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The Extraordinary Libraries of Jules Verne

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THE MOTIF OF THE LIBRARY in Jules Verne's massive opus of the *Voyages extraordinaires* is both pervasive and richly polyvalent. Not only does it tie together a wide range of thematic, ideological, and narratological features shared by the 60-odd novels in this series, but it also serves to highlight the fundamentally oxymoronic character of the "roman scientifique" itself. Because of its essentially dualistic function in Verne's narratives, I shall discuss the role of the library—both real and imaginary—in these works in two phases: first as a tangible locus of the intended didacticism of the Vernian text, and second as a purely novelistic device used to enhance the fictional (as opposed to the scientific) verisimilitude therein.

Although at first glance a seemingly incongruous element in novels geared toward adventure and scientific discovery, the persistent presence of the library in these texts must first be understood as an emblem of their overall *pedagogical intent*. Each such library serves as a recurrent "mise-en-abyme" reminder of the original social function of this series. The expressed goal of the collection, as outlined by Verne's publisher Pierre-Jules Hetzel, was to "résumer toutes les connaissances géographiques, géologiques, physiques, et astronomiques amassées par la science moderne, et de refaire, sous [une] forme attrayante et pittoresque [...], l'histoire de l'univers."[1] Perhaps overly ambitious, these words nevertheless clearly identify the two-fold nature of Verne's literary project: to be pragmatically educational on the one hand, fictionally entertaining on the other. Or, as Hetzel later goes on to say, "l'instruction qui amuse, l'amusement qui instruit..." (ii).

While it was Jules Verne who had originally conceived of this new type of narrative which he called a "Roman de la Science"—a novel where the discoveries and innovations of modern science would act as the mainspring to the plot—it was Pierre-Jules Hetzel who insisted that Verne's narratives maintain a high level of didacticism: i.e., that they be oriented toward the *instruction* of science as well as its fictional applications. A fervent positivist, political activist, and firm believer in the Republican ideals of 1848, Hetzel viewed his society as severely lacking in the rudiments of scientific knowledge—a lacuna he saw as the direct

result of the outdated anti-science curricula of the Catholic-controlled French public schools.

As early as 1850, Hetzel began consistently to shift his publishing efforts toward literary works which would address this specific social need. In late 1862, he reviewed a newly completed manuscript entitled *Cinq semaines en ballon* by a certain Jules Verne and concluded that a series of such works could be a very effective fictional vehicle for supplementing the French public's scientific awareness. Verne agreed to Hetzel's close supervision and collaboration (some would say censorship) in this project, and a long-term contract was signed for two additional "utile y dulce" works of the same type each year—to be collectively called the *Voyages extraordinaires.* Appearing first in feuilleton format in Hetzel's bi-monthly family journal the *Magasin d'Education et de Récréation* and then published separately as individual novels, Verne's scientific-adventure "travel" narratives enjoyed an immediate and continuing success.

Viewed from this pedagogical perspective, Verne's entire collection of "romans scientifiques" might reasonably be defined as a kind of *fictionalized library to Science,* a literary "monument" to the late 19th-century ideals of positivism. For the positivists, the physical and (even non-physical) universe resembled a vast but uncatalogued library: i.e., an ordered and taxonomically reducible assemblage of phenomena—unchanging in its essence, rational in its composition, quantifiable in its scope, hierarchical in its structure, and codifiable into a circumscribed and systematized body of human knowledge. Such is the ideological presupposition upon which a majority of the *Voyages extraordinaires* were constructed.[2] And such is the implicit metonymic message of the great number of libraries, museums, and other repositories of encylopedic learning so prevalent in each of Verne's narratives. These self-contained inventories of knowledge, proud symbols of the universal order, incarnated the bourgeois ideal of unlimited acquisition and possession (of learning—ultimately of nature itself). And they served as a concrete textual reminder of man's continuing "Progress" toward totalizing both his intellectual and his physical "grasp" of that universe. As an ideological artifact, Verne's *Voyages extraordinaires* are an unusually faithful testament to this epistemological fixation of the Second Empire and the Troisième République.

But there is an additional sociological dimension to the omnipresence of such libraries in Verne's texts—one which corresponds to certain

societal developments of the period. Due in part to technological advances in the publishing industry made earlier in the century, the basic components of a library—*books* themselves—became increasingly available to the general public at reasonable cost. The reading and, more importantly, the possession of finely bound books (once reserved for the aristocratic elite) grew to be a high social priority for the industrial middle class. At a time when public libraries were multiplying throughout the country due to the efforts of such organizations as the Ligue d'Enseignement and the Société Franklin, the ownership of sumptuous private libraries was fast becoming a mark of intellectual distinction and an essential part of the "proper" bourgeois home. Ideologically, this particular social development—where "le Livre-Objet se confond matériellement avec le Livre-Idée"[3]—might be viewed as one focal point of the entire bourgeois value system and a way of life. George Steiner, for example, has described this correlation as follows:

> The private library is far more than an architectural device. It concentrates a very complicated spectrum of social and psychological values. . . . In visual and tactile terms, it favours particular formats or genres over others, etc. The spiritual cannot be divorced from the physical fact. A man sitting alone in his personal library reading is at once the product and begetter of a particular social and moral order. It is a bourgeois order founded on certain hierarchies of literacy, of purchasing power, of leisure, of caste.[4]

The many libraries evoked throughout Verne's novels constitute an important textual locus of these historical realities—a visible "idéologème" of late 19th-century thought. I say "evoked" because such libraries can assume a variety of forms in Verne's texts. Some are quite explicit: e.g., Captain Nemo's impressive collection aboard the Nautilus (one of the numerous ambulatory libraries depicted in the *Voyages extraordinaires,* reminiscent of Verne's own which he brought aboard his yacht) or that contained in Prof. Lidenbrock's study in *Voyage au centre de la terre*—which served, rather revealingly, as young Axel's schoolroom. But some, and they are by far the most interesting, are more implicit: e.g., the ubiquitous hero-scientist-pedagogue in most of Verne's earlier narratives, such as Paganel in *Les Enfants du capitaine Grant* or Dr. Clawbonney in *Voyages et aventures du capitaine Hatteras.* Each is portrayed as a veritable walking data-bank, a flesh and blood "library" capable of reeling off from memory page after page of detailed information on virtually any subject (and modestly so). And, on occasion, the comparison is overtly acknowledged. Consider, for example, the meta-

phorical portrayal in *Ile mystérieuse* of the engineer Cyrus Smith, or even the geographer Paganel's description of himself:

> Cyrus Smith instruisait ses compagnons en toutes choses, et il leur expliquait principalement les applications pratiques de la science. Les colons n'avaient point de bibliothèque à leur disposition; mais l'ingénieur était un livre toujours prêt, toujours ouvert à la page dont chacun avait besoin, un livre qui leur résolvait toutes les questions et qu'ils feuilletaient souvent.[5]
>
> —Vous parlez comme un livre, Paganel, répondit Glenarvan.
>
> —Et j'en suis un, répliqua Paganel. Libre à vous de me feuilleter tant qu'il vous plaira.[6]

The early Vernian scientist is frequently cast as a human encyclopedia, an organic dictionary, a sentient storehouse of accumulated knowledge ready to be perused. Narratologically, such "living libraries" offer certain advantages: each is highly compact and "portable," allowing the Vernian travellers to consult instantly their reference books at any time during their journeys, whether to identify indigenous flora and fauna, to unravel a mystery, or (quite often) to escape impending doom. Such individuals are structurally essential to many of the *Voyages extraordinaires.* They serve not only as the Hetzel-mandated "porte-paroles" for the transmission of scientific didacticism, but also as a means whereby the practical usefulness of such knowledge may be dramatically underscored. And both tasks are accomplished within the fiction itself, without recourse to the sometimes awkward intervention of a narrator. But it is important to note that these uncommonly erudite hero-scientists are only representative microcosms of a larger system. The ultimate Vernian library, the "supreme matrix" within which these protagonists and others are continually cross-referenced, is a purely *imaginary* one: that highly-ordered and ever-expanding collection known as science itself.

Proportional to the degree that Verne's works sought to proselytize science, the principles and assumptions of science substantially affected the narratological structure of Verne's texts—often leaving an indelible imprint on their basic hermeneutic design. To begin with, much like the social function of a public library, the prime *raison d'être* of the fictional voyage itself is exploration, i.e., the need to identify, record, and preserve knowledge. *Learning* (both as a noun and as a verb) is the ultimate object of the Vernian quest, whether it be by unveiling the mysteries of the ocean's deeps as in *Vingt mille lieues sous les mers,* by penetrating the

mantle of the Earth's crust as in *Voyage au centre de la terre,* or by discovering what lies on the dark side of the Moon as in *Autour de la lune.* This narratological blueprint intentionally duplicates the pedagogical goals of the series as a whole: i.e., the Vernian protagonists' adventure-filled pursuit of knowledge (for personal glory and for the sake of posterity) is intended to parallel that of the reader who, in "journeying" through the pages of each novel in this collection, is likewise the recipient and future guardian of such knowledge (for personal esteem and for the sake of France).

Hence, Verne's works, despite their reputation of being primitive variants of modern science fiction, are in fact much less extrapolative than they are purely documentational. In Verne's own words, the purpose of this series was to "peindre la terre et même un peu l'au-delà, sous la forme du roman."[7] In order to provide his protagonists (and the reader) *physical access* to these realms of learning, Verne found it necessary to devise a number of extraordinary transportational vehicles; vehicles for which posterity has so vividly remembered him, but vehicles which were almost always theoretically feasible at the time of his writing. The real thrust of Verne's texts was not centered on these futuristic technological devices—memorable as they are—but rather on the *knowledge* from which they sprang and, more important, on the knowledge that they could *generate* by allowing his heroes (and readers) to go "where no Man had gone before," as one contemporary narrator has put it. In somewhat the same fashion as computerization in today's libraries facilitates the instant retrieval of man's accumulated learning, the real purpose of the Vernian machine was to facilitate the pedagogical transmission of such learning by recreating, for the reader, an exciting first-hand experience of its discovery.

It is on this phatic level that the didactic discourse of the *Voyages extraordinaires* functions most convincingly. If the image of the library is one of Verne's most preferred (and self-referential) paradigms for representing/personifying knowledge, and if encyclopedic scientific learning is continually valorized as necessary for one's access to such knowledge (and to its benefits), reader *emulation* is at the hermeneutic heart of Verne's fictional recipe for attaining this goal. The (presumably young) "implied reader" of these texts predetermined to a large degree their pedagogical structure and patterns of verisimilitude.

Predictably, the objects of emulation are the text's fictional protagonists, the majority of whom are continually cast in the role of either

teachers or *students*. The exact configuration can vary greatly: scientist/common man (e.g., Cyrus Smith and his castaway companions in *Ile mystérieuse*), scientist/pupil (e.g., Paganel and Robert in *Les Enfants du capitaine Grant*), older pupil/younger pupil (e.g., Dick Sand and Jack in *Un capitaine de 15 ans*), "civilized" man/aborigine (e.g., Cyprien Méré and Matakit in *Etoile du Sud*), or even that of man/animal and animal/man (e.g., Service and the ostrich in *Deux ans de vacances,* or those super-intelligent dogs who frequently "instruct" their masters in *L'Ile mystérieuse* or *Un capitaine de 15 ans*).

Excepting the ostrich, these "model" students are always portrayed as bright, hard-working, and very "désireux de s'instruire" (*Les Enfants du capitaine Grant,* p. 410). And their teachers are similarly portrayed as experts in their discipline(s), patient, good-humored, and possessors of a "prodigieuse et humaine sagacité."[8] "Unprofitable" idleness is repeatedly denounced as a cardinal sin which can be best expiated through serious instruction—especially with the aid of a library:

> Savait-on ce que durerait le séjour sur cette île? Si l'on parvenait à la quitter, quelle satisfaction ce serait d'avoir mis le temps à profit! Avec les quelques livres fournis par la bibliothèque du schooner, les grands ne pouvaient-ils accroître la somme de leurs connaissances, tout en se consacrant à l'instruction de plus jeunes? Excellente besogne, qui occuperait utilement et agréablement les longues heures de l'hiver![9]

> Causerie pendant que l'on travaillait, lecture quand les mains restaient oisives, et le temps s'écoulait avec profit pour tout le monde. (*L'Ile mystérieuse,* p. 457)

From a narratological standpoint, it is also interesting to note *where* a great deal of the anti-idleness pedagogy takes place in these texts and how it dovetails with the "action-packed" plot structures of the *Voyages extraordinaires*. In general, such moments of didacticism fill the "holes" in the narrative—those moments when the heroes are not actively exploring, fighting for their lives, conducting experiments, or rescuing those in peril. For example, if the narrative format is basically that of a "robinsonnade" (*Ile mystérieuse, Deux ans de vacances, Hector Servadac*), mimesis dictates that during periods of inclement weather the protagonists remain in their cave or other shelter. And it is at these moments, in order to avoid "oisiveté" and "ennui," that they (and the reader) are educated via instructive readings from their library—human or otherwise. If the narrative format requires a long ocean cruise (e.g., *Vingt mille lieues sous les mers, Les Enfants du capitaine Grant, Un capitaine de quinze ans*), mimesis dictates that—at least for those "land-

lubbers" aboard—there will be long periods of inactivity. And those moments are dutifully spent with the same "profitable" pursuits. In fact, during any typically Vernian voyage, the same narrative pattern exists—making all moments of rest (for the protagonists and for the reader) pedagogically "useful." As a member of the party searching for capitaine Grant notes when forced to a halt because of a threatening storm: "Ce n'est pas la première fois que le mauvais temps nous aura forcés de nous instruire. Parlez pour tout le monde, monsieur Paganel" (*Les Enfants du capitaine Grant,* p. 697).

Hoping to further maximize reader identification and emulation, Verne's narratives also consistently swathe the potentially alienating scientific lessons-to-be-learned with a host of "de-alienating" *buffer devices.* As a rule, the new is always embedded in the old, the strange is always anchored in the traditional, and the extraordinary is always firmly rooted in the ordinary. In every Vernian "voyage," all movement is duly measured and all phenomena classified for later recall. Each begins with a concrete reference to time and place; characterization is stereotypical; and overall plot development is foreseeable. Good always conquers evil; machines are always anthropomorphized; chronology is always respected; good-natured humor always lightens the seriousness of tone; and maps and predecessors always indicate the right path. There are no time-warps, space-warps, or mind-warps. All is mimetic or rendered mimetic in short order. Thus, for the scientifically untutored reader, the structural simplicity and fictional predictability of this series largely compensates for the continual "otherness" of its pedagogical subject-matter.

But there is one seemingly omnipresent "buffer" in these texts that is of special note—particularly when considering the library as a privileged location for quiet study. It is subliminal in nature but nevertheless quite palpable in the majority of the *Voyages extraordinaires,* providing a kind of "comforting" emotional security to the *voyageur*/reader. Roland Barthes was among the first to call attention to it in a 1957 essay in *Mythologies* entitled "Nautilus et Bateau Ivre":

> Verne a construit une sorte de cosmogonie fermée sur elle-même, qui a ses catégories propres, son temps, son espace, sa plénitude, et même son principe existentiel.
>
> Ce principe me paraît être le geste continu de l'enfermement. L'imagination du voyage correspond chez Verne à une exploration de la clôture, et l'accord de Verne et de l'enfance ne vient pas d'une mystique banale de l'aventure, mais au contraire d'un bonheur commun du fini, que l'on retrouve dans la passion enfantine des cabanes et des tentes: s'enclore et

s'installer, tel est le rêve existentiel de l'enfance et de Verne. [...]

Verne a été un maniaque de la plénitude: il ne cessait de finir le monde et de le meubler, de le faire plein à la façon d'un œuf [...] Verne ne cherchait nullement à élargir le monde selon des voies romantiques d'évasion ou des plan mystiques d'infini: il cherchait sans cesse à le rétracter, à le peupler, à le réduire à un espace connu et clos, que l'homme pourrait ensuite habiter confortablement [...][10]

The construction and/or habitation of enclosed and "safe" spaces is a constantly recurring theme throughout Verne's works—simultaneously offering the protagonist/reader a privileged observational vantage point and the text a means to initiate its pedagogy. Such spaces include the many "ambulatory homes" of the *Voyages extraordinaires*: the Nautilus of *Vingt mille lieues sous les mers,* the Steam-House and "Géant d'acier" of *La Maison à vapeur,* the artificial island of *L'Ile à hélice,* and the high-flying Albatros of *Robur-le-conquérant,* among others. The "arm-chair voyage" character of these novels is quite literally that, for the protagonist as well as the reader. Each fictional vehicle doubles as a real *chez soi*—complete with plush Victorian furniture, art works, library, and dining-room as well as such "necessary" items as devoted servants and nearly inexhaustible provisions for the comfort of the passengers. These mobile mansions portray the ultimate bourgeois dream of taking along *all* of one's possessions when traveling. And, as might be expected, such modes of transportation are repeatedly extolled as "le dernier mot du progrès en matière de voyage!"[11]—the term "progrès" being defined, of course, principally in terms of the bourgeois "will to possess" epistemè discussed above.

Further, each vehicle inevitably features some form of window to allow the heroes—"from the comfort of their own home"—to take in the movie-like spectacle of the outside world. Quite often, such windows (in the Nautilus, in Barbicane's space-bullet, etc.) also function to safeguard the inhabitants from the dangers of the exterior environment, while providing an excellent "milieu transparent"[12] for its first-hand study. In all cases, such windows serve to designate the boundary between the "us" and the "them"; they represent the tangible point of contact between the reassuringly insular world of "owned" and "filled" space and that exterior, "empty" space yet to be possessed by man. Finally, these comfortably enclosed "windows on the world" in Verne's fictions might be viewed as the perfect architectural synecdoche for that institution which, in so many ways, exemplifies the character of the *Voyages extraordinaires* themselves: the library.

There are many other parallels between the function of libraries as tools of learning and that of Verne's *Voyages extraordinaires*. As a scientific reference book, each novel in this series parallels those mechanisms intrinsic to the operation of a library (i.e., collection, taxonomic classification, topical retrieval, etc.). And each does so both internally, in the protagonists' continual deciphering of the mysteries of nature, and externally, in the reader's deciphering of the text itself—a brand of text that is structured in a very linear, accumulative fashion but which continually oscillates between recognizable fictional topoi (love triangles, Romantic sunsets, in-the-nick-of-time rescues, etc.) and cryptic scientific jargon that is often understandable to the reader only through recourse to additional reference texts.

Another library-like narrative feature in these novels is the incessant use of *footnotes*—over 700 of them throughout this series, each providing additional documentation pertaining to a scientific fact, a scientist, or a particular scientific theory. The prevalence of such extra-textual references makes the entirety of the *Voyages extraordinaires* seem like a gigantic "fichier," a huge card-catalogue of 19th-century scientific knowledge. But this impression is quite deceiving. For a substantial number of such references are not only erroneous, but totally *imaginary* —invented by Verne himself to bolster the internal verisimilitude of his fictional narrative and/or to maintain the narrator's authority as pedagogue. Many are unabashedly self-referential and serve as a kind of intertextual device recalling the events or personages from other novels of the *Voyages extraordinaires* and presenting them as historically real. For example, when the hero-narrator of *Le Sphinx des glaces* passes near to—but is unable to approach—the South Pole, a footnote on that page explains:

> Vingt-huit ans plus tard, ce que M. Jeorling n'avait pu même entrevoir, un autre l'avait vu, un autre avait pris pied sur ce point du globe, le 21 mars 1886 [...] il prenait possession de ce continent en son nom personnel et deployait un pavillon à l'étamine brodée d'un "N" d'or. Au large flottait un bateau sous-marin qui s'appelait *Nautilus* et dont le capitaine s'appelait le capitaine Nemo.[13]

Clearly this type of footnote usage is quite different from the purely documentational variety. Here the deliberately pedagogical becomes entwined with narratological mechanisms of verisimilitude, as the inherent "authority" of the footnoting procedure itself is redirected toward fictional ends rather than didactic ones. A somewhat hyperbolic case of

this fictional footnoting occurs in the satiric novel entitled *Sans dessus dessous,* where the events and characters of *five* previous Vernian narratives are referenced—each presented as historically real. A particularly fascinating one (in the context of the captain Nemo footnote just mentioned) goes so far as to upstage and correct the text's *own* narrator as he attempts to enumerate those explorers who have successfully reached the North Pole—adding the name of Verne's capitaine Hatteras to the list![14]

Other such imaginary references presented as historical fact abound in the *Voyages extraordinaires.* Sometimes actual textbooks are named and attributed to the fictional protagonists. For example, the narrator of *Vingt mille lieues sous les mers,* the professor Pierre Aronnax, is said to have published a tome entitled *Les Mystères des grands fonds sous-marins* (a work which figures in the otherwise quite realistic library of literary and scientific masterpieces aboard the Nautilus, earning its author words of praise from captain Nemo). The rather "original" professor Lidenbrock of *Voyage au centre de la terre,* we are told, published in 1853 a work entitled *Traité de Cristallographie transcendante,* intriguingly described as a "grand in-folio avec planches."[15] And following his subterranean adventures, Lidenbrock once again is said to have published an account of his experiences in a text called *Voyage au centre de la terre*—a work of such tremendous import that it was "imprimé et traduit dans toutes les langues" and "fit une énorme sensation dans le monde"! (*Voyage au centre de la terre,* pp. 370-71). Paganel of *Les Enfants du capitaine Grant* supposedly authored a great number of articles appearing in the respected professional journals of the Société de Géographie de Paris, the Institut Royal Géographique et Ethnographique, and other scientific organizations. And the list continues . . . One purpose of such wholly imaginary references is to increase the scientific as well as fictional believability of those scientists who are designed to function as the prime mediators of scientific pedagogy throughout these texts. But it is nevertheless supremely ironic that it is via *imaginary* publications that these fictional protagonists gain a greater amount of textual authority as spokesmen of scientific truths.

Thus, the constant mixing of the real and the imaginary in the Vernian library—the citing of wholly fictitious authors and works alongside famous and/or canonical texts, and even the inclusion of several titles from the *Voyages extraordinaires* themselves—is more than just novelistic playfulness on the author's part. It is a practical and effective narrative strategy. The latter variant, in particular, provides Verne with a

kind of intertextual springboard for plot development, serial continuity, and internal verisimilitude. It more fully valorizes the *author-ity* of the text in which it appears by metonymically underscoring Verne's role as an author in his own right and the *Voyages* themselves as works worthy of inclusion in such authoritative collections. Such mixing also highlights, in a figurative manner, the inherent "reflective" nature of the Vernian text: i.e., a text "reflecting" upon its own materiality as printed matter destined for the library shelf.

But those purely fictitious references found in Verne's scientific libraries—those invented by the author or those titles from his own collection—are nonetheless rather problematic pedagogically. They tend to blur the reader's perception of the text's overall referentiality, short-circuiting the capacity to distinguish between what is an "effet de réel" and what is pure novelistic invention. Subversive by nature, this narrative trait has the ultimate (albeit ironic) effect of seriously undermining the library's intended ideological and didactic function throughout the *Voyages extraordinaires*. It is, consequently, an important textual marker of the inherently conflictual two-fold nature (one is tempted to say the latent schizophrenia) of Verne's "roman scientifique" as a genre: a kind of writing which seeks simultaneously to be an educative instrument but also a fictional narrative, a vehicle of documentational fact but also of novelistic fantasy, science but also literature. Perplexingly oxymoronic at times, the "extraordinary" libraries of Jules Verne thus epitomize the narratological tension that exists between two very different types of discourse[16] which are continually (and one might say necessarily) juxtaposed in this brand of text: the predominantly denotative and paradigmatically "pure" referent of scientific commentary versus that highly connotative and continuously self-reflective realm of language itself—which we have come to call "écriture."

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Notes

1. Pierre-Jules Hetzel, "Avertissement de l'Editeur," *Voyages et aventures du capitaine Hatteras* (Paris: Ed. Hetzel, 1866), p. ii.
2. See E. Donato, "The Museum's Furnace: Notes Toward a Contextual Reading of *Bouvard et Pécuchet* in Josué V. Harari, ed., *Textual Strategies: Perspectives in Post-Modern Criticism* (Ithaca: Cornell UP, 1979), pp. 213-38.
3. Roland Barthes, *Essais critiques* (Paris: Seuil, 1964), p. 177.
4. George Steiner, *On Difficulty and Other Essays* (Oxford: Oxford UP, 1978), pp. 188-89.

5. Jules Verne, *Ile mystérieuse* (Paris: Livre de Poche, 1967), p. 292.
6. Jules Verne, *Les Enfants du capitaine Grant* (Paris: Livre de Poche, 1966), p. 159.
7. Letter dated 19 June 1894. Reprinted in "Correspondance avec Mario Turiello," *Europe* 613 (1980), 107.
8. Jules Verne, *De la terre à la lune* (Paris: Livre de Poche, 1966), p. 186.
9. Jules Verne, *Deux ans de vacances* (Paris: Livre de Poche, 1968), p. 203.
10. Roland Barthes, "Nautilus et Bateau Ivre," in *Mythologies* (Paris: Seuil, 1957), pp. 80-81.
11. Jules Verne, *La Maison à vapeur* (Paris: Livre de Poche, 1968), p. 28.
12. See Philippe Hamon, "Qu'est-ce qu'une description?" *Poétique* 12 (1972), 473. Also Thomas A. Sebeok and Harriet Margolis, "Captain Nemo's Windows: Semiotics of Windows in Sherlock Holmes," *Poetics Today* III:1 (1982), 110-39.
13. Jules Verne, *Le Sphinx de glaces* (Paris: Livre de Poche, 1967), p. 404.
14. Jules Verne, *Sans dessus dessous* (Paris: Ed. Glénat, 1976), p. 78.
15. Jules Verne, *Voyage au centre de la terre* (Paris: Livre de Poche, 1966), p. 5.
16. See Roland Barthes, *Leçon* (Paris: Seuil, 1978), p. 20.