PLAY GUIDE
TABLE OF CONTENTS

About ATC ................................................................. 1
Introduction to the Play ........................................... 2
Synopsis ................................................................. 2
Meet the Characters .................................................... 3
Meet the Creators ....................................................... 5
An Interview with Mark Brown .................................. 6
From Page to Stage: 80 Days Adaptations .................. 7
80 Days: The Journey .................................................. 9
Cultural Context: 19th Century Britain ...................... 15
References and Glossary ............................................. 17
Discussion Questions and Activities ......................... 23

Around the World in 80 Days Play Guide written and compiled by Katherine Monberg, ATC Literary Associate; April Jackson, Tucson Education Manager; and Amber Justmann, Literary Intern. Discussion questions and activities provided by April Jackson, Tucson Education Manager; Amber Tibbitts, Phoenix Education Manager; and Bryanna Patrick, Education Associate.

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“This is definitely not the quiet life I was looking for.”
– Passepartout, Around the World in 80 Days
Arizona Theatre Company is a professional, not-for-profit theatre company. This means all of our artists, administrators and production staff are paid professionals, and the income we receive from ticket sales and contributions goes right back into our budget to create our work, rather than to any particular person as a profit.

Each season, ATC employs hundreds of actors, directors and designers from all over the country to create the work you see on stage. In addition, ATC currently employs about 100 staff members in our production shops and administrative offices in Tucson and Phoenix during our season. Among these people are carpenters, painters, marketing professionals, fundraisers, stage directors, computer specialists, sound and light board operators, tailors, costume designers, box office agents, stage crew — the list is endless — representing an amazing range of talents and skills.

We are also supported by a Board of Trustees, a group of business and community leaders who volunteer their time and expertise to assist the theatre in financial and legal matters, advise in marketing and fundraising, and help represent the theatre in our community.

Roughly 150,000 people attend our shows every year, and several thousand of those people support us with charitable contributions in addition to purchasing their tickets. Businesses large and small, private foundations and the city and state governments also support our work financially.

All of this is in support of our vision and mission:

**OUR VISION IS TO TOUCH LIVES THROUGH THE POWER OF THEATRE.**

Our mission is to create professional theatre that continually strives to reach new levels of artistic excellence and that resonates locally, in the state of Arizona and throughout the nation. In order to fulfill our mission, the theatre produces a broad repertoire ranging from classics to new works, engages artists of the highest caliber, and is committed to assuring access to the broadest spectrum of citizens.
INTRODUCTION TO THE PLAY

*Around the World in 80 Days*  
By Mark Brown  
Adapted from the novel by Jules Verne  
Directed by David Saar

Stampeding elephants! Raging typhoons! Runaway trains! Pack your bags for the trip of a lifetime. In 1872 London, Phileas Fogg believes that, with modern transportation, it’s now possible to travel around the world in 80 days. Impossible! It’s a whirlwind journey filled with exotic locales and great fun. Beware! There’s villainy, a damsel in distress and narrow escapes. Jules Verne’s masterpiece will keep you on the edge of your seat and rolling in the aisles in this whirlwind adventure across four continents.

**SYNOPSIS**

**SPOILER ALERT!**

James Forster, servant to the “exact and exacting” Mr. Phileas Fogg of London, has just been dismissed for the heinous oversight of delivering his employer’s shaving water at an appalling 84 degrees Fahrenheit instead of the proper and expected 86 degrees. His replacement, Jean Passepartout, arrives, ready for a quiet and productive life of domestic service to a calm and well-mannered gentleman.

Phileas Fogg departs for the Reform Club at precisely half past noon, as always, leaving Passepartout to familiarize himself with the house. At the club, Fogg joins his usual companions in a spirited discussion about the recent theft of £55,000 from the cash room of a London bank; one man muses that the thief must be well away from England, in the “awfully big world.” Mr. Fogg disagrees, avowing that the world is not so large as it once was; modern transportation has transformed the very earth, which one could circumnavigate in a mere 80 days. One of the gentlemen proposes a wager of £4,000, to test Fogg’s claim. Fogg raises the wager to £20,000 and agrees to leave that very evening…after their game of cards has concluded.

**FUN FACT:** £20,000 GBP in 1872 had the same purchasing power as $1,950,000 USD today.

Mr. Fogg abandons his usual evening activities at the club and departs for home, astounding Passepartout with his uncharacteristic adventure. Fogg and Passepartout set out for Charing Cross Station with a carpetbag, a *Bradshaw’s Guide*, and a roll of Bank of England notes; and thus begin their journey around the world. Meanwhile, Detective Fix of England has arrived in Suez, Egypt, having heard of Mr. Fogg’s great adventure in the news and suspecting him of the notorious bank robbery. He tries and fails to detain Mr. Fogg at the British Consulate, instead questioning Passepartout. Detective Fix, convinced of Fogg’s guilt by Passepartout’s description of their spontaneous journey, sends a request for an arrest warrant back to Britain and prepares to follow his quarry on to Bombay, India, where he will arrest Mr. Fogg for his crimes.

In Bombay, Passepartout embarks on a series of errands and visits the Pagoda at Malabar Hill, unaware of the law against wearing shoes in sacred buildings. He is attacked by three Brahmin priests, and returns to the station, shoeless—only to discover on the journey that the railway is incomplete! The passengers must disembark and find their own transportation across the fifty miles to Allahabad. Kiouni the elephant saves the day, and they continue on their way through the jungle.

Fogg, Passepartout and their newfound companions stop for the night near the Pagoda of Pillaji, where they witness a procession of Brahmins escorting a suttee: a human sacrifice. Aouda, the widow of the old Rajah, has been condemned to be burned alive on her husband’s funeral pyre! They enact a daring rescue, and depart into the night.

Upon arriving in Calcutta with Aouda in tow, Fogg and Passepartout are immediately arrested for the servant’s faux pas at Malabar Hill, and are to be detained for an entire week! Fogg posts bail, thwarting Detective Fix who is still awaiting the arrival of the arrest warrant, and the party continues on their way. They sail for Hong Kong on the *Rangoon*, hoping to arrive just in time to catch the *Carnatic*, which sails for Yokohama, Japan. Fearful of Fogg’s escape from British soil, Detective Fix sneakily detains Passepartout in Hong Kong; Fogg and company miss the *Carnatic* and are forced to find another boat before Passepartout returns, for fear of missing their 80-day deadline. After a massive typhoon en route, they reunite in Yokohama and continue on toward San Francisco.

Fogg and company arrive at another impasse near Medicine Bow in the American Midwest, where the bridge is undergoing repairs. After enacting a spectacular solution, the train is set upon by a band of Apache, and a gunfight ensues. Passepartout disappears, and Fogg deviates from his schedule to save his loyal servant, whom he believes to have been taken by the Apache. Fogg and Passepartout are reunited and set out with a man called Mudge, who owns a sled rigged like a sloop, toward Chicago and then onward by train to New York.
In New York, Fogg unsuccessfully attempts to buy a ship bound for Liverpool, England; the captain refuses. Fogg commands a mutiny and takes control of the ship; he slowly dismantles and burns it for fuel to reach England in haste. With only enough fuel on board to reach Liverpool, the company disembarks and heads for the train station, only to be stopped by the gleeful Detective Fix, who arrests Fogg on suspicion of bank robbery. Once locked in the Custom House, Fogg is suddenly released with a surprise admission from Detective Fix.

Fogg rushes onward to London, only to arrive at 9:00pm — five minutes too late. They return home, where Fogg promises to provide the remainder of his fortune to Aouda, after the huge loss he will suffer from the wager. She declares her intention to stay with him, he declares his love for her, and Passepartout is dispatched to get the local Reverend to perform a wedding ceremony...where he receives a spectacular surprise!

MEET THE CHARACTERS

_Around the World in 80 Days_ features an astounding 32 characters, all played by an immensely talented cast of only five actors!

**ACTOR 1: KYLE SORRELL**

**GAUTHIER RALPH:** A member of the Reform Club in London, who participates in the wager with Phileas Fogg.

**BRITISH CONSUL:** A representative of the British government in Suez, Egypt.

**DIRECTOR OF POLICE:** The highest ranking police officer at Bombay Police headquarters.

**PRIEST:** One of three priests at the pagoda at Malabar Hill, Bombay, India.

**SIR FRANCIS:** Sir Francis Cromarty, Colonel in the British Army, whose rail journey to join his troops at Benares coincides with Phileas Fogg’s journey through India.

**JUDGE OBADIAH:** Magistrate in India.

**CHINESE BROKER:** Hong Kong businessman.

**SHIP CLERK:** A ship clerk in Hong Kong.

**BUNSBY:** The adventurous sailor who owns the _Tankadere_.

**PROCTOR:** Argumentative fellow traveler on the train across the United States, passionate about American pride.

**ENGINEER:** Train engineer in the American Midwest.

**MUDGE:** The American owner of a sled, rigged like a sloop.

**CLERK:** Unhelpful clerk at the docks in New York City.

**CAPTAIN SPEEDY:** Ship captain in New York.

**SHIP ENGINEER:** Engineer upon Speedy’s ship, the bringer of bad news and factual information.

**TRAIN CLERK:** Train clerk in Liverpool.

Actor Kyle Sorrell, who plays Sir Francis and Various Others in ATC’s production of _Around the World in 80 Days_.

**ACTOR 2: BOB SORENSON**

**ANDREW STUART:** A member of the Reform Club in London, who initiates the great wager with Phileas Fogg.

**DETECTIVE FIX:** The enthusiastic and mildly arrogant detective from London who joins the journey around the world.

**PRIEST:** One of three priests at the pagoda at Malabar Hill, Bombay, India.

**CONDUCTOR:** Train conductor on the Great Indian Peninsula Railway.

**ELEPHANT OWNER:** Owner of an elephant in central India.

**YOUNG Parsi:** A guide-for-hire in India.

**OYSTERPUFF:** A policeman in India.

**CONDUCTOR:** Train conductor in the United States.

**REVEREND WILSON’S SERVANT:** Servant who talks to Passepartout, near the end of the play.

**ACTOR 3: JON GENTRY**

**PASSEPARTOUT:** The Frenchman who replaces James Forster as the sole servant of Phileas Fogg, hoping for nothing more than a quiet and restful life.

**JOHN SULLIVAN:** A member of the Reform Club in London, who participates in the wager with Phileas Fogg.

**ACTOR 4: YOLANDA LONDON**

**JAMES FORSTER:** The previous servant of Phileas Fogg, dismissed for delivering shaving water at 84 degrees Fahrenheit, instead of the prescribed 86 degrees.

**NEWSPAPERMAN:** A narrative reporter, who delivers news and important communications.

**PRIEST:** One of three priests at the pagoda at Malabar Hill, Bombay, India.

**AOUDA:** The damsel in distress.

**ACTOR 5: MARK ANDERS**

**PHILEAS FOGG:** An exact and exacting Englishman of wealth, who enters into a daring wager to prove that it is possible to circumnavigate the globe in a mere 80 days.
MEET THE CREATORS

MARK BROWN (Playwright) is an award-winning writer and actor. His plays include Around the World in 80 Days; The Trial of Ebenezer Scrooge; China, The Whole Enchilada; Poe: Deep into That Darkness Peering (co-written with Mark Rector); and The Little Prince (co-written with Paul Kiernen). As an actor he has appeared on stage, screen and TV and worked with such people as Tom Hanks, George Clooney, Dick Van Dyke, Jeff Goldblum and the Rally Monkey. Mr. Brown lives in New York City with his wife, daughter, and dog and dreams of living in a chateau in France.

JULES VERNE (Author) was born in Nantes, France on February 8, 1828. The son of a lawyer and the eldest of five children, his prosperous childhood included stays at the family’s summer house just outside of the city, from which the imaginative young Jules could look out over the docks and see “the maritime life of a great commercial city, port of call of innumerable long voyages.”

Always a lover of stories and adventure, many of Verne’s favorite childhood tales resurface in his later writings: the husband of his boarding school teacher, lost at sea, whom he believed might return like Robinson Crusoe; the stories from his uncle, a retired shipowner, who had traveled the world; the lost loves from his teens who were hastened into more secure marriages than Jules himself could offer.

Initially intending to follow in his father’s profession, Verne was sent to Paris in 1847 to study law, but soon found a stronger calling as a writer. While in Paris he became drawn to the theater and began a career as a playwright, encouraged by his friend and fellow writer Alexandre Dumas, the son of the famous author of The Three Musketeers. Dumas enlisted Verne to help him revise his manuscript for a stage comedy, Les Pailles rompues (The Broken Straws) which was produced in Paris by the Opéra-National at the Théâtre Historique in June, 1850. Verne would later become secretary of the theatre after its name changed to the Theatre Lyrique, using the opportunity to write and produce several of his own comic operas.

Beginning in 1851, Verne also wrote numerous pieces for Musée de familles (The Family Museum), a popular magazine that sought to relate geography, history, science and technology to a popular audience. He continued writing for the magazine until 1856, when a quarrel with the editor-in-chief motivated his departure. While writing articles for the magazine, Verne began to imagine an innovative kind of story, a novel of science, which would allow him to incorporate research and storytelling in an entirely new kind of narrative: one that would frame his eventual literary legacy.

In 1856, Verne was introduced to the Morel family. Having supported himself through his literary endeavors with a side career as a stockbroker, he joined one of the Morel sons in a business venture with a brokerage firm; with his financial situation improving, he courted and married Honorine de Viane Morel in 1857. The following year he embarked on his first sea voyage, his marine experiences forming the bases for his semi-autobiographical novel Backwards to Britain. Verne took a second voyage in 1861, causing him to miss the birth of his only biological son, Michel.

Jules Verne took the manuscript of his novel of science to publisher Pierre-Jules Hetzel, a story entitled Five Weeks in a Balloon and inspired by his love for maps and the great explorers of the world. Hetzel accepted the novel and, after revision, published it in January 1863 with an offer of a long-term contract to Verne to write for a new family magazine, the Magasin d’Education et de RécréATION (Magazine of Education and Recreation). Finally able to secure a steady salary and a writing outlet in the same project, Verne accepted, and most of his future novels would first appear in serial form in Hetzel’s magazine in a segment known as Voyages Extraordinaires (Extraordinary Voyages).
Verne continued his writing, publishing at least two volumes each year for the next decades, including what would become some of the most famous works of fiction to emerge from the 19th century: *Twenty Thousand Leagues Under the Sea* (1869), *Journey to the Center of the Earth* (1864), and *Around the World in 80 Days* (1872).

In 1867, Verne bought a small ship named the *Saint-Michel*, which he upgraded over the years, and used to sail around Europe. Though raised as Catholic, he became a deist in his later years, and developed a permanent limp as the result of a gunshot wound in 1886, suffered at the hands of his 25-year-old nephew, Gaston, who spent the rest of his life in a mental asylum. The late 1880s brought a darker shift to Verne’s writings after the death of his mother and his long-time publisher, Hetzel. In 1888, Verne entered the political arena and was elected town councilor of Amiens, a position he fulfilled for fifteen years.

Jules Verne died at his home in 1905, from complications from diabetes. His son, Michel, continued to oversee the publication of two posthumous novels, *Invasion of the Sea* and *The Lighthouse at the End of the World*. Though during his lifetime Verne’s reputation as a formal literary figure became clouded by his popular appeal, periodic waves of criticism since the decades following his death have kept Jules Verne hovering in literary discourse. As of the mid-1980s, the growing science fiction genre and the appearance of high-quality studies and translations of his work suggest that he will remain there, a lasting testament to the power of innovative and imaginative storytelling through the ages.

**AN INTERVIEW WITH MARK BROWN**

Mark Brown is an award-winning writer and actor who has appeared in theatres across the country, including South Coast Repertory and Utah Shakespearean Festival. Films include *Out of Sight* (with George Clooney), *Holy Man* (with Eddie Murphy and Jeff Goldblum) and *Amy’s O* (Winner Best Film: Santa Barbara Film Festival). Notable TV credits include the Emmy Award-winning series *From the Earth to the Moon* (with Tom Hanks), *House*, *Ally McBeal*, *Providence*, *Diagnosis Murder* and countless commercials and made-for-TV films.

His play *Around the World in 80 Days* has literally been produced around the world. Awards include two Lillie Stoates Awards, including Best Production (Orlando Shakespeare Festival); four Shellie Awards, including Best Production (Center Rep Theatre); five Sarasota Magazine Theater Award nominations (Florida Studio Theatre); and two Los Angeles Ovation Award nominations (Colony Theatre).

**Q:** When did you launch your theatrical journey with *Around the World in 80 Days*?

**A:** It began in 1999 when several of my friends and I sat around discussing one of our favorite subjects — what novels would make good stage adaptations — and *Around the World in 80 Days* came up. Someone said, “It’ll be great. We’ll follow the balloon from country to country.” I piped in with, “There’s no balloon.” I hadn’t even read the novel but somehow I knew there wasn’t a balloon in it. How I knew this little bit of trivia I’ll never know, but it’s true. There’s no balloon. There’s no balloon in the book. There’s no balloon in my script. It’s the curse of the movie, really. The one with David Niven that won five Academy Awards. The film had a balloon. It’s what everyone remembers. But there’s no balloon in the book and there’s no balloon in this show.

A well-known scene from the 1956 film version of *Around the World in 80 Days* starring David Niven and depicting Phileas Fogg and Passepartout departing in a hot air balloon, which was not included in Jules Verne’s original novel.
Q: So other than having no balloon, what challenges did you encounter in turning a classic novel into what has become a classic play?

A: I did several different versions of the play. Originally I tried to do it using the original words from the book with characters commenting on their own feelings, but the first act ended up being two hours long. We would have needed a dinner break to do the entire play.

Q: Fortunately, you chose to cut the play down. Is that when you came up with the concept of using only five actors to play three dozen roles?

A: I actually set that parameter at the beginning, to have five actors. I had flow charts that showed costume changes, things like that. I really wanted to keep it to five actors. There was one scene where I needed a sixth actor, so I ended up having one actor excuse himself to use the bathroom, and then quickly come back on as another character. It’s the only reason he goes to the bathroom.

Q: Did you find that your experience as an actor helped in the writing of this play?

A: I think it helped in writing this play, and my other plays as well. I wanted this one to be fun for the audience, and for the actors. Sometimes I think actors want to kill me for what I have done. But I sort of knew what was possible for quick changes, and breaking down the fourth wall as well as breaking down time and space throughout the entire show.

Q: Since writing *Around the World in 80 Days* and having it premiered at Utah Shakespeare Festival several years ago, it has been performed — fittingly enough — around the world. Does the play’s success surprise you?

A: It was big hit in South Africa, and has been done in England, in Canada, around the United States, and just had an Off-Broadway run. I thought it was fun, but I never thought it would take off like this. Of course, it has great name recognition, and it has a small cast. You don’t need a backdrop or elaborate sets, it is as simple can be. I did not put a lot of stage directions in the script because I really wanted directors to bring their creativity to it. I wanted set designers and costume designers to figure out how to create this world on stage. I did not want to nail it down to anything.

— Reprinted from Laguna Playhouse.

FROM PAGE TO STAGE: 80 DAYS ADAPTATIONS

Jules Verne’s famous masterpiece has been adapted across nearly every medium of entertainment since its original publication, from the page to the stage and everything in-between.

**THE NOVEL:** Jules Verne’s original novel was published in 1873, just after the Franco-Prussian War (1870-1871), following through on an idea sparked while reading a newspaper in a Paris café. An avid philosopher of scientific possibility, Verne’s futuristic imagination was spurred by major technological advances of the 19th century that, for the first time, made a comfortable journey around the world a tangible option: the completion of the First Transcontinental Railroad in America (1869), the opening of the Suez Canal (1869), and the completion of a railway across the subcontinent of India (1870).

**THE SILENT FILM:** The first film adaptation of *80 Days* appeared in 1919, a black and white silent film version directed by Richard Oswald. No versions of the film exist in the present day.
THE RADIO SHOW: The Mercury Theatre on the Air presented a 1939 radio adaptation of _80 Days_ with Orson Welles performing the role of Phileas Fogg. The _80 Days_ performance aired just days before the Mercury Theatre’s famous production of _War of the Worlds_.

THE FILMS: The first attempt at a “talky” film adaptation of Jules Verne’s masterpiece was undertaken in 1938 in a French/English co-production entitled _An Indian Fantasy Story_ that featured the wager at the Reform Club and the rescue of an Indian Princess; the film was never completed. 1956 brought the first official adaptation in a film version starring David Niven and winning five Academy Awards, including Best Picture — and is the first version to introduce a hot air balloon into the story, a detail never incorporated by Jules Verne. In 1963, The Three Stooges created their own slapstick version in _The Three Stooges Go Around the World in a Daze_. An Australian animated film version was released in 1988, followed by a Scottish adaptation in 1994 called _The Singing Kettle World Tour_, a Warner Bros. version in 2000 entitled _Tweety’s High-Flying Adventure_, and a 2004 version starring Jackie Chan and Steve Coogan.

ON TELEVISION: Numerous television adaptations have appeared over the years, including a 1972 Australian cartoon, a Japanese animated TV series in which all of the characters are portrayed by anthropomorphic animals, a 1989 TV miniseries starring Pierce Brosnan, a 2009 UK reality television series, a UK travel series and, most recently, BRAVO TV’s _Around the World in 80 Plates_, a culinary reality show that follows twelve competing chefs on a race around the world.

THE STAGE: Jules Verne created a highly successful stage adaptation of _80 Days_ in 1874, _Le tour du monde en quatre-vingts_, having worked as a playwright for much of his life. Orson Welles and Cole Porter created a musical adaptation in the 1940s entitled _Around the World_, which ran on Broadway for 75 performances. Most recently, Mark Brown’s fast-paced, five-actor show was written in 2001 and has since been performed around the world.

IN REAL LIFE: Many people have attempted to recreate Phileas Fogg’s journey around the world, often within additional constraints. Nellie Bly completed the journey in 72 days in 1889, on assignment from the _New York World_ newspaper, publishing a best-selling book afterward; James Willis Sayre completed the journey entirely on public transport in 1903, finishing in 54 days, 9 hours and 42 minutes; in 1908, Harry Bensley undertook the journey wearing an iron mask, on a wager; Nicholas Coleridge recreated Fogg’s journey in 1984 and wrote a book called _Around the World in 78 Days_; in 1988, Monty Python’s Michael Palin traveled around the world without aircraft as part of a television show; and in 2009, 12 celebrities accomplished a relay around the world for the BBC’s Children in Need charity drive.

OTHER: _Around the World in 80 Days_ has also been adapted into a board game; built into the Worlds of Fun amusement park in Kansas City, Missouri; and sparked the creation of the Jules Verne Trophy, awarded annually since 1993 to the boat that sails around the world in the shortest time without stopping and with no outside assistance.
LONDON, ENGLAND

“We live and move in masses; retirement is nowhere; life is all public; the streets are in winter so wet, in summer so hot, and always so noisy, so crowded, and so dirty, that the wear and tear of nerves and clothes are indeed a serious consideration.”


London in 1872 was in the middle of its nearly century-long reign as the world’s largest city. Its population tripled from 1 million in 1800 to over 3 million in 1850, and would double again by 1910. This rapid growth in population was due in large part to a huge surge in immigration; by 1851, more than a third of the city’s residents had been born elsewhere.

This large population surge, in combination with the expansion of metropolitan railway lines in England, led to the emergence of suburbs. For the first time, the upper echelon of London society could afford the time and money it took to commute to the city from neighboring counties, which, while contributing to the outward growth of greater London, also exacerbated the already distinct class divisions of British society. Crowded living conditions within the city led to the establishment of the Metropolitan Board of Works (MBW) in 1855 to address London’s lack of infrastructure. One of the MBW’s first major undertakings was to create a city-wide sewer system; at the time, raw sewage was being pumped directly into the River Thames, a problem that culminated in “The Great Stink of 1858” and did nothing to stem the tide of cholera outbreaks running rampant through the London slums. Thankfully, the sewer system designed by Joseph Bazalgette, Chief Engineer for the MBW, was completed in 1865 and clean drinking water became readily and widely available, leading to a dramatic drop in the city’s death toll.

Nineteenth-century Britain also experienced an almost unprecedented rush of cultural developments in the Victorian Era, as the Industrial Revolution introduced new heights of wealth and leisure time to a newly emerging middle class of society. Victorian art and literature shifted to reflect the new cares of newly developed social and economic systems, and a flurry of scientific advancements had revolutionized nearly every aspect of British life by the late 19th century.

FUN FACT: The Bazalgette sewers were so well-built in 1865 that they are still in use today as the main sewer system in London.

FUN FACT: 1872 was the wettest year on record in the history of London. Maybe Phileas Fogg took the wager simply so he could dry out in Egypt...
SUEZ, EGYPT

“Distress in England is terrible, but, at least, it is not the result of extortion, as it is here, where everything from nature is so abundant and glorious, and yet mankind so miserable. It is not a little hunger, it is the cruel oppression which maddens the people now. They never complained before, but now whole villages are deserted.”

— Lady Duff-Gordon, personal correspondence (Egypt, 1867)

Suez is the port city at the southern terminus of the Suez Canal, which was completed in November of 1869 — just three years prior to the fictional Phileas Fogg’s passage through the waterway. While Suez and other neighboring port towns had been operating trade centers for over a thousand years, the idea of a canal connecting the Mediterranean and Red Seas remained just that — an idea — until 1798 when Napoleon Bonaparte led a campaign in Egypt to undermine Britain’s monopoly on maritime trade routes. Napoleon’s campaign failed, but it renewed interest in the area. The political unrest left in the wake of French and British fighting in the Napoleonic Wars spurred Muhammad Ali Pasha, an Albanian officer of the Ottoman army, to gain de facto control of Egypt and establish a dynasty that would encourage massive reforms and modernizations to Egyptian life — including the eventual creation of the Suez Canal.

In 1854, Muhammad Sa’id Pasha, one of Ali Pasha’s sons and successors, granted a concession of land and money to French diplomat and businessman Ferdinand de Lesseps to create a canal that would be open to ships of all nations. Britain was opposed to the competition that such a canal would present to their trade interests and so persuaded the Ottoman Empire, which still ostensibly ruled over Egypt, to refuse permission for construction of the canal — and they did, for two years. The commission formed by de Lesseps and experts from seven other countries submitted unanimous plans for the canal in 1856, but the Universal Suez Canal Company wasn’t formed until December of 1858, with initial work beginning four months later.

Sa’id Pasha’s nephew, Isma’il Pasha, succeeded him as Wali of Egypt and refused to ratify many of the concessions that his uncle had promised the Canal Company for building purposes. He also pulled the Egyptian corvee labor force (unpaid labor imposed by the state) off the canal project in 1864 in favor of cotton production, in order to capitalize on inflated cotton prices caused by the loss of American exports during the Civil War. Napoléon III of France was asked to arbitrate the dispute, and Egypt was forced to pay £3,800,000 in compensation to the Canal Company, to cover their losses and to ensure that work progressed. It did, and the Suez Canal officially opened on November 17, 1869 — more than ten years after construction initially began.

The dramatic and immediate effect that the Suez Canal had on international trade was initially a negative one for the British Empire and was a contributing factor to their losses during the Panic of 1873, a financial crisis that radiated outward from European nations and was felt the world over. Egypt especially suffered due to external debts accrued during its last half-century of rapid economic reform; the nation was bankrupt, and Isma’il Pasha sold Egypt’s shares in the Suez Canal Company to Britain in 1875 for £4,000,000. This financial instability and increasing reliance on Western cultural influences led to the British occupation of Egypt in 1882, which lasted until Egypt was established as a republic after the Egyptian Revolution of 1952.

FUN FACT: Isma’il Pasha invited Aigle, a French imperial yacht piloted by Napoleon Coste, to be the first vessel to pass through the canal. However, under cover of darkness the night before the canal was opened at the other end, Captain Nares of the British HMS Newport successfully navigated past the other waiting ships so that, come morning, the British Royal Navy was first in line to exit. Captain Nares received an official reprimand for his actions — as well as an unofficial vote of thanks from the Admiralty for promoting British interests with his superb seamanship.

FUN FACT: £4,000,000 GBP in 1875 had the same purchasing power as $410,000,000 USD today.
BOMBAY, INDIA

Known to the British Empire as “The Gateway to India,” Bombay — which changed its name to Mumbai in 1995 — was originally a series of seven islands located on the southwest coast of India that had been leased to the British East India Company in 1668. The islands were turned into a single amalgamated mass through land reclamation projects during the first half of the 19th century, which marked the beginning of Bombay’s transformation into a modern port city. A contributing factor to Bombay’s increasing importance as a trade center was the outbreak of the American Civil War in 1861. Bombay’s first cotton mill had just opened in 1854, but with America fading from the market, Bombay emerged as one of the leading cotton exporters in the world. Once the Suez Canal opened in 1869, cotton could be shipped much more expeditiously back to Britain to be turned into fabric, which was then returned to Bombay to be sold in the now-bustling marine trade hub.

British business, military outposts, and educational institutions had enormous impact on Indian culture and society. A successful British military campaign at the turn of the 19th century had ended the battling of the Mughal and Maratha Empires, which led to a period of educational and economic growth for Bombay. The University of Bombay (and the University of Calcutta) opened in 1857 in part to educate and train people to staff the increasing number of medical facilities that were opening across the country. By 1872, the Bombay Municipal Corporation had been formed to address the city’s rapid growth and the need for modern administrative governance, tramway communication was established throughout India, and the Victoria Gardens opened to the public.

In April of 1853 the first Indian railway line opened, connecting Bombay and the neighboring town of Thane, and the Great Indian Peninsula Railway and the Bombay, Baroda, and Central India Railway (BB&CI) companies were started in 1860. The Allahabad-Jabalpur branch line of the East India Railway opened in 1867 and when linked with the Great Indian Peninsula Railway in 1870, it was possible to travel directly from Bombay to Calcutta via Allahabad — a journey of just over 1,000 miles which took Phileas Fogg and Passepartout three days, and the assistance of one elephant, to complete.

CALCUTTA, INDIA

Calcutta, a city in the Indian state of West Bengal, located on the east bank of the River Hooghly in eastern India and known now as Kolkata, had become the capital of British India in 1772 and was considered the “second city of the British Empire,” after London. It was also the center of the East India Company’s opium trade; the company bought opium from local traders and farmers and auctioned it off in Calcutta. From there it was often exported (and smuggled) to China, which eventually led to the Opium Wars (1839-1842 and 1856-1860) between the Qing Dynasty and the British Empire.

Calcutta underwent massive and rapid industrial growth at the beginning of the 19th century, particularly in textiles, despite the widespread poverty in surrounding areas. Even after a cyclone had nearly destroyed the city in 1864, Calcutta’s population grew to over 1 million people by 1900. Calcutta was also at the heart of the Bengali Renaissance, a period of socio-cultural and religious
reform that saw the revival of positive aspects of India’s past blending with the modern influence of the West. The emergence of a new *babu* class of urbane Indians was a result of the convergence of British and Indian culture, and was mostly comprised of upper-caste Hindus who were bureaucrats, professionals, newspaper readers and writers, and Anglophiles. The University of Calcutta, opened in 1857, was one of many higher education institutions that emerged during this time.

The intellectual awakening during the Bengali Renaissance led to widespread examination and questioning of present doctrines concerning superstitious religious beliefs, the role of women in society, marriage, and the caste system. The Renaissance also spawned India’s first nationalist movement, leading to the Indian Rebellion of 1857 and the removal of the British East India Company from governance. After the rebellion, the British Empire reorganized their army, financial system, and administration in India, which would be ruled directly by the crown during the period known as the British Raj — the Hindu word for “reign” — until India gained independence in 1947.

**HONG KONG, CHINA**

“Coasts usually disappoint. This one exceeded all my expectations; and besides, it was the coast of Asia, the mysterious continent which has been my dream from childhood…Soon we were among mountainous islands; and then, by a narrow and picturesque channel, entered the outer harbor, with the scorched and arid peaks of Hong Kong on one side; and on the other the yet redder and rockier mainland, without a tree or trace of cultivation, or even of habitation, except here and there a few stone huts clustering round inlets, in which boats were lying.”

— Isabella L. Bird, *The Golden Chersonese and the Way Thither* (1883)

Situated on China’s south coast, Hong Kong first established trade with the British East India Company in 1711. China supplied Britain with over 30 million pounds of tea per year, the tax on which accounted for 10% of the Chinese government’s income. The East India Company also imported opium through Canton and Hong Kong until 1836 when the Chinese drastically revised their policy on the trade of opium, which was being abused as a narcotic throughout the country. The Chinese commissioner oversaw the destruction of 20,000 chests of imported British opium in 1839, sparking the First Opium War. The Treaty of Nanking, the first of China’s Unequal Treaties, ceded the territory of Hong Kong to the British Empire in 1842 in an attempt to reestablish a trade relationship between the countries.

Once Hong Kong was established as a free port its population expanded rapidly, drawing people from China and Europe. The population at the time of British occupation in 1841 was just over 7,000, primarily residing in coastal villages. By 1865 the population had grown to 125,000, of which more than 2,000 were Americans and Europeans. Hong Kong remained racially segregated, however, with the eastern half of the territory mostly dedicated to the British and their barracks and the western half devoted to Chinese shops, markets, and tea houses. British traveler Isabella Bird visited Hong Kong in the 1870s and described it as “on its way to being the most important British colony in the Far East,” praising both its natural beauty and its adoption of Victorian culture.

**FUN FACT:** The word “thug” entered the English language because of British accounts from the 1830s of the Thuggee, or Thugs, an organized gang of professional assassins who traveled across India for hundreds of years and were suppressed by the British military by the 1870s. “Thug” is derived from the Hindi word for “thief.”
YOKOHAMA, JAPAN

“The immediate neighbourhood of Yokohama is beautiful, with abrupt wooded hills, and small picturesque valleys... It is all homelike, liveable, and pretty, the country of an industrious people, for not a weed is to be seen, but no very striking features or peculiarities arrest one at first sight, unless it be the crowds everywhere.”

— Isabella L. Bird, Unbeaten Tracks in Japan (1880)

Yokohama was a small fishing village until the historical Japanese policy of national seclusion ended. Commodore Matthew Perry of the U.S. Navy sailed to Edo in 1853 and demanded open trade agreements with Japan; he gave a letter from President Millard Fillmore to Japanese delegates and left them to deliberate. Although lacking official imperial permission, the Treaty of Peace and Amity was signed in 1854 by the Tokugawa shogunate, the last military government and de facto ruler of Japan, which allowed for the Port of Yokohama to be opened in 1859.

Though Yokohama quickly became the center of foreign trade in Japan it remained segregated; visiting foreigners were housed in a district of the city called the Kannai (“inside the barrier”) which was surrounded by a moat. Dutch and Chinese visitors enjoyed a somewhat higher status in Japan during the 19th century because of their nations’ longstanding relationships with the Japanese shogunate. British Admiral Sir James Stirling had attempted to elevate British citizens to “most favored-nation treatment” through the Anglo-Japanese Friendship Treaty of 1854, but was told by the governor of Nagasaki that the Dutch and Chinese would of course be put above “newcomers.”

The Namamugi Incident of 1862 created further tension between the British Empire and Japan. Two Yokohama-based British nationals were assaulted — and one mortally wounded — by samurai. British nationals were protected by the Anglo-Japanese Friendship Treaty, but Japanese samurai at the time had a legal right to strike anyone who showed disrespect. The incident was followed by a series of failed negotiations for apologies and reparations on each side and culminated in the Anglo-Satsuma War in 1863. In the end, the conflict led to a strong relationship between Britain and the Satsuma Province, which had long been in favor of the opening and modernization of Japan.

SAN FRANCISCO, CA

“Every city on earth has its special sink of vice, crime and degradation... San Franciscans will not yield the palm of superiority to anything to be found elsewhere in the world. Speak of the deeper depth, the lower hell, the maelstrom of vice and iniquity...”

— Col. Albert S. Evans, A la California. Sketch of Life in the Golden State (1871)

“San Francisco is not like anything but itself... There was a bustling activity that we had not seen for a year before — men stepped quickly, as though they had something to do. This eager movement was more startling to us coming from the Old World, it was in such contrast with the torpid and languid life of the millions of Asia. We found that we were indeed in the New World.”

— Henry M. Field, San Francisco News Letter and California Advertiser (1876)
San Francisco, while a great location for a port and naval base, was not immediately suited for 19th-century settlements, situated as it was at the tip of a windswept peninsula without firewood or fresh water; early residents relied on filled-in marshlands for real estate development. The Gold Rush had led to rapid population growth — from just 1,000 residents in January 1848 to more than 25,000 in December 1949 — which made for difficult city planning and development. California became a state in 1850 and, despite geographical challenges, San Francisco quickly became America’s largest city west of the Mississippi River.

Social life in San Francisco, as in most American mining towns of the late 19th century, was chaotic. A rapidly growing, densely packed population with an as-yet unestablished local government gave rise to Committees of Vigilance in 1851 and again in 1856. The Committees were part of a popular militia movement that lynched 12 people and ousted several elected officials in an effort to clean up the city. Their attention later turned to the Chinese population, sparking race riots that culminated in the Chinese Exclusion Act of 1882 (which wasn’t repealed until 1943). San Francisco’s red-light district, known as the Barbary Coast, continued to flourish despite the Committees of Vigilance and the gradual introduction of law and order in California; however, by the 1860s the city was beginning to shed its “wild west” lawlessness, eventually becoming a huge center for trade with the development of the Port of San Francisco and the completion of the Pacific Railroad in 1869.

Under the Pacific Railroad Act of 1862, ratified by Abraham Lincoln, the Union Pacific Railroad company was incorporated in an attempt to preserve the Union as the American Civil War erupted. At the same time that the Union Pacific began laying track westward from Council Bluffs, Iowa, where it met the already existing eastern network of American railways, the Central Pacific Railroad was laying track eastward from San Francisco Bay. The two lines connected at Promontory Summit, Utah, in May of 1869, creating the first transcontinental railroad in North America. The contiguous railroad line was 1,907 miles long, allowing overland coast-to-coast travel to be accomplished in a mere one week’s time: a task that had previously taken several months.

NEW YORK, NY

The post-Civil War period in New York was rife with political corruption, organized crime, public riots, and epidemics of cholera, typhus, and tuberculosis running through overcrowded slums. Contrarily, it was also the era in which some of the city’s most enduring cultural institutions were established including the Metropolitan Opera, Metropolitan Museum of Art, and the American Museum of Natural History.

Government infrastructure had started to grow in the 1850s, including the creation of the New York City Police Department and the public school system, to help the area cope with the huge influx of immigrants arriving through Castle Clinton — America’s first immigration station, which saw more than 8 million people enter the country between 1855 and 1890.
The 1870s marked the beginning of America’s Gilded Age, which spanned the last two decades of the Second Industrial Revolution and saw the highest economic growth in the history of the United States. Industrialization in America during the Gilded Age surpassed even the momentous growth of Great Britain; the corporation became the dominant business organization; and the United States’ per capita income doubled those of Germany and France. New York industrialists and financiers such as John D. Rockefeller, Andrew Carnegie, J.P. Morgan, and the Vanderbilt and Astor families were labeled “robber barons” by their opposition, raking in unprecedented profits. Craft-oriented labor unions were on the rise, and the railroads developed a system of unionization that was all their own.

In addition to rapid urbanization, the Gilded Age also ushered in a new age of art and literature. John Singer Sargent, Mary Cassatt, and James Abbott McNeill Whistler are well-known painters of the era and seemed to blend a new kind of realism with an Impressionist style. Literature in the post-Civil War decades turned away from Romanticism and instead focused on realistic and even critical portrayals of life, and brought to light some of the strongest pillars of American literature, including the talents of Emily Dickinson, Walt Whitman, Mark Twain and Henry James.

CULTURAL CONTEXT: 19TH CENTURY BRITAIN

THE BRITISH EMPIRE

The 19th century was a period of immense growth and progress for Great Britain, whose place atop the hierarchy of world superpowers was firmly established by the dissolution of the French Empire and the conclusion of the Napoleonic Wars in 1815. There followed a period of relative peace in Europe often referred to as Pax Britannica, a Latin phrase meaning “the British Peace,” generally considered to encompass the years 1815-1914.

The century of Pax Britannica is regarded by some historians as Britain’s “imperial century” during which the British Empire functioned as an unofficial global police force, operating under a foreign policy of “splendid isolation” and expanding their colonial establishments across most of the earth’s surface. In addition to their direct colonial presence, Britain’s unchallenged naval prominence also established them as the leader of world trade. By controlling most of the main maritime trade routes, Britain could exert huge influence over the economies of non-Empire countries including China, Argentina, and Siam — a situation characterized by some as an “informal empire” that was no less effective and no less profitable than their other imperial endeavors.
With an already-booming economy, the British Empire was swept to even further heights of economic advancement in the 1830s and 1840s with the onset of the Industrial Revolution. British developments in machinery, chemical manufacturing and iron production led to massive increases in productivity. Combined with more efficient use of water power, steam power, and the transition from wood burning to coal, nearly every aspect of daily life was revolutionized. The Second Industrial Revolution, also known as the Technological Revolution, commenced in the latter half of the 19th century and brought with it electrification; the concept of mass production; communication technologies such as the telegraph, telephone and radio; developments in chemicals and steel production; and the railroad.

The development of the steam locomotive was a key component of the Industrial Revolution, and would forever change the faces of world trade, travel, and economics. With the steam engine, it was possible to construct mainline railways around the world, reducing the cost of shipping, allowing for fewer lost goods, and creating national (rather than localized) markets in which prices varied little from place to place.

By the late Victorian Era (1837-1901), the British Empire included one quarter of the world’s population and one fifth of the earth’s land mass. Known as “the empire on which the sun never sets,” Britain had achieved an unparalleled height of prosperity, power and influence that would carry it forward into the 20th century — when armed conflict would surge through Europe with World War I, and redesign the world order once again.

**GENTLEMEN AND CLUBS**

The shift from manual labor and farming to machine-based manufacturing brought about by the Industrial Revolution not only altered the economic landscape of Great Britain, but shifted the social landscape as well. For the first time in history, investors in industry could make enough money to enable them, at least financially, to enter into a higher class than the one they had been born into.

A middle class of merchants, tradesmen, and captains of industry began to emerge between the aristocracy and the working class, simultaneously expanding the definition of a “gentleman.” Though the aristocracy and certain professions, such as the clergy or the army, automatically acquired the designation, the concept of a Victorian gentleman incorporated a moral component as well as a financial one. A “gentleman” came to be signified by a good character and reasonable means, rather than the traditional definition that regarded gentility as a birthright only attainable by being born into a particular social class.
A gentlemen’s club, such as Phileas Fogg’s Reform Club, is a members-only private club, originally created by and for upper-class British men during the 18th century in the West End of London. The first clubs were aristocratic and highly exclusive, available only to “gentlemen” as defined by current social attitudes.

The 19th century saw a massive increase in the popularity of gentlemen’s clubs, particularly during the 1880s, at which time London had over 400 such establishments. Part of the boom in popularity came as the result of numerous Reform Acts of 1832, 1867 and 1885. Each Reform Act expanded the right to vote, previously a right held only by landowners — the original “gentlemen.” Most existing clubs were disdainful of the newly enfranchised, resulting in the formation of new clubs, usually characterized by a particular shared interest such as politics, literature, sport, art, travel, a branch of the armed forces, or attendance at the same university. By the end of the 19th century, any man with a reasonable claim to call himself a “gentleman” was likely to find a club that he could belong to, the exceptions being those who earned their income with daily employment (such as doctors and lawyers) or those of objectionable character, who were deemed “unclubbable.”

Gentlemen’s clubs were generally regarded as second homes, in which gentlemen could eat, relax, meet their friends, play games and, in some clubs, gamble — an illegal activity outside of private, members-only establishments. Some clubs even had accommodations for members to stay overnight, allowing expatriates a home base when visiting England, or to provide lodging to young, newly graduated men who could not yet afford their own housing. It was not uncommon for men to spend a good portion of their lives at their club, and allowed men of even modest incomes to spend their time in grand surroundings without having to lavishly furnish their own homes.

THE REFORM CLUB

The Reform Club to which Phileas Fogg belongs was founded in 1836 by Edward Ellice, an active advocate for the passage of the Reform Act of 1832, which introduced major changes to the British electoral system. This new club was intended for members of both Houses of Parliament to “promote the social intercourse of the reformers of the United Kingdom” and replace the partisanship of Brooks’s Club — the previous meeting place of the Whig aristocracy — in which a member was expected to resign if he interacted or worked with a member of another political party. The Reform Club’s building was completed in 1841, the design by Sir Charles Barry and based on the Farnese Palace in Rome; its saloon is generally accepted as one of the finest rooms among all London clubs. The Reform Club was among the first in London to have bedrooms, and is particularly renowned for a massive library that continues to grow, as members traditionally donate a copy of any book that they write.
REFERENCES AND GLOSSARY

GEOGRAPHICAL REFERENCES

Aden: A seaport city in Yemen, located by the eastern entrance to the Red Sea.

Allahabad: A large metropolitan city in the north Indian state of Uttar Pradesh; the administrative center of the Allahabad District.

Benares: A city on the banks of the Ganges River in the Indian state of Uttar Pradesh, also known as Varanasi or Kashi; the holiest of the seven sacred cities in Hinduism, and one of the oldest continuously inhabited cities in the world.

Bombay: The capital city of the Indian state of Maharashtra, known today as Mumbai; the most populous city in India and the fourth most populous city in the world.

Brindisi: A city in Italy located on the coast of the Adriatic Sea; historically an important center of commerce and culture, and a major port for trade with Greece and the Middle East.

Bundelkund: A geographic region in central India, also known as Bundelkhand.

Burhanpur: A mid-sized city in the Indian state of Madhya Pradesh; the administrative center of Burhanpur District.

Calais: A major ferry port in northern France; an important center of transport and trade which faces England across the narrowest section of the English Channel.

Calcutta: The capital of the Indian state of West Bengal, also known as Kolkata; India’s oldest operating port and the main commercial, cultural and educational center of East India.

Celestial Empire: A translation of Tianchao, an alternative name for China.

Charing Cross: A central London railway terminus in the City of Westminster, England; currently the fifth busiest rail terminal in all of London.

Chicago: City in the state of Illinois, a major cultural hub of the American Midwest, and the third most populous city in the United States.

Dover: Major ferry port in the county of Kent in southeast England, which faces France across the narrowest section of the English Channel.

Fort Kearny: Historic outpost of the U.S. Army founded in 1848 and located along the Oregon Trail near present day Kearney, Nebraska; the name of the fort was accidentally misspelled.

Ganges: The trans-boundary river of India and Bangladesh; the third largest river in the world, it is a sacred river to Hindus, and one of the most polluted waterways on earth.
Golden Gate Bay: Incorrect reference to the Golden Gate, a North American strait that connects San Francisco Bay to the Pacific Ocean and spanned by the Golden Gate Bridge, erected in 1937.

Gulf of Bengal: Incorrect reference to the Bay of Bengal, the largest bay in the world, that forms the northeastern part of the Indian Ocean; bordered by India and Sri Lanka to the west, Bangladesh to the north, and Burma (Myanmar) and the Andaman and Nicobar Islands to the east, it is the terminus of the Ganges.

Himalaya: A mountain range in Asia that separates the Indian subcontinent from the Tibetan Plateau; Sanskrit term meaning “abode of the snow.”

Hong Kong: One of two Special Administrative Regions of the People’s Republic of China, situated on China’s south coast and known for its expansive skyline and deep natural harbor; one of the most densely populated areas in the world, Hong Kong became a colony of the British Empire in 1842 until China regained sovereignty in 1997.

London: The capital city of England and the United Kingdom; a leading global city.

Medicine Bow: A town in Carbon County, Wyoming, United States, established during the construction of the transcontinental railroad in 1868.

Mongolia: Landlocked country in Central Asia, bordered by Russia to the north, and China to the south, east and west.

Omaha: The largest city in the state of Nebraska, United States, located on the Missouri River.

Platte River: A major river in the state of Nebraska.

Rangoon: The capital city of Burma (Myanmar) also known as Yangon; the name translates as “End of Strife.”

Sandy Hook: An extension of the barrier peninsula along the coast of New Jersey that encloses the southern entrance of Lower New York Bay south of New York City.

Rocky Mountains: Major mountain range in western North America, stretching more than 3,000 miles from the northernmost part of British Columbia, Canada, to New Mexico, United States.

Singapore: Sovereign city-state and island country in Southeast Asia.

The Continent: Reference to continental or mainland Europe.
GLOSSARY

“As the crow flies”: Idiom referring to the shortest distance between two points.

Apache: Collective term for several culturally related groups of Native Americans in the United States.

Bank of England: The central bank of the United Kingdom, founded in 1694, which serves as a model upon which most modern central banks are based; it was privately owned until 1946, when it was nationalized.

Baring’s: English merchant bank in London, established in 1762, which collapsed in 1995 as a result of poor investments.

Barrister: A member of one of two classes of lawyers, often specializing in courtroom advocacy, drafting legal pleadings, and giving legal opinions; barristers, as opposed to solicitors, are not attorneys and cannot conduct litigation.

Berth: A designated location in a port or harbor used for mooring vessels when they are not at sea; can also refer to a bed on board a boat or ship.

Boiler: A closed pressure vessel in which water or other fluid is heated and vaporized for use in various processes, such as steam locomotion.


Brahmin: One of the traditional Hindu societies of India, Nepal and the Far East; Brahmins belong to the Hindu class comprised of priests, artists, teachers and technicians.

Brigantine: Small vessel equipped both for sailing and rowing, swifter and more easily maneuvered than larger ships and hence employed for purposes of piracy, espionage and as an attendant upon larger ships for protection; used by many seafaring nations of the Mediterranean.

British consul: A government official representing Great Britain in a foreign country; a consul was the highest elected official in the Roman Republic and an appointed position in the Roman Empire.

Bungalow: A one-storied house, lightly built, usually with a thatched roof; in modern use, it refers to any one-story house.

Carnatic: A region of Southern India; can also refer specifically to the music of the Carnatic region.

Chapeau: French word for “hat.”
Clotted cream: A thick cream made by indirectly heating full-cream cow’s milk using steam or a water bath and leaving it to cool slowly in shallow pans, allowing the cream content to rise to the surface and form clots; an essential part of a cream tea (tea taken with scones, clotted cream, and jam).

Counting-room: A room specially designated and equipped to count large volumes of currency, operated by banks, casinos, and some armored car companies that transport currency; may be divided into two parts for counting banknotes and counting coins.

Custom House: A building housing the offices for the government officials who process the paperwork for the import and export of goods, and collect customs duty on imported goods.

Dispatch: A message.

Eccentric: Odd, or engaging in odd behaviors.

Esquire: In the United Kingdom, a courtesy title accorded to a man in a formal context; once used to designate men of higher social rank, its meaning has no precise significance.

Exactitude: The quality of being exact.

General Grant/President Grant: Ulysses S. Grant was the 18th President of the United States, following his success as a military commander in the American Civil War.

God speed: A benevolent phrase meaning “God prosper you” or “Good luck.”

Great Indian Peninsula Railway: A railway contracted by the British Parliament in cooperation with the East India Company to connect Bombay with Khandesh and Berar.

International Dateline: A vertical border established by the International Meridian Conference that runs from the north to the south pole and demarcates one calendar day from the next.

Kali: The Hindu goddess associated with empowerment, time and change; sometimes presented as dark and violent.

Lashing: A means of attaching two or more items together with an arrangement of rope, wire or webbing and a linking device; can also refer to a beating with a whip.

Madame Tussauds: A famous wax museum in London with branches in a number of major cities, displaying waxworks of famous historical figures, celebrities and athletes.

Mal de merde: A French phrase referring to seasickness.

Mast: An upright pole or spar, fixed in the keel of a sailing ship in order to support the sails.

Mon dieu: French for the exclamation, “My God.”

Monsieur: French word for “Mister.”
Morning Chronicle: A short-lived British newspaper, known as the first to employ and publish work by Charles Dickens.

Mosaic: A patterned picture produced by arranging small colored pieces of hard material such as stone, tile or glass.

Opium: A strongly addictive drug prepared from the thickened dried latex of the unripe capsules of the opium poppy; used illicitly as a narcotic and occasionally as a medical sedative and painkiller.

Oui: French word for “yes.”

Pagoda: Tiered building built in East Asia that functions as a house of worship.

Paris Fire Brigade: French Army unit serving as the fire service for the City of Paris.

Parsi: Meaning “Persian,” a South Asian member of the Zoroastrian religion and community.

Peace pipe: A ceremonial tobacco pipe traditionally used by indigenous American nations for a variety of reasons; the idea of the “peace pipe” is a construct of European settlers based on their limited interactions with the pipe and its uses.

Personified: The attribution of a personal nature or human characteristics to something nonhuman.

Phlegmatic: Having an unemotional and solidly calm disposition.

Pickaroon: An adventurer or a rogue; can also be a reference to a wood-handled log handling tool with a metal tip.

Port: A sweet, dark red fortified wine.

Pounds: The official currency of the United Kingdom; there are 20 shillings to a pound and 12 pence to a shilling.

Preserves: Food made with fruit preserved in sugar, such as jam or marmalade.

Pyre: A heap of wood and combustible materials on which bodies are burned as part of a ritual.

Rajah: An Indian king or prince.

Reform Club: A private members-only club located in the center of London; only those who pledged support of the Great Reform Act of 1832 were allowed admittance at the club’s conception.

Rigging: The apparatus through which the force of wind is used to propel boats and ships forward; includes masts, yards, sails and cordage.

Blueberry scones.
Rogue: Traditionally, a vagrant who wanders from place to place, an independent person who rejects conventional societal rules; used in modern language as a pejorative term to describe a person lacking in honesty and principles.

Rudder: Steering device for a water vessel.

Sacre bleu: A French profanity used as a cry of surprise or anger.

Scalp: To take the scalp of an enemy.

Scone: A small unsweetened or lightly sweetened biscuit-like cake made from flour, fat and milk, sometimes with added fruit.

Scotland Yard: The Metropolitan Police Service of London, England; the name is derived from the fact that the headquarters originally sat on a street called Great Scotland Yard.

Shilling: A former British coin and monetary unit equal to one-twentieth of a pound or twelve pence; the basic monetary unit in Kenya, Tanzania and Uganda, equal to 100 cents.

Shrewd: Having or showing sharp powers of judgment; astute.

Sloop: A one-masted sailboat with a fore-and-aft mainsail and a jib.

Stock Exchange: A market in which securities are bought and sold.

Storm jib: A small, triangular staysail set forward of the most forward mast, for use in a high wind.

Suttee: The now illegal Hindu practice of a widow throwing herself onto her husband’s funeral pyre.

Tempest: A violent storm of wind, usually accompanied by rain, hail, snow or thunder.

The Daily Telegraph: A British newspaper established in 1855, still in circulation throughout the United Kingdom today.

The deuce: A severe reprimand or an expression of anger, used as an intensive.

Trump (card): A playing card of the suit chosen to rank above the others; a winning factor.

Typhoon: A tropical cyclone that develops in the western part of the North Pacific Ocean.

Water closet: A bathroom; a term more commonly used in nations outside of the United States.

Whist: A card game, usually for two pairs of players.

Windfall: An unexpected piece of good fortune.

Yoking-bar: A wooden beam normally used between a pair of animals to enable them to pull together on a load when working in pairs, as oxen usually do.
DISCUSSION QUESTIONS AND ACTIVITIES

DISCUSSION QUESTIONS

This play was adapted from the original novel by Jules Verne. Why do you think the playwright, Mark Brown, chose to adapt this particular story for the stage? What about this story lends itself to theatricality?

Phileas Fogg is considered one of Jules Verne’s most eccentric characters. How was this represented by the playwright, Mark Brown? What choices did the actor make in order to represent this eccentricity?

What do you think Phileas Fogg’s reasons were for taking the wager to travel around the world? Do you agree with his reasons — or lack of reasons? Have you ever done something or wanted to do something simply to prove it could be done?

If you could travel the world like Phileas Fogg, which city — or cities — would you like to visit? What about those cities inspires you?

The pressure of time drives the plot of this play throughout. Did any of the designs (set, costume, sound, lighting) adopt this element of time? If so, how? And do you think it was effective?

How much does the element of time affect your own lives? Is it a concern? A comfort?

In the play they speak of the world getting smaller; what do they mean by that statement? Do you think the world is even smaller today than it was in 1872?

How did innovation in travel play a part in Jules Verne's *Around the World in 80 Days*? What great leaps in technology occurred in the 19th century to make Phileas Fogg’s journey possible?

How did ATC’s version of *Around the World in 80 Days* handle all the many locales and difficult action sequences in the play? Imagine you are the director; what, if anything, would you do differently?

*Around the World in 80 Days* looks at the importance of love versus wealth. What do you think is more important? Do you agree with Fogg’s choice to risk financial ruin and losing the race around the world for the sake of love?

In this play, Phileas Fogg and Passepartout travel to many major world cities and meet new people everywhere they go. What do you think of the play’s depiction of those different locations and people? Were they realistic, or theatrical? How does the era in which the original novel was written inform modern depictions of these cultures?

Jules Verne published *Around the World in 80 Days* in 1872. How well does this story hold up to the test of time? Do you think it would have been received differently during the time of its publication?

LANGUAGE ARTS / SOCIAL STUDIES ACTIVITIES

Have your students get a map of the world. Can they track the route that Phileas Fogg took around the world? (“London to Suez by rail and steamer: 7 days. Suez to Bombay by steamer: 13 days. Bombay to Calcutta by rail: 3 days. Calcutta to Hong Kong by steamer: 13 days. Hong Kong to Yokohama by steamer: 6 days. Yokohama to San Francisco by steamer: 22 days. San Francisco to New York by rail: 7 days. And New York to London by steamer and rail: 9 days.”) Ask them to find pictures to illustrate each stopping point.
Can you make it around the world in 80 days today without using an airplane? Have your students plan a trip around the world that doesn’t rely on air travel, starting in their home city. Ask them to choose destinations, chart a route out on a map, research how they would travel from place to place and how long it would take them to complete their journey.

Ask students to journal their “around the world” journey. Have them pick 8 different cities and imagine that they have visited them for 10 days each and complete a journal that details an imagined experience in each city. Who would they meet? What would they do? What adventures could they have?

Write a research paper on one or more of the cities that Phileas Fogg visits in Around the World in 80 Days, comparing what the city was like in 1872 and what it is like today. What sorts of changes have occurred in the city’s politics and government, social structure, economics, culture, etc.?

THEATRE ARTS ACTIVITIES

Environment

Ask one person to stand up in front of the group, think of an environment (e.g. a park, the movies, a roller coaster) and begin to mime an element of that environment. (If it was a park maybe someone walking their dog, or throwing a frisbee.) As a group, without speaking, guess the environment that’s been started, and one by one have students join the scene with their own mime that shows another element of that location. How did the environment grow and evolve as people joined it? Did the group guess correctly or did it become something completely different? How easy is it to depict a setting through action alone? What else did participants want to use?

Distilling an Environment

The beauty of theatre is that we don’t need to recreate a scene or setting perfectly as in a film; we need only imply a setting with a few well chosen sounds and images and the audience’s imagination will fill in the rest. Split into groups of 4 or 5 and give each group a setting, written on a piece of paper (e.g. a train, a forest, an office). Make sure they don’t tell other groups what setting they have. In their groups, ask them to brainstorm every sound, sensation and object in that environment, then as a group pick the three that would best represent that environment (e.g. a train could be: motion, train hoots, and a conductor). Get groups to present these three elements in a performance, and see if the rest of the class can guess where they are.

Characterization Through Physicality

Have everyone in the room stand up and start walking around the room as they normally do. Ask them to start paying attention to their own walks. Are they standing up tall? Are they looking at the floor? Are they slow? Fast? Where are their hands? Now have everyone freeze and explain that you will be asking them to lead with different body parts, and have them not only take note of themselves and how they feel, but also other people in the room: what characteristics do you see in other people’s walks? (Some body parts you could choose: head, stomach, big toes, chin, shoulders.) As they walk, leading with each different body part, a new character will emerge. Have a discussion about what sort of people we see in these different walks, and how as actors this could be an effective method for building different characters. Did the actors in Around the World in 80 Days do this well? And then, did they use anything other than physicality to portray a different character? List some more devices that theatre uses to portray characters quickly and effectively.