**Intertextuality and Verne’s Norway.**

The origin of *Un Billet de loterie* (1886)

Per Johan Moe

**lasting impressions**

Jules Verne visited Norway in 1861, but in order to write a book about the country, he would not have had to. He could have based this work on external material, as he had done in several of his novels set in places he never saw with his own eyes. Evidently, he was not in a hurry to publish a novel based on his impressions from Norway since he and his publisher Pierre-Jules Hetzel waited 25 years before the novel about the Norwegian ‘Lottery ticket’ came out. Truly, though, the journey made a lasting impression on the young author. In the seven years that followed the Nordic experience and after signing a contract for his VE series, every novel following the opening title *Cinq Semaines en ballon* contained references to Norway.1 When his publisher finally decided the time was right, in the mid 1880s, it was not only the novel *Un Billet de loterie* (BL) that was printed. The house of Hetzel chose to publish a series with Scandinavian material: three novels in a row. In 1885, the year before BL, came *L’Épave du Cynthia*2 - a story set in Norway, Sweden and arctic surroundings. Like BL, it appears to have drawn on information from the magazine *Le Tour du monde*, and also like BL, it makes clear allusions to old Nordic myths and legends3. Also printed in 1886, the same publication year as BL, was the novel about *Robur-le-Conquérant*, which in the opening chapter, among numerous other observations, reports “l’Albatros” beyond the Arctic circle in Scandinavia. Both novels of that year contain material about the impressive Gousta mountain and the Rjukan waterfall in Telemark.4

The time span of 25 years indicates that a novel set in Norway was not the main reason for visiting the country in 1861. Most likely he had deeper reasons for wanting to travel as far north as his limited resources could take him. After the weeks in Scandinavia – and his journey to Scotland two years earlier - he probably felt ready to get on with other literary projects, in particular his robinsonade of the north, *Voyages et aventures de la capitaine Hatteras*5 (AH) and other texts from the northern regions. In this process, the author’s own cultural experiences from these journeys were valuable.

So, when Jules Verne actually began writing BL, a novel completely set in Norway, the impressions were not fresh in his memory. He probably had to collect his notes, his diary and to re-read back issues of travel magazines.

The intertextual connections to other sources are many. My observation is that many geographical details originate from published texts, while main theme, atmosphere and characters – modelled around persons he met6 - may very well be the result of Verne’s own impressions during the days he spent in Norway. The publisher probably contributed to the project by providing the hired illustrator George Roux with background material for the

---

1 References to Norway: (in AH, VC, TL, EG, VL) http://moe-vi.no/jv/f/norgereferanser_fransk_tekst.htm
3 *L’Épave du Cynthia*: The legend about the Celtic Sunniva, who as a child came drifting across the ocean to Nordfjord on the western coast of Norway.
4 *Un Billet de Loterie*: The legend about Mari, and her dangerous foot-path, ‘Maristien’ close to the Rjukan waterfall.
5 *Il [Albatros] s’arrêta, cependant, et précisément au-dessus de la fameuse chute de Rjukanfoss, en Norvège. Le Gousta, dont la cime domine cette admirable région du Telemark, fut comme une borne gigantesque qu’il ne devait pas dépasser dans l’ouest.* (Verne, 1886: *Robur-le-Conquérant* ch. Xf)
6 Throughout the period after 1855, when he wrote about Jean Cornbutte and a French search party sailing across the North Sea to Norway in *Un hivernage dans les glaces*, he may have dreamt of going north himself. At least, it is likely that he planned to develop the arctic theme further, as he did very soon (1864) in the very realistic novel about the polar expedition of Cpt. Hatteras. ‘Hivernage’ as a precursor to ‘Hatteras’, as well as Verne’s polar fascination, is discussed by William Butcher (2005: xiii) in the annotated edition of AH.

---

This topic is covered elsewhere, so far in Norwegian, I regret.
Over the years, several articles have been written about the novel and Verne’s days in Norwegian countryside, close to Notodden, and in the counties Buskerud and Telemark, an assumption that all descriptions of the Norwegian countryside in BL documents a journey that he actually made himself can lead to false conclusions. He leads us on, letting his own voice be heard through the novel when he includes this rather uncommon statement within the text:

Telemark, contrée peut-être unique au monde par les beautés naturelles qu’elle renferme. L’auteur a eu le plaisir de le visiter. Il l’a parcouru en kariol avec des chevaux pris aux relais de poste – quand il s’en trouvait. Il en a rapporté une impression de charme et de poésie, si vivace encore dans son souvenir, qu’il voudrait pouvoir en imprégner ce simple récit. (Verne, 1886 - BL)

Strangely then - since he travelled these regions himself - to a large extent, Verne adopts descriptions from *Le Tour du monde*. In BL, apart from mentioning the Tinnes farm (close to Notodden), most places on the map were already documented in LTdM articles.

Central theme and Verne’s ‘revolutionary years’

In the romantic novel *Un Billet de loterie*, we meet the widow Mme Hansen who runs a guesthouse aided by her daughter and son, Hulda and Joël. Hulda’s fiancé, Ole, is at sea. Together with money earned on fishing, he hopes to raise enough money for them to get married with a lottery ticket. Unfortunately, Mme Hansen is in debt to a Mr Sandgoïst. Luckily, their ‘savior’ soon arrives: Sylvius.

The book, published when Verne’s memories of Norway may have faded a little, fits thematically well into his list of stories set in political turbulent surroundings every year between 1884 and 1887. After 300 years under the Danish king, Norway was in union with Sweden from 1814 – 1905. The tale about Lottery Ticket no. 9672 was set in the birth-of-a-nation years in Norwegian history, written exactly 20 years before breaking loose from union with Sweden. The polarization on the Scandinavian peninsula is the underlying theme of the novel and may be Verne’s main reason for selecting what I believe to be the symbolic names of main characters.

Over the years, several articles have been written about the novel and Verne’s days in Norway. Visual and verbal intertextuality, in the context of Verne’s books, range from mere allusions to loans – some would say downright copying or plagiarism. A couple of sources stand out, in particular Enault’s *La Norvège* (LN) (1857) and three texts in *Le Tour du monde* (LTdM), by Paul Riant (1860) and Saint-Blaise (1861)/Saint-Blaise (1862).

Most material presented in this essay - based on research of these sources, along with other relevant material - was published in Norwegian (www.jules-verne.no) on the 150-year anniversary of Verne’s visit to Norway, July 2011.

First-hand observations vs. travel literature

Jules Verne and two friends travelled to Norway in July and August 1861. This is documented in his unfinished *Joyeuses Misères de trois voyageurs en Scandinavie* (JM) and in his diary of 1861. Here, Verne accentuates the extent of his reading of travel literature: «J’avais lu tout ce qui peut se lire et même ne pas se lire en fait de voyages, et si cette lecture n’a pas ossifié les lobes de mon cerveau, c’est que je suis heureusement doué.» (Verne, 1861: 1 – JM) In particular he emphasizes LN and LTdM:

«En parcourant le livre de M. Enault sur la Norvège [...] Certains paysages publiés dans le *Tour du Monde* sur la Norvège et le Danemark me séduisirent fort.» (Verne, 1861: 3 – JM)

Even though Verne visited the areas around the Oslo Fjord, and the counties Buskerud and Telemark, an assumption that all descriptions of the Norwegian countryside in BL documents a journey that he actually made himself can lead to false conclusions. He leads us on, letting his own voice be heard through the novel when he includes this rather uncommon statement within the text:

Telemark, contrée peut-être unique au monde par les beautés naturelles qu’elle renferme. L’auteur a eu le plaisir de le visiter. Il l’a parcouru en kariol avec des chevaux pris aux relais de poste – quand il s’en trouvait. Il en a rapporté une impression de charme et de poésie, si vivace encore dans son souvenir, qu’il voudrait pouvoir en imprégner ce simple récit. (Verne, 1886 - BL)

Strangely then - since he travelled these regions himself - to a large extent, Verne adopts descriptions from *Le Tour du monde*. In BL, apart from mentioning the Tinnes farm (close to Notodden), most places on the map were already documented in LTdM articles.

Central theme and Verne’s ‘revolutionary years’

In the romantic novel *Un Billet de loterie*, we meet the widow Mme Hansen who runs a guesthouse aided by her daughter and son, Hulda and Joël. Hulda’s fiancé, Ole, is at sea. Together with money earned on fishing, he hopes to raise enough money for them to get married with a lottery ticket. Unfortunately, Mme Hansen is in debt to a Mr Sandgoïst. Luckily, their ‘savior’ soon arrives: Sylvius.

The book, published when Verne’s memories of Norway may have faded a little, fits thematically well into his list of stories set in political turbulent surroundings every year between 1884 and 1887. After 300 years under the Danish king, Norway was in union with Sweden from 1814 – 1905. The tale about Lottery Ticket no. 9672 was set in the birth-of-a-nation years in Norwegian history, written exactly 20 years before breaking loose from union with Sweden. The polarization on the Scandinavian peninsula is the underlying theme of the novel and may be Verne’s main reason for selecting what I believe to be the symbolic names of main characters.

Over the years, several articles have been written about the novel and Verne’s days in Norwegian history, written exactly 20 years before breaking loose from union with Sweden. The polarization on the Scandinavian peninsula is the underlying theme of the novel and may be Verne’s main reason for selecting what I believe to be the symbolic names of main characters.

Over the years, several articles have been written about the novel and Verne’s days in Norway. Visual and verbal intertextuality, in the context of Verne’s books, range from mere allusions to loans – some would say downright copying or plagiarism. A couple of sources stand out, in particular Enault’s *La Norvège* (LN) (1857) and three texts in *Le Tour du monde* (LTdM), by Paul Riant (1860) and Saint-Blaise (1861)/Saint-Blaise (1862).

Most material presented in this essay - based on research of these sources, along with other relevant material - was published in Norwegian (www.jules-verne.no) on the 150-year anniversary of Verne’s visit to Norway, July 2011.

First-hand observations vs. travel literature

Jules Verne and two friends travelled to Norway in July and August 1861. This is documented in his unfinished *Joyeuses Misères de trois voyageurs en Scandinavie* (JM) and in his diary of 1861. Here, Verne accentuates the extent of his reading of travel literature: «J’avais lu tout ce qui peut se lire et même ne pas se lire en fait de voyages, et si cette lecture n’a pas ossifié les lobes de mon cerveau, c’est que je suis heureusement doué.» (Verne, 1861: 1 – JM) In particular he emphasizes LN and LTdM:

«En parcourant le livre de M. Enault sur la Norvège [...] Certains paysages publiés dans le *Tour du Monde* sur la Norvège et le Danemark me séduisirent fort.» (Verne, 1861: 3 – JM)

Even though Verne visited the areas around the Oslo Fjord, and the counties Buskerud and Telemark, an assumption that all descriptions of the Norwegian countryside in BL documents a journey that he actually made himself can lead to false conclusions. He leads us on, letting his own voice be heard through the novel when he includes this rather uncommon statement within the text:

Telemark, contrée peut-être unique au monde par les beautés naturelles qu’elle renferme. L’auteur a eu le plaisir de le visiter. Il l’a parcouru en kariol avec des chevaux pris aux relais de poste – quand il s’en trouvait. Il en a rapporté une impression de charme et de poésie, si vivace encore dans son souvenir, qu’il voudrait pouvoir en imprégner ce simple récit. (Verne, 1886 - BL)

Strangely then - since he travelled these regions himself - to a large extent, Verne adopts descriptions from *Le Tour du monde*. In BL, apart from mentioning the Tinnes farm (close to Notodden), most places on the map were already documented in LTdM articles.

Central theme and Verne’s ‘revolutionary years’

In the romantic novel *Un Billet de loterie*, we meet the widow Mme Hansen who runs a guesthouse aided by her daughter and son, Hulda and Joël. Hulda’s fiancé, Ole, is at sea. Together with money earned on fishing, he hopes to raise enough money for them to get married with a lottery ticket. Unfortunately, Mme Hansen is in debt to a Mr Sandgoïst. Luckily, their ‘savior’ soon arrives: Sylvius.

The book, published when Verne’s memories of Norway may have faded a little, fits thematically well into his list of stories set in political turbulent surroundings every year between 1884 and 1887. After 300 years under the Danish king, Norway was in union with Sweden from 1814 – 1905. The tale about Lottery Ticket no. 9672 was set in the birth-of-a-nation years in Norwegian history, written exactly 20 years before breaking loose from union with Sweden. The polarization on the Scandinavian peninsula is the underlying theme of the novel and may be Verne’s main reason for selecting what I believe to be the symbolic names of main characters.

Over the years, several articles have been written about the novel and Verne’s days in Norway. Visual and verbal intertextuality, in the context of Verne’s books, range from mere allusions to loans – some would say downright copying or plagiarism. A couple of sources stand out, in particular Enault’s *La Norvège* (LN) (1857) and three texts in *Le Tour du monde* (LTdM), by Paul Riant (1860) and Saint-Blaise (1861)/Saint-Blaise (1862).

Most material presented in this essay - based on research of these sources, along with other relevant material - was published in Norwegian (www.jules-verne.no) on the 150-year anniversary of Verne’s visit to Norway, July 2011.
Norway, stating the fact that some of "Les sources du billet de loterie" (Dumas, 1991: 29) – both regarding names and illustrations – could be found in Le Tour du monde.

What I hope to contribute to this subject relates to some extent to a study of the novel from a Norwegian perspective – and to read with a Norwegian language ‘filter’ the paragraphs the author has written. Several places where local phrases are quoted, words or names stand out, indicating that the source can hardly be a traveller’s first-hand experience. A good example appears in the sentences at the end of (BL) Chapter III:

«Merci pour ce repas, Tack for mad! Quoi de plus agréable que de lui entendre répondre de sa voix fraîche et sonore: Puisse-t-il vous faire du bien, Wed bekomme!» (Verne, 1886: cIII). These ‘authentic,’ misspelled Norwegian expressions probably originate from La Norvège:


On the other hand, a consideration of Verne’s other novels suggests that the strange spellings in BL are not necessarily significant. Misspellings are often seen in texts by Verne or other French writers in the mid-1800s. In my case, these observations led to extensive investigation into old geographical sources and contemporary travel literature.

I remember very well my first reading of the book at a young age. I was astonished by the typically Swedish name selected for the greedy moneylender from the city of Drammen; Sandgoist. This surname – still in common use in Scandinavia, but normally spelled with a q or k – sounds very un-Norwegian. Verne probably found it in a LTdM article (Dumas, 1991: 30) on Sweden, written by the author Saint-Blaize: «Ce brave homme, nommé Sandgoïst, donna à chacun de nous de la paille fraîche et un drap de lit.» (Saint-Blaize, 1862: 136). Many years later, after having studied Verne’s diary from Norway, a probable symbolic meaning became clear. The difficult viceroy conflict of 1854[10] ['stattholderstriden'], between Sweden and Norway, is in the novel mentioned in connection with the description of the MP[11] and professor Sylvius (Verne, 1886 - BL):

Or, Sylvius Hog était de cœur et d’âme pour la Norvège. Il en défendait les intérêts en toute occasion. Aussi, vers 1854, lorsque le Storting agita la question de ne plus avoir ni vice-roi à la tête du pays ni même de gouverneur, il fut l’un de ceux qui se jetèrent le plus vivement dans la discussion et firent triompher ce principe.

Over several pages, Verne both presents a famous delegate to the parliament and provides some political insight. Much more could have been explained in the novel regarding the deep conflict between the two nations. Verne was probably well aware of it all. The last armed conflict with the Swedes following the Napoleonic wars was not far away (August 1814), and only nine years after the novel, the Swedish king threatened Norway with war once again. Twice in his diary[12], Verne has written down negative Swedish attitudes towards Norwegians - probably overheard while in Stockholm: «8.07.1861: Le Suédois detestent les Norvégiens [...] 12.07.1861: Chaque Suédois a volontiers sa petite maison - les Francois sont amis - ils detestent les Norvégiens» (Verne, 1861 - JV MS 12.5).

Verne hints at the opposite views from the same conflict four years later in De la Terre à la Lune: «Pour une raison ou pour une autre, les Norvégiens n’aiment pas à envoyer leur argent en Suède» (Verne, 1865: cXII).

---


[10] Verne (1886): Un Billet de Loterie, Chapter IX, page 75


[12] Verne diary/ Carnet 1861, Bibliothèques d’Amiens Metropole, JV MS 12.5
The artist, George Roux, has visualized the antagonist and the protagonist of the novel, relaxing at the guesthouse, with their legs stretched out - symbolically depicted diametrically opposite each other. Sandgoist sits alone, arrogantly blocking others from a view of the fireplace as though he owns the place. Sylvius, on the other hand, is lovingly surrounded and tended to by his new-found friends.

**Real-world models for Verne’s fictional characters**

Verne may also have gained first-hand insight into the ongoing political conflict from conversations he had shortly after his arrival in Christiania. People he met there were eventually written into the novel. Just around the block from his hotel was Thomas Bennett’s ‘Bazar’ – the travel agency, with carriages, cariøles and a shop full of souvenirs and specimens of natural history. Verne reports consulting him on 22 July: «M. Benett, la voiture – son cabinet d’histoire naturelle – se charge des provisions – voiture à préparer pour le mercredi matin, voyage au rykanjylos, jeudi – pas de guide» (Verne, 1861 - JV MS 12.5)

As with the presentation of Sylvius in Chapter IX, Verne dedicates almost an entire chapter in the novel to a conversation between Sylvius and Mr. Benett13, maybe based on the author’s own meeting. BL: «Sylvius Hog se promenait à travers les magasins, on peut dire à travers le bazar de M. Benett, si connu de Christiania et de toute la Norvège. […] Ce gentleman est-il la Providence des touristes, désireux de visiter la région scandinave. C’est l’homme universel dont Christiania ne pourrait plus se passer.» (Verne, 1886: cXVIII)

The former secretary of the British Consulate General in Christiania, Mr Thomas Bennett (1814-1898), had revolutionized organized travel with his improved carriages and cariøles. From 1858, he published a travel guide for Scandinavia, the ‘Bennett’s Bible’ - possibly the very same worn, red book Verne describes the leaves falling out of, suggesting it was carried at all times during the following weeks (JM): «Le prix payé, on nous remit un petit cahier rouge dont les feuilles devaient tomber peu à peu sur la route, et une carte destinée à régler notre admission à bord du Svéa.» (Verne, 1861: 11 - JM)

The Dickensian interior of Bennett’s agency in ‘Store Strandgate 17’, filled with all kinds of equipment and samples, has been described on several occasions in travel literature. For the 100-year anniversary of the company, historian Henrik Haugstoel conveys Bennett’s impressions the day ‘a French writer’ arrived at the harbour:

Bennett leads him into the club-room with the English interior that he had only recently made ready. At the same time he informed the traveller that accommodation was prepared at the Hôtel du Nord. – ‘At the Hôtel du Nord’? do you really say that in this city there is a hotel with a French name?” Bennett smiles: “That we also have, sir.” Soon after, he escorts his French guest around, throughout the big house. The Frenchman shows great interest in cariøles and cases of provisions, all kinds of clothing, rare stones, stuffed birds, insects on needles, silverware, woodcarvings,

---

13 The image is apparently reversed in the book, possibly due to a printer’s error
14 Which he, at least in his own head, does – being Mme Hansen’s creditor
15 Verne spells his name like illustrator Léon Benett - as does Énault in *La Norvège*: «On me conduisait chez un Anglais, M. Benett […]» (Énault, 1857: 54)
crocker and many things more – above it all, a antiquarian atmosphere. The Frenchman looks at Bennett: - The Old Curiosity Shop? he smiles, - Well, Bennett hesitates, then he says: - Indeed. The next day, out of Christiania rolls two Bennett-carioles, even better equipped than usual. (Haugstøl, 1950: 191, trans. P.J. Moe)

**Boek and Sylvius**

A hospital was also located close to Verne’s hotel and Bennett’s agency, where Dr. Carl Wilhelm Boeck (1808-1875) was the director, treating syphilis and skin diseases. He probably had French visitors. The travel companions brought along a letter of introduction for a doctor in Christiania. Verne’s diary reports meeting a doctor over four consecutive days, 19-22 July. The name Boeck [sic], the hospital and treatment of syphilis are mentioned. Shortly after they are invited to the doctor’s country home at ‘Eidsvold’ by the lake Mjøsa. Here, after apparently having been joined by a professor friend, the doctor and the professor speak with them about chambers of parliament and politics. (Diary):

> «Conversation avec le docteur et un professeur - En Norvège, chambrides independantes - pa
de code - lois novelles» (Verne, 1861 – JV MS 12.5).

In the novel, a doctor Boek is a close friend of the noble Sylvius Hog (BL):

> «Sur la demande de Sylvius Hog, le célèbre docteur Boek, son ami, vint à Dal voir la jeune malade» (Verne, 1886: chXII).

In another essay, I have proposed a theory on whom these two (real-world persons), the doctor & professor friend, might be. In the novel, Verne apparently wanted, for some reason, to anonymize the latter by giving him a name inspired by an article on Norway in L’Tdm:

> «Beaucoup de familles norvégiennes tombées en paysannerie [...] une conformité entière

The word ‘Skog’ is the key, as it means forest in Norwegian. The sentence probably lacks a comma between the Latin word for forest, Sylvius, and the Norwegian ‘Skog’, which suggests that the note is providing examples of Latin translations/variants in some European countries. In a letter from Hetzel to Verne, we find comments about Verne’s handwritten manuscript (CI): «Vous dénaturez Sylvius Stog, bien présenté dans la première partie, vous en faites sans raison ni profit un grotesque dans la seconde.» (Hetzel, 1885)

A possibility could be that Verne intended to write ‘Skog’ – but ended up with Stog, as commented by Hetzel. In any case, after copying, it came out as Hog at the printer’s.

**The widow, Madame Hansen**

The model for the widow running the Dal inn remains even more anonymous – that is, if this

---

16 The passage is followed by citations from BL.
17 JM, page 11: “Mes deux compagnons s’étaient procurés de leur côté plusieurs lettres de recommandation pour les consuls français de Suède et un médecin de Christiania.” (Verne, 1861)
18 Maybe this turned out to be Dr. C.W. Boeck, who was also a member of the Norwegian Parliament (Storting).
19 Diary 19-22 July, 1861 – I am grateful for the transcription provided by Volker Dehs:
20 Currenty in Norwegian only, on www.jules-verne.no
22 August 6, 1885 / Correspondance inédite, tome III (2002 : 311)
23 Sample of handwritting from BL: Manuscrit Nantaise: 1885 mjv B136
character was based on an actual person. Her surname Hansen, which is still a very common Norwegian name, could also have been inspired by LTdM. A general article about Norway (1861) presents several details that, as we shall see later, appear to have been ‘borrowed’ by Verne. «[…] nous trouvâmes un marchand hospitalier, M. Hansen» (Saint-Blaise, 1861: 161). My guess, though, is that Verne actually met the widow proprietor himself, but not in Dal. In Verne’s diary, we read details about a prolonged stay at the silver-mining town Kongsberg. (Diary): «Arrivé à 2 heures à Kongsberg- hotel Handson. (25.07) à 9 heures levés – impossible d’avoir des chevaux – les chutes de Konsberg - promenade en forêt — retour à Konsberg — hôtel Hansen.» (Verne, 1861 – JV MS 12.5). Apparently he decides to stay at what was called ‘Hansens privat hotell’ – run by the widow Inger Kristine Hansen, located in ‘Egermogade’ (later to become the main street, Storgata). This is worth noting, because when his fictional characters visit Kongsberg in the novel, Verne chooses the hotel with the French name, ‘Hôtel des Mines’ – the very same that Paul Riant describes, in his LTdM-article. Probable textual borrowings for BL seem clear24:

On était à Kongsberg. La voiture traversa le pont jeté sur le Laagen et vint s’arrêter au-delà, après avoir passé près de l’église, non loin de la chute de Larbrô un petit verre de brandevin à l’Hôtel des Mines. Un quart d’heure après, les chevaux étant arrivés, […] Un instant, les hauts pylônes des mines d’argent de Kongsberg.7 (Verne, 1886: chXVI)

LTdM: ‘on a atteint la vallée de la Laagen qui se déroule à vos pieds comme un long ruban. [...] Plus bas encore apparaissent Kongsberg, ses usines royales et la chute de Larbrô, qui fournit à l’exploitation minière son puissant moteur. [...]Le Gaéstgivegaard, décoré du nom français d’Hôtel des Mines,’” (Riant, 1860: 70)

Verne may have wanted to save the milieu at the widow Hansen’s hotel for the novel. It is also possible that he had received a tip about ‘Madam’ (as was said in Norway) ‘Hansens privat-hotell’ from Dr. Boeck. He was born at Kongsberg, and had worked there as a doctor. For the final destination of Rjukan, at least, he apparently advised the travellers on accommodation; on the cardboard inside the cover of Verne’s elegant diary, someone has written (or dictated) in Norwegian: «Herre Boeck sende os her til herre Ole Dahle».25

Composition of the cast

The name Hulda (Mme Hansen’s daughter) was earlier, and to some extent still is, a rather common name in Norway, at the height of its popularity by the end of the 19th century. The male name Joël, on the other hand, is not (as a first name). But variations do occur, such as Juul or Juel. Even though this is hardly a typical Norwegian name, it has the autobiographical ‘mark’ of the author. In several Verne novels, the author apparently wished to leave traces of himself in the text. The name selected for the Telemark hero resembles, and sounds, very much like Verne’s own name Jules. As in other novels, this kind of ‘signature’ is subtly disguised in phonetic variations and different spellings. The boy ‘Juhel’, a Breton like Verne himself, follows his uncle from Cape Antifer to Cape Nord in Mirifiques Aventures de Maître Antifer, (1894). We meet ‘Jean’ on his Northern journey in ‘Winter in the Ice’ (Un hivernage dans les glaces, 1855). And in ‘Backwards to Britain’ (Voyage à reculons, 1989) we meet ‘Jacques’.

Searching for material, Verne may have come across a selection of names in La Norvège (LN). In descriptions about “Le cap Nord” (Enault, 1857: 432) we find the spelling of the

24 The name of the Labro waterfall is misspelled ‘Larbrô’ in both texts.
25 Translated (P.J.Moe): “Mister Boeck sends us here to Mr. Ole Dahlé”.
When Verne and his party arrived at the Dal guesthouse at Rjukan, however, Ole Torgersen Da[h]le (mentioned by Riant in LTdM) was no longer running the inn. He had retired, and was maybe still living on the premises, but the business was taken over by his son-in-law, John Olsen Dale [according to local historian Thorbjørn Myhre]
In the original manuscript, Verne’s fisherman on the «Viken» is not just Ole (surname: Kamp) - as in the published version – but ‘Ole Bendt’ (Dehs, 2011). As Verne searched for authentic Norwegian names for the novel, Énault may have again provided material as the names Ole and Bendt could both be found in his book (Énault, 1857: 123 /343). Another source for selecting this archetypical Norwegian name, Ole (or the variation Ola(v)), is possibly the legend of ‘Maristien’, by the Rjukan waterfall.

This old tale about ‘Mari’s footpath’ on the ledge of a steep cliff, has a central place in the novel. Mari and her secret lover use it as a shortcut between their distant homes. The tale has been retold in many variants. In some, the boy is called Oystein; in others, Ola(v). Paul Riant mentions the story in his LTdM-article from 1860. Verne’s spelling of the name, Eystejn, is similar to Riant’s, which possibly indicates an origin of influence. But he was also probably told the old story directly while in Telemark since he made an excursion himself towards the Maristien path.

«C’est un tourbillon véritable – avec un bruit imposant – pour même voir la chute - il faut ramper sur les rocher de ’Marnteng’ [Maristien] - Nous tentons l’aventure avec beaucoup de difficultés – mais nous nous arrêtons à moitié route - le retour nous effraye. Si le pied glissait sur la roche nue et humide, on serait perdu» (Verne, 1861 – JV MS 12.5).

In the novel, the location by the waterfall becomes the stage for Joël and his sister’s heroic rescue of Sylvius, who had reached a dead end while descending from the high mountains.

**Multimodal communication and visual intertexts**

[All images discussed, can be viewed in larger versions at: www.julesverne.no/english/BLvisualintertexts ]

The Hetzel editions were multimodal; their content was conveyed by a combination of text and image. In such illustrated works, the interaction between the two is essential for the comprehensive experience of the reader. The significance of images in a book can potentially be a more or less unnecessary accompaniment to the verbal text, or their contribution can be of equal, or greater, importance. Text and image can communicate together as a tightly integrated whole. At its best, the Hetzel/Verne collaboration was early, very efficient multimodal communication.

---

26 Joël Fergussen, a sailor bound for cape Nord
27 Name also used by Verne, in *Sans dessus dessous* (1889): “Jan Harald, professeur de cosmographie à Christiania”
28 Énault, 1857: 146/334/343
29 Writer Paul Riant was welcomed by him and his daughter three years (1858) before Verne arrived.
30 Name inspired by the actual vessel, by which Verne arrived in Norway; the mail (paddle)steamer «Viken».
31 In all versions, the boy, trying to cross the gorge in the mist one day, slides on the ledge and falls into the mighty Rjukan waterfall – and Mari, like ‘Juliet’, refusing to continue life without her beloved ‘Romeo’, follows voluntarily.
32 On Mari & Olav (in Norwegian): «Olav, sønnen til en av dalens rike kakser, og en fattig husmannsjente, Mari, hadde faaet et godt øie til hinanden.»
34 According to diary (July 28) he was forced to turn back - experiencing the slippery cliff - moist by the cascades.
The literary project of Verne’s visionary publisher Pierre-Jules Hetzel was partly didactic:\(^{34}\) public education through geographical, multimodal novels of high quality. Jules Verne took an active part in the process, specifying both his wishes for the illustrations and suggesting sources. He wrote to his publisher:\(^{35}\) «Pour le numéro 9672, on trouvera tout ce qui concerne le Rjukanfos, les paysages norvégiens et les costumes, dans le Tour du Monde, 1860, 2. semestre, États Scandinaves et 1861, 1er. semestre, et 1862, 2e semestre.» (Verne, 1885 - CI). So, taking into account that Hetzel’s illustrator probably never visited the places in question, how did he go about making the very realistic graphic artwork for the novel? It is interesting to see how convincingly George Roux, with his drawings in BL, depicts Norway in the 1860s. The methods used seem to vary. In some illustrations, a collage of elements ‘borrowed’ from elsewhere are put together to form one image. In others, an image is almost completely copied to establish a background or scenery upon which images of people or key-elements, drawn from scratch, are drawn into the foreground.

The first method is employed early in the novel (ch.1 - p.8), where the interior of ‘l’auberge de dame Hansen’ is presented. In the BL drawing by Roux (right image) we can identify inspirational elements from the interior of an ‘Auberge at Bolkesjø’ in Telemark, depicted by Lancelot (left image) for the LTdM/1860 article, suggested by Verne in his letter to Hetzel. Similar elements are recognizable in both images when compared closely. Note the upper part of the dominating cabinet in the background, with its hanging jars and crockery, as well as the candlestick and table-legs.

For most illustrations in LTdM, the source is credited. The following is an example, where a drawing (left image) has the following subtext: «Dessin de Pelcoq d’après le peintre norvégien Tiedeman». The striking likeness to the painting made by the Norwegian Adolf Tidemand\(^{36}\) (1814-1876) is clear. The Hetzel edition of BL does not give credit to its sources in a similar way.

The use of elements from LTdM in BL may be considered of minor importance. The Hetzel publishing house’s use of British artist Robert Taylor Pritchett’s (1828-1907) work is not. In BL, elements copied from several of his drawings appear. In some cases, the procedure represents the second of the above-mentioned methods (a nearly entirely copied image). Born in London, the artist, traveller, writer, and book illustrator R.T. Pritchett travelled extensively around the world from 1860 to 1880. Pritchett is known for illustrating Charles Darwin’s *Voyage of the ‘Beagle’* (1890). His art was exhibited at The Royal Academy on several occasions. He also travelled in Norway, and published the book “Gamle Norge”.

\(^{34}\) A topic thoroughly covered by Arthur B. Evans (1988) in *Jules Verne rediscovered*.  
\(^{35}\) CI, 2002: 327 / BN 634, Amiens, Octobre 15, 1885  
\(^{36}\) Adolf Tidemand was among the artists mentioned in Verne’s *Salon de 1857*. [See his drawings from the Dal & Bolkesjø guesthouses at: www.julesverne.no/english/BLvisualintertexts]
Rambles and scrambles in Norway in 1879. From its pages, we recognize seven images that, as we shall see, were ‘re-used’ in Verne and Hetzel’s book.

In BL, an illustration shows the arrival of the fictional characters Joël, Hulda and Sylvius (in top-hat) at the Victoria Hotel in Christiania - a place also visited by R.T. Pritchett. The popular coffee-tent in its courtyard was frequently described in travel literature. A travel party, depicted in Pritchett’s image from 1897 (right image), is completely replaced by Verne’s characters in the Roux engraving (left image). Most other details are copied completely: beams, wires, birds, a lamp, etc.

Poetic descriptions

Verne’s metaphoric description of Norwegian landscape sounds, at first, like the authentic enthusiasm of a poet: «les pieds baignent dans la mer». It has allusions, though, to the lines of Saint-Blaise, as does Verne’s comparison to the Mediterranean and the island of Capri outside Naples, off the Sorrentine Peninsula. LTdM: «tantôt gracieux de lignes comme l’Île de Capri. Ces îles se succèdent sans cesse forment comme une série de coulisses de granit et cachent Christiania jusqu’au dernier moment. [...] Située en amphithéâtre et baignant ses pieds dans la mer,» (Saint-Blaise, 1861: 163).

BL: En somme, comme toute ville dont les pieds baignent dans la mer et qui dresse sa tête au niveau de verdoyantes collines, Christiania est extrêmement pittoresque. Il n’est pas injuste de comparer son fiord à la baie de Naples. Ainsi que les rivages de Sorrente ou de Castellamare» (Verne, 1886: chXVII).

BL: «la Norvège, c’est la Suisse avec plusieurs milliers de fiords qui permettent à la mer de gronder au pied de ses montagnes.» (Verne, 1886: ch II)

The ancient church in Heddal (Hitterdal)

After leaving the capital (July 1861), and having stayed at Madame Hansen’s inn in Kongsberg, Verne travels directly to the ancient Hitterdal Stave Church, close to Bamble in Heddal, Telemark. Verne’s characterization in the novel of this unique Scandinavian wooden architecture from the 13th century resembles Riant’s text in LTdM: «Arrivés à Bamble nous devions faire une pointe sur l’église d’Hitterdal, un des rares monuments de bois du treizième siècle qui subsistent encore en Norvège» (Riant, 1860: 78).

BL: «[…] un monument vénérable et vénéré de l’architecture scandinave du treizième siècle» (Verne, 1886: chXVI). If the verbal text in LTdM regarding this church was studied closely, its illustration apparently was not. The artist, Wormser, made a very accurate drawing of all

---

37 Verne describes in his diary (as in BL) the mechanism of a sawmill he saw in Dal/Rjukan
38 A similar expression was used by Riant (1860: 85): «c’est la mer qui vient baigner le pied de tous ces glaciers»
ornaments and gables so typical of this unique church, an accuracy verified by comparing it to a photo of today. If we compare the BL drawing to the less accurate one made by Pritchett, similar mistakes can be seen in both: too many gables on ground floor, left, indicates the source of Roux’s engraving.

Another church is featured in BL Chapter IV, in which the priest Andresen gives his blessings to Hulda and her fiancé Ole before the latter goes to sea.

To visualize this ceremony, Roux (far left) apparently has incorporated elements from two drawings by Pritchett of Molmen Church at Lesja. Several tiny details are copied, such as hats and psalm-numbers.

Just north of Heddal (Hitterdal), at Lake Tinn, the fictional characters of BL are rowed across the lake by locals (as the author was). This authentic water transport – vandskyds - is slightly misspelled 'Vandskyde' by Verne – exactly as Riant misspelled it in LTdM: «chaque relais de terre [landskyde] correspond Presque toujours un relais d’eau [vandskyde], pour le lac […]» (Riant, 1860: 75).

BL: «Là se trouve ce qu’on appelle un « vandskyde », c’est-à-dire un relais d’eau. Là, enfin, attendent ces fragiles embarcations qui font le service du Tinn,…» (Verne, 1886: chXVI).

Verne describes the vessel as a tiny unstable craft, covered in birch. Roux has depicted the arrangement with branches of birch for the passengers to sit on. But the extremely high stem (with a characteristic forward bend), and the slots for the oars indicate a vessel not from Telemark. His rowboat resembles Pritchett’s from 1879, which has the same characteristics.

At this point in the novel, we are still in regions of Norway that the author visited. When the story takes us to the western parts of the country - where he did not travel – Verne’s use of literary descriptions, many of which are borrowed from Saint-Blaise of LTdM, almost resembles the digital ‘cut and paste’ technique of today. The Norwegian journey of Saint-

---

39 A local, traditional boat for this use would probably be the keel-less ‘pram’ – flat in the bottom of the hull
Blaise was, according to his own introduction, conveniently aided by “un Anglais, sir Arthur B [and his] petit yacht à vapeur, le Run” (Saint-Blaise, 1861). Verne ‘embarks’ on this very ship to ‘join’ them from Hardanger to Bergen (BL): «suivit les routes du Hardanger, afin de gagner le golfe de ce nom par le plus court. Là, le Run, petit bateau à vapeur, qui fait le service» (Verne, 1886: cXIII).

**LTdM:** «la lune jetant ses pâles reflets sur le revers du Run. Nous nous réveillâmes le jour suivant dans le Hardangerfjord» (Saint-Blaise, 1861: 171).

Following the fjord, they arrive at the Hanseatic quai in Bergen (LTdM): «Le Run […] entrée dans le port de Bergen et débarquions aux Tyske Bodurne quartier de la ville fort original (ill: Le marché aux poissons de Bergen)» (Blaise, 1861: 172).

**BL:** «En arrivant à Bergen par le Run, Sylvius Hog prit terre au fond du port, sur le quai du marché au poisson. Aussitôt, il se rendit dans le quartier de Tyske-Bodrone» (Verne, 1886: cXIII).

In these descriptions, again, both texts contain misspellings of a local term, and they use the Norwegian word for ‘German’. In both cases it probably should have read; ‘Tyske(r) boderne’, meaning “the German barracks” or “storage houses”. Some of these unique buildings, with pointed gables, still stand, reminding visitors of the city’s Hanseatic heritage of traders from Holland and coastal Germany. Saint-Blaise comments on this heritage, which in turn inspires the text of Jules Verne. LTdM: «maisons à pignons pointus sont hautes, fort étroites et toutes peintes en blanc […] Notre consul nous avait préparé un logement chez un riche marchand de poissons […] la ville de Bergen, cité hollandaise entourée de montagnes suisses […]» (Blaise, 1861: 173).

**BL:** «Cette ancienne ville […] est située dans une contrée superbe à laquelle ressemblera la Suisse, le jour où un bras de mer artificiel aura amené les eaux de la Méditerranée au pied de ses montagnes […] Ses hautes maisons à pignons pointus resplendissent de blancheur[…] le professeur eût pris goût à étudier ce chef-lieu de préfecture, peut-être plus hollandais que norvégien […]» (Verne, 1886: chXIII).

Further on, Verne’s descriptions of Bergen contain pessimistic views on its wet, coastal climate, expressed very similarly to LTdM: «Ceci, me dit mon hôte, est le quotidien de Bergen; sur les trois cent soixante-cinq jours de l’année, il y en à trois cent soixante de pluvieux» (Blaise, 1862: 174).

**BL:** «Naturellement, il pleuvait, puisque la pluie tombe à Bergen trois cent soixante jours par an» (Verne, 1886: cXIII).

Verne’s comments about the frequent rain in Bergen is cleverly emphasised by the illustrator, George Roux (left image). His re-use of Pritchett’s work is evident, but taken a step further. The main elements of the background are copied, new vessels (note umbrella on board) are inserted in front, and over it all, a thin layer of rain coats the scene.

---

40 As in Mirifiques Aventures de Maître Antifer (1894)
The lottery – and the ticket
According to Verne’s diary, he visited Drammen - a city west of Christiania, both July 24 and 31. They apparently stayed at Emil Kiosterud’s hotel, which bore the French name ‘Hôtel de Scandinavie’ in the 1860s, run by the widow (!) Ellen. It is tempting to infer that the proprietors could entertain their guests in French – and perhaps show them the local newspaper. The same week (July 25), announcements in ‘Drammens Tidende’ for a 2 million mark lottery, guaranteed by a banker in Hamburg (ill.), could have inspired the title of the novel.

Several, possibly symbolic, attempts to decode Verne’s ticket number - ‘Le numero 9672’ - have been presented over the years. The story was set in 1862 and on some occasions Verne himself misdated his own journey to that same year. Is it far-fetched to read no. 9672 as 9.7.62?

Whatever the case, in the first week of July, a valuable money draft (JM, p. 10) from Rothschild’s bank, carried by the author, was misplaced while in Stockholm. It was later recovered around that date: it had been forgotten all along inside his travel guide.

What a lottery-ticket it would have been for someone had they found it lying about in the street!

And, what if the ticket (upon withdrawal) was forgotten again, still serving as a book-mark inside Verne’s copy of ‘Bennett’s Bible’ until he collected all his notes and diary, some 25 years later, to start the writing of the novel.

Bibliography

Abbreviations:
BL: Verne, J: Un Billet de loterie
CI: Dumas, Gondolo della Riva and Dehs: Correspondance Inédite [Verne – Hetzel]
JM: Verne, J: Joyeuses Misères de trois voyageurs en Scandinavie
JV MS 12.5: - Verne Carnet 1861, Bibliothèques d'Amiens Metròpole, JV MS 12.5
LN: Enault, L: La Norvège
L'dM: Le Tour du monde - Nouveau journal des voyages
VE: Voyages extraordinaires

Butcher, William (1992): “Note on the text” in (Verne) Backwards to Britain
(Voyage en Angleterre et en Ecosse) Edinburgh: Chambers

New York, Oxford University Press


According to local historian Jo Sellæg

According to Butcher (2013: note 62), JM (English translation)

41 Several hotels in Norway bore the name Scandinavie at that time - f.ex; in Christiania, Kongsberg, Drammen and Bergen. Jules Verne may have read about the one in Bergen, described in Énault’s LN, and later used it in the novel about Maitre Antifer, which like BL also takes place in 1862 (Énault, 1857: 343)

42 As far as I have been able to find out, a school lottery, as stated in the novel, did not appear in Norway until later
London, New York, Westport, Grenwood press
Pritchett, Robert Taylor (1879): *Gamle Norge, Rambles and Scrambles in Norway* 
Saint-Blaise (1861 1er semestre): “Voyage dans les États Scandinaves, Norvège” in *Le Tour du monde – Noveau journal des voyages*, volume 3
Verne, Jules (1861): Carnet 1861 Bibliothèques d’Amiens Métropole, JV MS 12.5 transcription, by correspondence, Volker Dehs

---