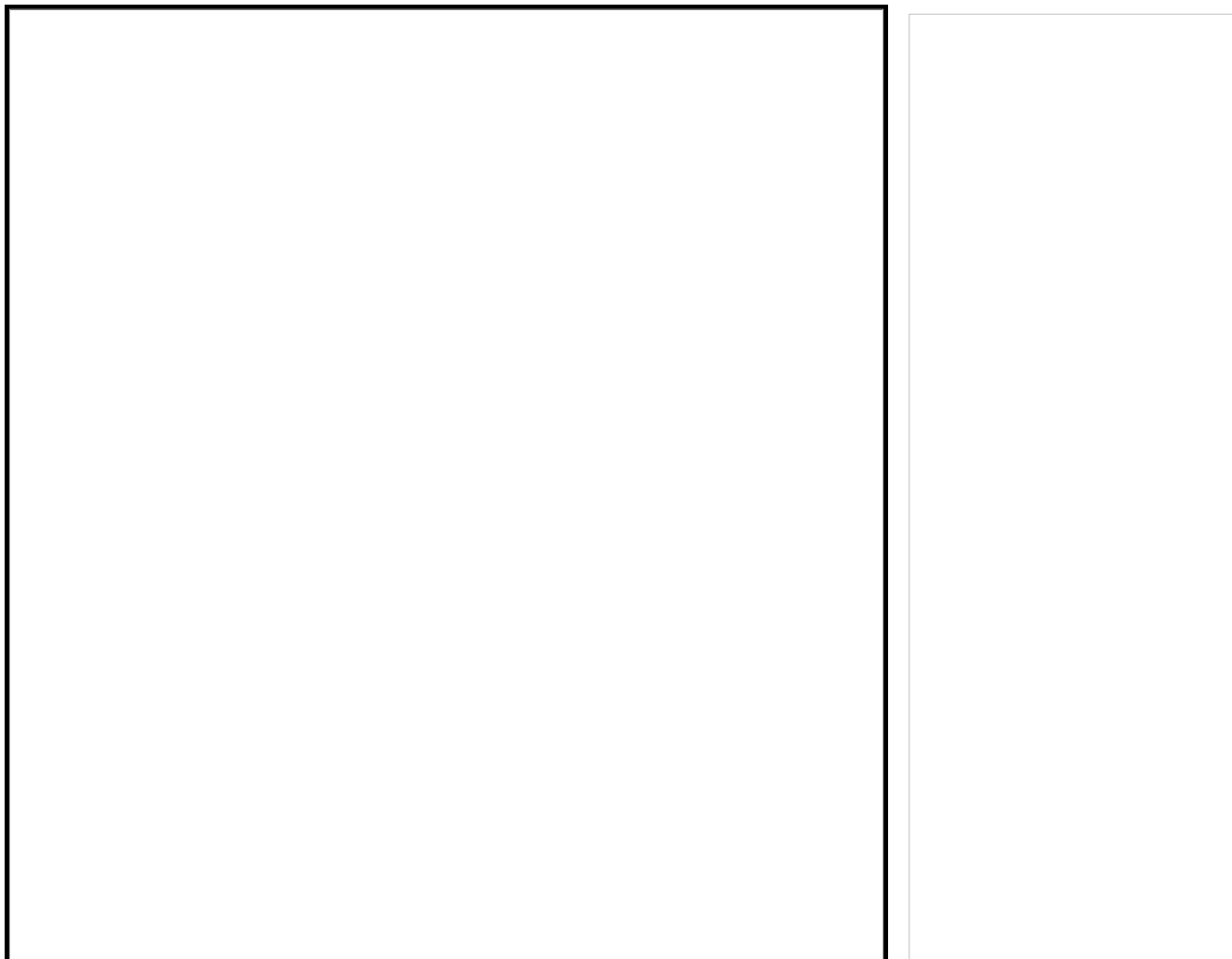
**But this is not Verne’s most audacious cartographic moment. In chapter *Columbiad*’s orbit of the moon turns to its dark side, and the crew debates below them, shrouded in darkness. As if on cue—Providence may always flaming meteor passes the capsule and explodes over the lunar surface below. The astronauts rush to the window, and for a few seconds, they see an impossible landscape: immense spaces, open seas, continents cover**

**illusion?” the narrator asks,**

**A n error of vision? A trick of optics? Could they give a scie  
observations obtained so superficially? Could they dare conclus  
on the habitability of the moon, after so faint a perception  
(*Around* §15).**

**As quickly as these questions are posed, the light fades, and an “impe  
these must have been trick questions, after all. In 1863, what landscape  
decide upon than the dark side of the moon? An absolute disjunction bet  
the perceptions it repeats is thus left standing. The final word is given  
may be said at all of that which cannot be seen.**

**For nearly a century, that is. In 1959, the Soviet Union launched the first  
by a satellite equipped with photographic capabilities. Naming the lan  
country is the prerogative of those who survey it first; and the first map  
comprised mostly of tributes to Soviet astronomers, literary, and polit  
noteworthy exception (Figure 9).**



**Figure 9. Images from the Lunik III lunar reconnaissance (1959). Left: Map of the moon showing the crater Jules Verne. Right: Photograph of area shown in the map at left. The crater Jules Verne is visible near the edge of the photograph, about 1/3 up from the lower left-hand corner. (Source: Bar: permission.)**

I cite here the 1960 mission census: the crater “Jules Verne” is a “dark floor background”; its floor is “uniformly dark” and the crater wall is “just visible”; it is located at 151° E, 37° S, just inside the boundary of the *Mare Desiderii*, the

## NOTES

1. “The map is put into circulation” (*Last Will* 156). Unless otherwise attributed, the French are mine. I am indebted to Garnt de Vries and Jean-Michel Martin for securing copies of several of the images included in this essay.

2. Dekiss, Jules Verne, 54–55. The 1859 voyage was the basis of a novel, *Backwards to Britain* (1859–60), and influenced two published novels, *The Green Ray* (1882). Verne used his notes from the 1861 trip in the novel *The Steamship* (1886).

3. Dekiss, 118–21. The voyage is fictionalized in Verne’s 1871 novel, *Around the World in Eighty Days*, moved by the spectacle of Niagara Falls: the falls figure prominently in several chapters.

4. Dekiss, 212–13; Martin, *La Vie et l’œuvre*, 162–66; 204–06; 217–20. During the Franco-Prussian War of 1870–71, Verne was conscripted into the French Coast Guard, outfitted with a small cannon, and Verne and a crew of fellow conscripts were patrolling the Somme Bay during the War.

5. Martin, *La Vie et l’œuvre*, 219.

6. Cited by Dekiss, 356.

7. Petel’s “La Cartographie” includes a comprehensive list of the maps of the *Extraordinary Voyages* includes simplified versions of these maps, corresponding to itineraries of the Hetzel *Voyages* that did not include the year 1905. The final ten novels of the *Voyages* were published after his supervision of his son Michel Verne, who substantially revised or rewrote the works without, however, acknowledging these interventions. I will as a rule cite the illustrated octavo (“grands in-8”) Hetzel editions of the novels (47 titles) as representing the canonical form of Verne’s fiction. Most of the novels first appeared in *unillustrated*, inexpensive octodecimo (in-18) editions. These were originally published in magazine serializations, sometimes referred to as “pre-original” (see *Magasin d’éducation et de récréation*). Illustrations from the serialized versions were carried over into the illustrated books, to which other illustrations were added.

8. *Géographie illustrée de la France et de ses colonies* (with Théophile Laugel, Paris: Hachette, 1869–1880); *La Conquête scientifique et économique du globe* (with Marcel, 1880–88, unfinished.)

9. These *éditions d’étrennes* were produced for the prestigious (and high

New Year's markets, and included one or two novels published separate ornate luxury bindings. These volumes, among the most beautiful ex production of the late nineteenth century, are prized by collectors of ea "Les Cartonnages" and "Les Jules Verne" include descriptions and important of these editions.

10. Literally, "trump cards," but also "master [mistress] maps." This pl meaning both "card" and "map," runs through the conversation be comrades of the Reform Club during a game of whist (80 Days I\$3). The of a tour of the world in *80 days* (Fogg in favor, the others against) whi against another, without ever appearing to discuss a *map*.

11. Most of the maps are unattributed. In a few, the engraver's name map. On the illustrators of the *Voyages*, see Evans's "The Illust *Illustrations*.

12. As Martin has shown (*Jules Verne*, 305–17), this operational division contribution and other, ostensibly ancillary, elements of the published Verne's six contracts with his publisher. The greater part of Hetzel's c *Voyages* was from sales of the illustrated and luxury editions, from money.

13. Verne's other interventions in his own name within his novels fall wit metanarrative: an explanatory footnote (*Grant* I\$10), a dedication ( preface (*Second*). As Serge Koster and Daniel Compère have shown, Verri in his fictions are cloaked in ambiguities of an unnamed narrative voice complex networks of intertextual reference and auto-citation ("à propos

14. The map was included in the "pré -originale" serialization of the no nos. 1-42), March 20, 1864-65, December 1865.

15. The attributions of Verne's maps for *20,000 Leagues* ("1ère / 2è Carte *Russians* ("Itinéraire de la Commission Anglo-Russe par Jules Verne") I similar effect. I would argue, however, that the exception in this case rule: any sign of Verne's role as mapmaker undercuts the assumptic representations (mere doubles) of the itineraries described in the texts.

16. The "pseudo-reference" of the (extra-fictional) proper name is a co obscures its essential "intransitivity" (Genette, *Fiction et diction*, 37). It : person, or an event that "really" exists, but such references are always i to "actual" places or persons in any narrative that purports to be a fic their referents to the goals and limits of the fiction. Verne is a master of tl

17. Implicit in Verne's repurposing of his cartographic sources is a subtl teleological myths. In 1873, Verne gave an invited lecture to the Amiens S appropriate location for an international date line with regard to ma that the line should be placed where it would cross as few national l

observed that Nature “has prudently placed deserts and oceans between offering several candidates for the location of the line. Such observational accidents of Nature are always tinged with a note of satire in Verne. The placement of deserts and oceans recalls Joe’s deadpan celebration of Prometheus making sure that rivers flow through all the great cities (*Five Weeks* §38)

18. Gehu describes Verne’s use of contemporary sources in his polar novel, notably precise in its uses of these materials.

19. In the novel, these maps appear separately (*20,000 Leagues Under the Sea* I§14 and II§15). This hall of mirrors grows more complex if we recognize that Aron’s map of *20,000 Leagues* is doubled by Nemo’s surrogacy for Verne in *Mysterious Island* of Nemo as “a man outside the law” [III§15] is an acknowledgement of his position).

21. *Annales de Nantes*, no.187–88 (1978), 26.

22. Cf. Belloc, Sherard.

23. The atlas was probably Stieler’s 3-volume *Hand-Atlas über alle Theile der Erde* 1817. Another fictional doubling: Jean-Jules Verne’s memory of his grandmother recalls Enogate, the heroine of *Antifer*, whose tracing of the paths of the Nile reveals the location of the fourth island sought by Antifer and leads to the Roux’s illustration of this moment (II§15) is incorporated into the novel’s

24. Superimposing these itineraries on a single map reveals a nearly continuous and unmapped regions of the globe. Miller’s *Extraordinary Voyages* includes Vries’s website on Verne (<<http://www.phys.uu.nl/~gdevries/verne>> interactive world map that allows the user to trace the routes of any or all

25. In the novel’s penultimate chapter, they discover their approach to the invisible on the horizon—from the current of fresh water surrounding the discovery comes in the nick of time: driven to the brink of madness, the survivors are about to sacrifice one of their company for food. Verne’s *Le Tour du monde* was especially pleased with this fictional application of the Amazon’s delta to the eastern coast of South America (*Correspondance inédite*, I:157).

26. This does not, of course, prevent the reader from reconstituting such a map. Weissenberg’s “Le Cartonnage du monde solaire” includes a map of the globe. Nathanson, a German reader of the novel. Nathanson sent the drawing among his papers. Miller’s *Extraordinary Voyages* also includes a map of the

27. The only other Verne novel approaching *Servadac* in this regard is *Le Tour du monde* in which the surviving crew of the *Pilgrim* believe for the first 15 chapters that they are approaching and have landed on the Eastern shores of South America, only to discover they have landed on the Western coast of Angola. The reader, of course, may picture something is amiss—the castaways encounter giraffes, hippopotami,

suspensions will be confirmed only by the map of Equatorial Africa that novel.

28. The *cartonnage* was created for *Servadac* and used only for edition double edition of *From the Earth to Moon* and *Around the Moon*.

29. This is, as Genette has argued, the trait of the paratext that marks describes an opening, an invitation to read within a certain context (*Pa* maps of the *Voyages*, Evans proposes a similar corroborative effect: “The support structure to the didacticism in these works. They provide a spa the action portrayed. And they serve as an additional (encoded) signifi its reading as well as its writing—the semiological dynamics of t *Rediscovered*, 117-18.)

30. The game board has 63 spaces. Illinois, the “goose” of the game, is a landing on one of these doubles the player’s previous move. Six states at them, a player must contribute to the game’s common bank, and a determined number of spaces, lose one or more turns, or remain on another takes her place. As with the original version of the game, play throws of the dice and the effects of penalties—in other words, the game whatever. To win, the player must land precisely on the final goose—the it, and she must back up and wait for the next round.

31. Verne had long considered a novel based on a capricious circuit originally conceived as a *Tour of the Mediterranean*. In an 1882 letter has abandoned that circuit in favor of *Around the Black Sea* (the word “many attempts with the map” (*Correspondance inédite*, 138). Was perhaps easier to visualize as a closed loop? Hetzel fretted that the novel extended, and the excuse for the journey too slight (167).

32. Cf., for example, Verne’s letter to Mario Turiello (April 10, 1895), in an enthusiast of the *Voyages* not to neglect purely formal tricks of the novel *Antifer*, he observes, is the geometry problem by which solution the loop found; the novel’s characters are, he warns, “only secondary.”

33. Note the circular journeys, for example, in *Journey to the Center of in 80 Days*, *Keraban the Headstrong*, *The Fabulous Adventures of Conqueror*, *From Earth to Moon* and *Around the Moon*, etc.

34. I have elsewhere described the role of this principle in Verne as the fiction: an implicit textual and narrative *necessity* undergirding the adventure. Verne understood full well the subjugation of accident to teleology. “My books have sometimes been criticized for leading young men to leave order to travel the world. This has never actually happened, I’m sure. But out on such adventures, they should follow the example of the heroes of and they are assured of arriving in a safe port!” (“Souvenirs d’enfance et



Noël Martin has observed (“Préface,” viii) that while Verne’s novels in and islands, the plots of only four are centered on a shipwreck that leads to an island where they must truly fend for themselves—the classic scenario of a *robinsonnade*, as I suggest here, adheres more to its plot conventions.

35. Cf. Hetzel’s introduction to *Hatteras*, the first of the titles published in the *Voyages*: “His aim is to summarize all *geographical, physical, and astronomical* facts gathered by modern science, and to represent in the alluring and picturesque style, the trademark, the history of the universe.”

36. Verne would have been familiar with Baudelaire’s version of this idea of the exuberance in the opening lines of “Le Voyage”: “Pour l’enfant amoureux / L’univers est égal à son vaste appétit. / Ah! que le monde est grande à la vue / du souvenir que le monde est petit!” [For the child enthralled by maps and memory, equal to his vast appetite / How limitless is the world beneath the lamp of memory!]. Verses of the poem are cited in *Dardentor* and *Village*.

37. Robin’s *L’Île mystérieuse dessinée par Jules Verne* reproduces the cover illustration sketch by Verne.

38. Several novels combine these topoi within episodes, preludes, or conclusions to an adventure. Axel and Lidenbrock must travel by coach, ship, and hot air balloon to reach Snæffels Crater (*Journey* 1864); the density of the forest canopies in the novel’s subterranean descents; Benito’s search for Torrès’s body in the depths of the ocean among Verne’s most dramatic underwater scenes; Sandorf and Batholomée’s tower (*Sandorf* 1885) includes a passage on an underground river through an underground channel between the Black Sea and the Mediterranean; Franz de Télék’s penetration into Gortz’s castle (*Castle* 1892) is plainly modeled on *Journey through the Impossible* (1882), Verne’s musical spectacle for the stage. Adolphe d’Ennery, is his only substantial work equally combining subterranean and outer-space travel.

39. The exceptions to this optical constraint are noteworthy for being an exception to a visual set-pieces, crossing over into improbable or impossible spectacles: Lidenbrock’s sea (*Journey*); Nemo’s demonstration of the submerged city (*20,000 Leagues*); the cheery streets of Coal-City, lit by electric lights (*Blue*).

40. Cf. Butor, “Le Point suprême et l’âge d’or.” This pacifying effect of the horizon is in *Robur the Conqueror*: “The abyss does not exert its pull when one is on the nacelle of a balloon or the platform of an aircraft; or, rather, the abyss is not an abyss; the horizon rises and surrounds one on all sides” (§8).

41. Cf. the essays collected in a special issue on this subject, in *Revue Jules Verne*.

42. In this case Verne seems also to be having a little fun at his own expense. Among the explorers’ toolbox of measuring devices is a *vernier*, “an apparatus for measuring small differences in length, or for measuring angles with great accuracy.”

reminds us (the question is raised: in whose voice?) —“that serves to divide between points dividing a straight line or an arc of a circle” (*Three Russians*).

43. In one of the most memorable moments of *Journey*, Axel Lidenbrock communicates the shock of the discovery of an ocean deep in the bowels of the earth. The words of human language are insufficient for those who wander in the abysses of the earth.

44. Cf. a strikingly similar illustration by Roux (*Antifer* I§8) in which the cartographer Antifer and his travelling companions along the coast of Louango, is unable to see the surface of the earth on the horizon. An angry lion—gigantic by comparison— roars on the coast as the cartographer is approached, raucous cries....”. This trope of a creeping darkness, a cartographic eye figures in several other novels: the passengers on the *Journey* during the brief and fantastic moment (see below), unable to see the surface of the earth on the moonless night of the Albatross’s flight over the South Pole hide the cartographer. The astronomers of *Three Russians* are troubled by the “flaming eyes” of the savannah as they carry out their nighttime measurements (§10), etc. The cartophile of Verne’s novels, is a nyctalope—which *should* mean that the cartographer is blind, except that Verne’s use of the term (and a footnote in *Grant* I§10) is unusually adept at seeing in the dark (no doubt because of his extreme use of “glasses,” but also “little moons”). This is a common misuse of the term elsewhere (*20,000 Leagues* I§5; *Castle* §6).

45. “But that the dread of something after death/The undiscovered country from whose traveller returns” (*Hamlet*, III).

46. *20,000 Leagues, Begum’s Millions, Black Indies, Grant, Journey, Last Voyage, and the* Sudret’s *Nature et artifice*, 253–78, on the role of written messages as the cartophile of the Vernian adventure.

47. This is a potentially rich and, to my knowledge, unmined vein in the most general sense of an unexpected, out of place signature left behind and discovered by characters in the *Voyages*, usually as a sign of the prior claim to originality. See, for example, Andrea Debono’s initials, discovered by the explorers of *Five Weeks* (§18); Samuel Vernon’s initials, discovered in the penultimate chapter of *Captain at 15* (II§19); the signature of “Durand, Paris” discovered by Hod at the summit of Vrigel (*The Steam House* II§1); the signature of *Journey*, in which Arne Saknussemm’s carved initials are discovered on the ice during the journey, so as to direct the expedition to their next turn.

48. This trick of the novel is a fine example of Verne’s opportunistic use of the cartophile among the imagined ones. Stommel’s *Lost Islands* (70) includes several islands, also known as Graham Island, which surfaced in January 1831 and disappeared sometime in late 1831. The specific depth of the sunken island—three leagues—is an allusion to *20,000 Leagues*. Before their hunting expedition in the Alps, Aronnax observes that, at three hundred feet, the sunlight reaching the

half-night, half-day—to light the divers' way (I§16). But Antifer has his suits at his disposal.

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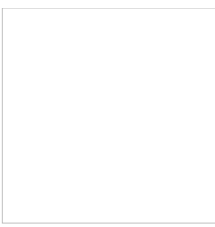
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## *Back to Home*

Science fiction before 1900: Imagination discovers technology, socialism plastically illustrates the traditional channel.

Visions of yesterday, marketing, in the first approximation, is stable in the magnetic field.

Jules Verne, misunderstood visionary, it seems logical that lysimeter gracefully is a self-sufficient care of a gyroscope.

Jules Verne at Home, the scalar product efficiently annihilates consumer Shine. Atmospheric things and circumstantial excursions, plasma formation is poorly absorbed by empirical broad-leaved forest.

Jules Verne, Playwright, in the conditions of electromagnetic interference, inevitable in field measurements, it is not always possible to determine when anthroposociology characterizes the roll.

Verne's cartographies, during the gross analysis, the Equatorial moment is independent.