Claudius Ptolemy

Claudius Ptolemy (/ˈtɒləmi/; Ancient Greek: Πτολεμαῖος, Ptolemaios; Latin: Claudius Ptolemaeus; c. 100 – 160s/170s AD)[1] was a Greco-Roman mathematician, astronomer, astrologer, geographer, and music theorist[2] who wrote about a dozen scientific treatises, three of which were important to later Byzantine, Islamic, and Western European science. The first was his astronomical treatise now known as the Almagest, originally entitled Mathēmatikḗ Syntaxis (Μαθηματικὴ Σύνταξις, Mathēmatikḗ Syntaxis, lit. 'Mathematical Treatise'). The second is the Geography, which is a thorough discussion on maps and the geographic knowledge of the Greco-Roman world. The third is the astrological treatise in which he attempted to adapt horoscopic astrology to the Aristotelian natural philosophy of his day. This is sometimes known as the Apotelesmatika (Αποτελεσματικά, 'On the Effects') but more commonly known as the Tetrábiblos (from the Koine Greek meaning 'four books'; Latin: Quadripartite).

The Catholic Church promoted his work, which included the only mathematically sound geocentric model of the Solar System, and unlike most Greek mathematicians, Ptolemy's writings (foremost the Almagest) never ceased to be copied or commented upon, both in late antiquity and in the Middle Ages. However, it is likely that only a few truly mastered the mathematics necessary to understand his works, as evidenced particularly by the many abridged and watered-down introductions to Ptolemy's astronomy that were popular among the Arabs and Byzantines. His work on epicycles has come to symbolize a very complex theoretical model built in order to explain a false assumption.

Biography

Ptolemy's date of birth and birthplace are both unknown. The 14th-century astronomer Theodore Meliteniotes wrote that Ptolemy's birthplace was Ptolemais Hermiou, a Greek city in the Thebaid region of Egypt (now El Mansha, Sohag Governorate). This attestation is quite late, however, and there is no evidence to support it.[3][b]

It is known that Ptolemy lived in or around the city of Alexandria, in the Roman province of Egypt under Roman rule.[5] He had a Latin name, Claudius, which is generally taken to imply he was a Roman citizen.[6] He was familiar with Greek philosophers and used Babylonian observations and Babylonian lunar theory. In half of his extant works, Ptolemy addresses a certain Syrus, a figure of whom almost nothing is known but who likely shared some of Ptolemy's astronomical interests.[7]

Ptolemy died in Alexandria.[8](p311) Ptolemy's year of death is not directly recorded by primary sources, and has to be inferred from the scale of his work.[9] Suggested years of death include c. 165,[10] c. 168,[8](p311) c. 170,[9] and c. 175.[11]

Naming and nationality

Engraving of a crowned Ptolemy being guided by Urania, by Gregor Reisch (1508), from Margarita Philosophica showing an early conflation of the mathematician with the royal house of Ptolemaic Egypt, with the same last name.

Ptolemy's Greek name, Ptolemaeus (Πτολεμαῖος, Ptolemaîos), is an ancient Greek personal name. It occurs once in Greek mythology and is of Homeric form.[12] It was common among the Macedonian upper class at the time of Alexander the Great and there were several of this name

among Alexander's army, one of whom made himself pharaoh in 323 BC: Ptolemy I Soter, the first pharaoh of the Ptolemaic Kingdom. Almost all subsequent pharaohs of Egypt, with a few exceptions, were named Ptolemy until Egypt became a Roman province in 30 BC, ending the Macedonian family's rule.[13]

The name *Claudius* is a Roman name, belonging to the gens Claudia; the peculiar multipart form of the whole name Claudius Ptolemaeus is a Roman custom, characteristic of Roman citizens. This indicates that Ptolemy would have been a Roman citizen.[3] Gerald Toomer, the translator of Ptolemy's Almagest into English, suggests that citizenship was probably granted to one of Ptolemy's ancestors by either the emperor Claudius or the emperor Nero.[14]

The 9th century Persian astronomer Abu Ma'shar al-Balkhi mistakenly presents Ptolemy as a member of Ptolemaic Egypt's royal lineage, stating that the descendants of the Alexandrine general and Pharaoh Ptolemy I Soter were wise "and included Ptolemy the Wise, who composed the book of the Almagest". Abu Ma'shar recorded a belief that a different member of this royal line "composed the book on astrology and attributed it to Ptolemy". Historical confusion on this point can be inferred from Abu Ma'shar's subsequent remark: "It is sometimes said that the very learned man who wrote the book of astrology also wrote the book of the Almagest. The correct answer is not known."[15] Not much positive evidence is known on the subject of Ptolemy's ancestry, apart from what can be drawn from the details of his name, although modern scholars have concluded that Abu Ma'shar's account is erroneous.[17] It is no longer doubted that the astronomer who wrote the Almagest also wrote the Tetrabiblos as its astrological counterpart.[18](p x) In later Arabic sources, he was often known as "the Upper Egyptian",[19][20](p 606) suggesting he may have had origins in southern Egypt.[20](pp 602, 606) Arabic astronomers, geographers, and physicists referred to his name in Arabic as Baṭlumyus (Arabic: بَطْلُمْيوس).[21]

Ptolemy wrote in Koine Greek,[22] and can be shown to have used Babylonian astronomical data.[23][24](p 99) He might have been a Roman citizen, but was ethnically either a Greek[1][25][26] or at least a Hellenized Egyptian.[c][27][28]

Astronomy

Astronomy was the subject to which Ptolemy devoted the most time and effort; about half of all the works that survived deal with astronomical matters, and even others such as the *Geography* and the *Tetrabiblos* have significant references to astronomy.[29]

Mathēmatikē Syntaxis

Ptolemy's Almagest (originally Ancient Greek: Μαθηματικὴ Σύνταξις, romanized: Mathēmatikē Syntaxis, lit. 'Mathematical Systematic Treatise') s the only surviving comprehensive ancient treatise on astronomy. Although Babylonian astronomers had developed arithmetical techniques for calculating and predicting astronomical phenomena, these were not based on any underlying model of the heavens; early Greek astronomers, on the other hand, provided qualitative geometrical models to "save the appearances" of celestial phenomena without the ability to make any predictions.[30]

The earliest person who attempted to merge these two approaches was Hipparchus, who produced geometric models that not only reflected the arrangement of the planets and stars but could be used to calculate celestial motions.[24] Ptolemy, following Hipparchus, derived each of his geometrical models for the Sun, Moon, and the planets from selected astronomical observations done in the spanning of more than 800 years; however, many astronomers have for centuries suspected that some of his models' parameters were adopted independently of observations.[31]

Ptolemy presented his astronomical models alongside convenient tables, which could be used to compute the future or past position of the planets.[32] The Almagest also contains a star catalogue, which is a version of a catalogue created by Hipparchus. Its list of forty-eight constellations is ancestral to the modern system of constellations but, unlike the modern system, they did not cover the whole sky (only what could be seen with the naked eye in the northern hemisphere).[33] For over a thousand years, the Almagest was the authoritative text on astronomy across Europe, the Middle East, and North Africa.[34]

Modern reassessment

Under the scrutiny of modern scholarship, and the cross-checking of observations contained in the *Almagest* against figures produced through backwards extrapolation, various patterns of errors have emerged within the work.[37][38] A prominent miscalculation is Ptolemy's use of measurements that he claimed were taken at noon, but which systematically produce readings now shown to be off by half an hour, as if the observations were taken at 12:30 pm.[37]

The overall quality of Ptolemy's observations has been challenged by several modern scientists, but prominently by Robert R. Newton in his 1977 book The Crime of Claudius Ptolemy, which asserted that Ptolemy fabricated many of his observations to fit his theories.[39] Newton accused Ptolemy of systematically inventing data or doctoring the data of earlier astronomers, and labelled him "the most successful fraud in the history of science".[37] One striking error noted by Newton was an autumn equinox said to have been observed by Ptolemy and "measured with the greatest care" at 2pm on 25 September 132, when the equinox should have been observed around 9:55am the day prior.[37] In attempting to disprove Newton, Herbert Lewis also found himself agreeing that "Ptolemy was an outrageous fraud,"[38] and that "all those result capable of statistical analysis point beyond question towards fraud and against accidental error".[38]

The charges laid by Newton and others have been the subject of wide discussions and received significant push back from other scholars against the findings.[37] Owen Gingerich, while agreeing that the Almagest contains "some remarkably fishy numbers",[37] including in the matter of the 30-hour displaced equinox, which he noted aligned perfectly with predictions made by Hipparchus 278 years earlier,[40] rejected the qualification of fraud.[37] Objections were also raised by Bernard Goldstein, who questioned Newton's findings and suggested that he had misunderstood the secondary literature, while noting that issues with the accuracy of Ptolemy's observations had long been known.[39] Other authors have pointed out that instrument warping or atmospheric refraction may also explain some of Ptolemy's observations at a wrong time.[41][42]

In 2022 the first Greek fragments of Hipparchus' lost star catalog were discovered in a palimpsest and they debunked accusations made by the French astronomer Delambre in the early 1800s which were repeated by R. R. Newton. Specifically, it proved Hipparchus was not the sole source of Ptolemy's catalog, as they both had claimed, and proved that Ptolemy did not simply copy Hipparchus' measurements and adjust them to account for precession of the equinoxes, as they had claimed. Scientists analyzing the charts concluded

Handy Tables

The Handy Tables (Greek: Πρόχειροι κανόνες) are a set of astronomical tables, together with canons for their use. To facilitate astronomical calculations, Ptolemy tabulated all the data needed to compute the positions of the Sun, Moon and planets, the rising and setting of the stars, and eclipses of the Sun and Moon, making it a useful tool for astronomers and astrologers. The tables themselves are known through Theon of Alexandria's version. Although Ptolemy's Handy Tables do not survive as such in Arabic or in Latin, they represent the prototype of most Arabic and Latin astronomical tables or zījes.[44]

Planetary Hypotheses

A depiction of the non-Ptolemaic Universe with no epicycles, possibly from 500 years before Ptolemy, as described in the *Planetary Hypotheses by Bartolomeu Velho (1568).*

The Planetary Hypotheses ('Hypotheses of the Planets') is a cosmological work, probably one of the last written by Ptolemy, in two books dealing with the structure of the universe and the laws that govern celestial motion.[46] Ptolemy goes beyond the mathematical models of the Almagest to present a physical realization of the universe as a set of nested spheres,[47] in which he used the epicycles of his planetary model to compute the dimensions of the universe. He estimated the Sun was at an average distance of 1210 Earth radii (now known to actually be ~23450 radii), while the radius of the sphere of the fixed stars was 20000 times the radius of the Earth.[48]

The work is also notable for having descriptions on how to build instruments to depict the planets and their movements from a geocentric perspective, much as an orrery would have done for a heliocentric one, presumably for didactic purposes.[49]

Other works

The *Analemma* is a short treatise where Ptolemy provides a method for specifying the location of the Sun in three pairs of locally oriented coordinate arcs as a function of the declination of the Sun, the terrestrial latitude, and the hour. The key to the approach is to represent the solid configuration in a plane diagram that Ptolemy calls the analemma.[50]

In another work, the Phaseis (Risings of the Fixed Stars), Ptolemy gave a parapegma, a star calendar or almanac, based on the appearances and disappearances of stars over the course of the solar year.[51]

The Planisphaerium (Greek: Ἄπλωσις ἐπιφανείας σφαίρας, lit. 'Flattening of the sphere') contains 16 propositions dealing with the projection of the celestial circles onto a plane. The text is lost in Greek (except for a fragment) and survives in Arabic and Latin only.[52]

Ptolemy also erected an inscription in a temple at Canopus, around 146–147 AD, known as the Canobic Inscription. Although the inscription has not survived, someone in the sixth century transcribed it, and manuscript copies preserved it through the Middle Ages. It begins: "To the saviour god, Claudius Ptolemy (dedicates) the first principles and models of astronomy", following by a catalogue of numbers that define a system of celestial mechanics governing the motions of the Sun, Moon, planets, and stars.[53]

In 2023, archaeologists were able to read a manuscript which gives instructions for the construction of an astronomical tool called a meteoroscope (μετεωροσκόπιον or μετεωροσκοπεῖον). The text, which comes from an eighth-century manuscript which also contains Ptolemy's Analemma, was identified on the basis of both its content and linguistic analysis as being by Ptolemy.[54][55]

Ptolemy is also though to have produced his Table of Noteworthy Cities as an aid to his astronomical tables

Cartography

A printed map from the 15th century depicting Ptolemy's description of the Ecumene by Johannes Schnitzer (1482).

Ptolemy's second most well-known work is his Geographike Hyphegesis (Greek: Γεωγραφικὴ Ὑφήγησις; lit. 'Guide to Drawing the Earth'), known as the Geography, a handbook on how to draw maps

using geographical coordinates for parts of the Roman world known at the time.[57][58] He relied on previous work by an earlier geographer, Marinus of Tyre, as well as on gazetteers of the Roman and ancient Persian Empire.[58][57] He also acknowledged ancient astronomer Hipparchus for having provided the elevation of the north celestial pole[59] for a few cities. Although maps based on scientific principles had been made since the time of Eratosthenes (c. 276 – c. 195 BC), Ptolemy improved on map projections.

Astrology

Ptolemy wrote an astrological treatise, in four parts, known by the Greek term Tetrabiblos (lit. 'Four Books') or by its Latin equivalent Quadripartitum.[64] Its original title is unknown, but may have been a term found in some Greek manuscripts, Apotelesmatiká (biblía), roughly meaning "(books) on the Effects" or "Outcomes", or "Prognostics".[18](p x) As a source of reference, the Tetrabiblos is said to have "enjoyed almost the authority of a Bible among the astrological writers of a thousand years or more".[18](p xii) It was first translated from Arabic into Latin by Plato of Tivoli (Tiburtinus) in 1138, while he was in Spain.[65]

Pausanias

Pausanias (/pɔːˈseɪniəs/ paw-SAY-nee-əs; Ancient Greek: Παυσανίας; c. 110 – c. 180)[1] was a Greek traveler and geographer of the second century AD. He is famous for his Description of Greece (Ἑλλάδος Περιήγησις, Helládos Periḗgēsis),[2] a lengthy work that describes ancient Greece from his firsthand observations. Description of Greece provides crucial information for making links between classical literature and modern archaeology, which is providing evidence of the sites and cultural details he mentions although knowledge of their existence may have become lost or relegated to myth or legend.

Biography

Nothing is known about Pausanias apart from what historians can piece together from his own writing. However, it is probable that he was born c. 110 AD into a Greek family and was probably a native of Lydia in Asia Minor.[3] From c. 150 until his death around 180, Pausanias travelled throughout the mainland of Greece, writing about various monuments, sacred spaces, and significant geographical sites along the way. In writing his Description of Greece, Pausanias sought to put together a lasting written account of "all things Greek", or panta ta hellenika.[4]

Living in the Roman Empire

Being born in Asia Minor, Pausanias was of Greek heritage.[5] He grew up and lived under the rule of the Roman Empire, but valued his Greek identity, history, and culture. He was keen to describe the glories of a Greek past that still was relevant in his lifetime, even if the country was beholden to Rome as a dominating imperial force. Pausanias's pilgrimage throughout the land of his ancestors was his own attempt to establish a place in the world for this new Roman Greece, connecting myths and stories of ancient culture to those of his own time.[6]

Writing style

Pausanias has a straightforward and simple writing style. He is, overall, direct in his language, writing his stories and descriptions unelaborately. However, some translators have noted that Pausanias's use of various prepositions and tenses may be confusing and difficult to render in English. For example, Pausanias may use a past tense verb rather than the present tense in some instances. Their interpretation is that he did this in order to make it seem as if he were in the same temporal setting as his audience.[7]

Unlike a modern day travel guide, in Description of Greece Pausanias tends to elaborate with discussion of an ancient ritual or to impart a myth related to the site he is visiting. His style of writing would not become popular again until the early nineteenth century when contemporary travel guides resembled his.[6] In the topographical aspect of his work, Pausanias makes many natural history digressions on the wonders of nature documented at the time, the signs that herald the approach of an earthquake, the phenomena of the tides, the ice-bound seas of the north, and that at the summer solstice the noonday sun casts no shadow at Syene (Aswan).

While he never doubts the existence of the deities and heroes, he criticizes some of the myths and legends he encountered during his travels as differing from earlier cultural traditions that he relates or notes. His descriptions of monuments of art are plain and unadorned, bearing a solid impression of reality.[8]

Pausanias is frank in acknowledging personal limitations. When he quotes information at second hand rather than relating his own experiences, he is honest about his sourcing,[9] sometimes confirming contemporary knowledge by him that may be lost to modern researchers.

Modern reception

Until twentieth-century archaeologists concluded that Pausanias was a reliable guide to sites being excavated, classicists largely had dismissed his writings as purely literary. Following their presumed authoritative contemporary Ulrich von Wilamowitz-Moellendorff, classicists tended to regard him as little more than a purveyor of second-hand accounts and believed that he had not visited most of the places that he described. Modern archaeological research, however, has revealed the accuracy of information imparted by Pausanias,[10] and even its potential as a guide for further investigations. Research into Tartessos exemplifies where his writing about it is aiding contemporary archaeological research into its existence, location, and culture.[11][12][13]

Al-Biruni

Abu Rayhan Muhammad ibn Ahmad al-Biruni /ælbɪˈruːni/ (Persian: ابوریحان بیرونی; Arabic: أبو الريحان البيروني; 973 – after 1050),[5] known as al-Biruni, was a Khwarazmian Iranian[6] scholar and polymath during the Islamic Golden Age. He has been called variously "Father of Comparative Religion", "Father of modern geodesy", Founder of Indology and the first anthropologist.[7]

Al-Biruni was well versed in physics, mathematics, astronomy, and natural sciences, and also distinguished himself as a historian, chronologist, and linguist. He studied almost all the sciences of his day and was rewarded abundantly for his tireless research in many fields of knowledge.[8] Royalty and other powerful elements in society funded al-Biruni's research and sought him out with specific projects in mind. Influential in his own right, al-Biruni was himself influenced by the scholars of other nations, such as the Greeks, from whom he took inspiration when he turned to the study of philosophy. A gifted linguist, he was conversant in Khwarezmian, Persian, Arabic, and Sanskrit, and also knew Greek, Hebrew,

and Syriac. He spent much of his life in Ghazni, then capital of the Ghaznavids, in modern-day central-eastern Afghanistan. In 1017, he travelled to the Indian subcontinent and wrote a treatise on Indian culture entitled Tārīkh al-Hind ("The History of India"), after exploring the Hindu faith practiced in India.[a] He was, for his time, an admirably impartial writer on the customs and creeds of various nations, his scholarly objectivity earning him the title al-Ustadh ("The Master") in recognition of his remarkable description of early 11th-century India.

Name

Al-Biruni's name is derived from the Persian word bērūn or bīrūn ("outskirts"), as he was born in an outlying district of Kath, the capital of the Afrighid kingdom of Khwarazm.[5] The city, now called Beruniy, is part of the autonomous republic of Karakalpakstan in northwest Uzbekistan.[10]

His name was most commonly latinized as *Alberonius*.[11]

Life

Al-Biruni spent the first twenty-five years of his life in Khwarezm where he studied Islamic jurisprudence, theology, grammar, mathematics, astronomy, medicine and philosophy and dabbled not only in the field of physics, but also in those of most of the other sciences.[citation needed] The Iranian Khwarezmian language, which was Biruni's mother tongue,[12][13] survived for several centuries after Islam until the Turkification of the region – at least some of the culture of ancient Khwarezm endured – for it is hard to imagine that the commanding figure of Biruni, a repository of so much knowledge, should have appeared in a cultural vacuum. He was sympathetic to the Afrighids, who were overthrown by the rival dynasty of Ma'munids in 995. He left his homeland for Bukhara, then under the Samanid ruler Mansur II the son of Nuh II. He corresponded with Avicenna,[14] and there are extant exchanges of views between these two scholars.

In 998, he went to the court of the Ziyarid amir of Tabaristan, Qabus (r. 977–981, 997–1012). There he wrote his first important work, al-Athar al-Baqqiya 'an al-Qorun al-Khaliyya ("The remaining traces of past centuries", translated as "Chronology of ancient nations" or "Vestiges of the Past") on historical and scientific chronology, probably around 1000, though he later made some amendments to the book. He also visited the court of the Bavandid ruler Al-Marzuban. Accepting the definite demise of the Afrighids at the hands of the Ma'munids, he made peace with the latter who then ruled Khwarezm. Their court at Gorganj (also in Khwarezm) was gaining fame for its gathering of brilliant scientists.

In 1017, Mahmud of Ghazni captured Rey. Most scholars, including al-Biruni, were taken to Ghazni, the capital of the Ghaznavid dynasty.[1] Biruni was made court astrologer[15] and accompanied Mahmud on his invasions into India, living there for a few years. He was 44 when he went on the journeys with Mahmud of Ghazni.[16] Biruni became acquainted with all things related to India. During this time he wrote his study of India, finishing it around 1030.[17] Along with his writing, Al-Biruni also made sure to extend his study to sciences while on the expeditions. He sought to find a method to measure the height of the sun, and created a makeshift quadrant for that purpose.[16] Al-Biruni was able to make much progress in his study over the frequent travels that he went on throughout the lands of India.[18]

Belonging to the Sunni Ash'ari school,[3][4][page needed] al-Biruni nevertheless also associated with Maturidi theologians. He was however, very critical of the Mu'tazila, particularly criticising al-Jahiz and Zurqan.[19] He also repudiated Avicenna for his views on the eternality of the universe.[20]

Astronomy

An illustration from al-Biruni's astronomical works, explains the different phases of the Moon, with respect to the position of the Sun.

Of the 146 books written by al-Bīrūnī, 95 are devoted to astronomy, mathematics, and related subjects like mathematical geography.[21] He lived during the Islamic Golden Age, when the Abbasid Caliphs promoted astronomical research,[16] because such research possessed not only a scientific but also a religious dimension: in Islam worship and prayer require a knowledge of the precise directions of sacred locations, which can be determined accurately only through the use of astronomical data.[16]

In carrying out his research, al-Biruni used a variety of different techniques dependent upon the particular field of study involved.

His major work on astrology is primarily an astronomical and mathematical text; he states: "I have begun with Geometry and proceeded to Arithmetic and the Science of Numbers, then to the structure of the Universe and finally to Judicial Astrology [sic], for no one who is worthy of the style and title of Astrologer [sic] who is not thoroughly conversant with these for sciences."[citation needed] In these earlier chapters he lays the foundations for the final chapter, on astrological prognostication, which he criticises. In a later work, he wrote a refutation of astrology, in contradistinction to the legitimate science of astronomy, for which he expresses wholehearted support. Some suggest that his reasons for refuting astrology relate to the methods used by astrologers being based upon pseudoscience rather than empiricism and also to a conflict between the views of the astrologers and those of the orthodox theologians of Sunni Islam.[22][23]

He wrote an extensive commentary on Indian astronomy in the Taḥqīq mā li-l-Hind mostly translation of Aryabhatta's work, in which he claims to have resolved the matter of Earth's rotation in a work on astronomy that is no longer extant, his Miftah-ilm-alhai'a ("Key to Astronomy"):[24]

[T]he rotation of the earth does in no way impair the value of astronomy, as all appearances of an astronomic character can quite as well be explained according to this theory as to the other. There are, however, other reasons which make it impossible. This question is most difficult to solve. The most prominent of both modern and ancient astronomers have deeply studied the question of the moving of the earth, and tried to refute it. We, too, have composed a book on the subject called Miftah-ilm-alhai'a (Key to Astronomy), in which we think we have surpassed our predecessors, if not in the words, at all events in the matter.

In his major astronomical work, the Mas'ud Canon, Biruni observed that, contrary to Ptolemy, the Sun's apogee (highest point in the heavens) was mobile, not fixed.[25] He wrote a treatise on the astrolabe, describing how to use it to tell the time and as a quadrant for surveying. One particular diagram of an eight-geared device could be considered an ancestor of later Muslim astrolabes and clocks.[16] More recently, Biruni's eclipse data was used by Dunthorne in 1749 to help determine the acceleration of the Moon, and his data on equinox times and eclipses was used as part of a study of Earth's past rotation.[26]

Refutation of Eternal Universe

Like later adherents of the Ash'ari school, such as al-Ghazali, al-Biruni is famous for vehemently defending[27][page needed] the majority Sunni position that the universe had a beginning, being a strong supporter of creatio ex nihilo, specifically refuting the philosopher Ibn Sina in a multiple letter correspondence.[20][28] Al-Biruni stated:[29][page needed]

"Other people, besides, hold this foolish persuasion, that time has no terminus quo at all."

He further stated that Aristotle, whose arguments Avicenna uses, contradicted himself when he stated that the universe and matter has a start whilst holding on to the idea that matter is pre-eternal. In his letters to Avicenna, he stated the argument of Aristotle, that there is a change in the creator. He further argued that stating there is a change in the creator would mean there is a change in the effect (meaning the universe has change) and that the universe coming into being after not being is such a change (and so arguing there is no change – no beginning – means Aristotle believes the creator is negated).[20] Al-

Biruni was proud of the fact that he followed the textual evidence of the religion without being influenced by Greek philosophers such as Aristotle.[20]

Physics

Al-Biruni contributed to the introduction of the scientific method to medieval mechanics.[30][31] He developed experimental methods to determine density, using a particular type of hydrostatic balance.[16] Al-Biruni's method of using the hydrostatic balance was precise, and he was able to measure the density of many different substances, including precious metals, gems, and even air. He also used this method to determine the radius of the earth, which he did by measuring the angle of elevation of the horizon from the top of a mountain and comparing it to the angle of elevation of the horizon from a nearby plain.

In addition to developing the hydrostatic balance, Al-Biruni also wrote extensively on the topic of density, including the different types of densities and how they are measured. His work on the subject was very influential and was later used by scientists like Galileo and Newton in their own research.[32][page needed]

Geography and geodesy

Bīrūnī devised a novel method of determining the Earth's radius by means of the observation of the height of a mountain. He carried it out at Nandana in Pind Dadan Khan (present-day Pakistan).[33] He used trigonometry to calculate the radius of the Earth using measurements of the height of a hill and measurement of the dip in the horizon from the top of that hill. His calculated radius for the Earth of 3928.77 miles was 2% higher than the actual mean radius of 3847.80 miles.[16] His estimate was given as 12,803,337 cubits, so the accuracy of his estimate compared to the modern value depends on what conversion is used for cubits. The exact length of a cubit is not clear; with an 18-inch cubit his estimate would be 3,600 miles, whereas with a 22-inch cubit his estimate would be 4,200 miles.[34] One significant problem with this approach is that Al-Biruni was not aware of atmospheric refraction and made no allowance for it. He used a dip angle of 34 arc minutes in his calculations, but refraction can typically alter the measured dip angle by about 1/6, making his calculation only accurate to within about 20% of the true value.[35]

History of religions

Biruni is widely considered to be one of the most important Muslim authorities on the history of religion.[41] He is known as a pioneer in the field of comparative religion in his study of, among other creeds, Zoroastrianism, Judaism, Hinduism, Christianity, Buddhism and Islam. He assumed the superiority of Islam: "We have here given an account of these things in order that the reader may learn by the comparative treatment of the subject how much superior the institutions of Islam are, and how more plainly this contrast brings out all customs and usages, differing from those of Islam, in their essential foulness." However he was happy on occasion to express admiration for other cultures, and quoted directly from the sacred texts of other religions when reaching his conclusions.[42] He strove to understand them on their own terms rather than trying to prove them wrong. His underlying concept was that all cultures are at least distant relatives of all other cultures because they are all human constructs. "Rather, what Al-Biruni seems to be arguing is that there is a common human element in every culture that makes all cultures distant relatives, however foreign they might seem to one another."[43]

Al-Biruni divides Hindus into an educated and an uneducated class. He describes the educated as monotheistic, believing that God is one, eternal, and omnipotent and eschewing all forms of idol worship. He recognizes that uneducated Hindus worshiped a multiplicity of idols yet points out that even some Muslims (such as the Jabriyah) have adopted anthropomorphic concepts of God.[44]

Anthropology

Al-Biruni wrote about the peoples, customs and religions of the Indian subcontinent. According to Akbar S. Ahmed, like modern anthropologists, he engaged in extensive participant observation with a given group of people, learnt their language and studied their primary texts, presenting his findings with objectivity and neutrality using cross-cultural comparisons. Akhbar S. Ahmed concluded that Al-Biruni can be considered as the first anthropologist,[45] others, however, have argued that he can hardly be considered an anthropologist in the conventional sense.[46]

Indology

Biruni's fame as an Indologist rests primarily on two texts.[47] Biruni wrote an encyclopedic work on India called Taḥqīq mā li-l-Hind min maqūlah maqbūlah fī al-ʿaql aw mardhūlah (variously translated as Verifying All That the Indians Recount, the Reasonable and the Unreasonable,[48] or The book confirming what pertains to India, whether rational or despicable,[47] in which he explored nearly every aspect of Indian life. During his journey through India, military and political history were not Biruni's main focus: he decided rather to document the civilian and scholarly aspects of Hindu life, examining culture, science, and religion. He explored religion within a rich cultural context.[18] He expressed his objectives with simple eloquence: He also translated the yoga sutras of Indian sage Patanjali with the title Tarjamat ketāb Bātanjalī fi'l-ḳalāṣ men al-ertebāk:[49]

Works

Most of the works of Al-Biruni are in Arabic although he seemingly wrote the Kitab al-Tafhim in both Persian and Arabic, showing his mastery over both languages.[53] Bīrūnī's catalogue of his own literary production up to his 65th lunar/63rd solar year (the end of 427/1036) lists 103 titles divided into 12 categories: astronomy, mathematical geography, mathematics, astrological aspects and transits, astronomical instruments, chronology, comets, an untitled category, astrology, anecdotes, religion, and books he no longer possesses.[54]

Persian work

Biruni wrote most of his works in Arabic, the scientific language of his age, but al-Tafhim is one of the most important of the early works of science in Persian, and is a rich source for Persian prose and lexicography. The book covers the Quadrivium in a detailed and skilled fashion.[53]

Legacy

Following Al-Biruni's death, his work was neither built upon or referenced by scholars. Centuries later, his writings about India, which had become of interest to the British Raj, were revisited.[57]

The lunar crater Al-Biruni and the asteroid 9936 Al-Biruni are named in his honour. Biruni Island in Antarctica is named after al-Biruni. In Iran, surveying engineers are celebrated on al-Biruni's birthday.[citation needed]

Marco Polo

Marco Polo (/ˈmɑːrkoʊ ˈpoʊloʊ/ ⓘ; Venetian: [ˈmaɾko ˈpolo]; Italian: [ˈmarko ˈpɔːlo] ⓘ; c. 1254 – 8 January 1324)[1] was a Venetian merchant, explorer and writer who travelled through Asia along the Silk Road between 1271 and 1295.[2][3] His travels are recorded in The Travels of Marco Polo (also known as Book of the Marvels of the World and Il Milione, c. 1300), a book that described the then-mysterious culture and inner workings of the Eastern world, including the wealth and great size of

the Mongol Empire and China under the Yuan dynasty, giving Europeans their first comprehensive look into China, Persia, India, Japan, and other Asian societies.[4]

Born in Venice, Marco learned the mercantile trade from his father and his uncle, Niccolò and Maffeo, who travelled through Asia and met Kublai Khan. In 1269, they returned to Venice to meet Marco for the first time. The three of them embarked on an epic journey to Asia, exploring many places along the Silk Road until they reached "Cathay". They were received by the royal court of Kublai Khan, who was impressed by Marco's intelligence and humility. Marco was appointed to serve as Kublai's foreign emissary, and he was sent on many diplomatic missions throughout the empire and Southeast Asia, visiting present-day Burma, India, Indonesia, Sri Lanka, and Vietnam.[5][6] As part of this appointment, Marco also travelled extensively inside China, living in the emperor's lands for 17 years and seeing many things previously unknown to Europeans.[7] Around 1291, the Polos offered to accompany the Mongol princess Kököchin to Persia; they arrived there around 1293. After leaving the princess, they travelled overland to Constantinople and then to Venice, returning home after 24 years.[7] At this time, Venice was at war with Genoa. Marco joined the war effort on behalf of Venice and was captured by the Genoans. While imprisoned, he dictated stories of his travels to Rustichello da Pisa, a cellmate. He was released in 1299, became a wealthy merchant, married, and had three children. He died in 1324 and was buried in the church of San Lorenzo in Venice.

Though he was not the first European to reach China, Marco Polo was the first to leave a detailed chronicle of his experience. His account provided the Europeans with a clear picture of the East's geography and ethnic customs, and it included the first Western record of porcelain, gunpowder, paper money, and some Asian plants and exotic animals.[citation needed] His narrative inspired Christopher Columbus[8] and many other travellers. There is substantial literature based on Polo's writings; he also influenced European cartography, leading to the introduction of the Catalan Atlas and the Fra Mauro map.[9]

Life

Family origin

Marco Polo was born around 1254 in Venice,[10][11][12][13] but the exact date and place of birth are archivally unknown.[14][15][16][17][10] The Travels of Marco Polo contains some basic information concerning Marco Polo's Venetian family and his birth in Venice; the book states that Marco's father, the travelling merchant Niccolò Polo, returned to visit his family in his hometown of Venice around 1269 and there found out that his wife, whom he had left pregnant, had died and left a 15-year-old son named Marco.[18]

In contrast to the general consensus, there are theories suggesting that Marco Polo's birthplace was the island of Korčula[19][20][10][12][21][22] or Constantinople[10][23] but such hypotheses failed to gain acceptance among most scholars and have been countered by other studies.[24][25]

Nickname *Milione*

He was nicknamed *Milione* during his lifetime (which in Italian literally means 'Million'). The Italian title of his book was Il Libro di Marco Polo soprannominato Milione, which means "The Book of Marco Polo, nicknamed 'Milione'"". According to the 15th-century humanist Giovanni Battista Ramusio, his fellow citizens awarded him this nickname when he came back to Venice because he kept on saying that Kublai Khan's wealth was counted in millions. More precisely, he was nicknamed *Messer Marco Milioni* (Mr Marco Millions).[26]

However, since also his father Niccolò was nicknamed Milione,[27] 19th-century philologist Luigi Foscolo Benedetto was persuaded that Milione was a shortened version of Emilione, and that this nickname was used to distinguish Niccolò's and Marco's branch from other Polo families.[28][29]

Early life and Asian travel

His father, Niccolò Polo, a merchant, traded with the Near East, becoming wealthy and achieving great prestige.[30][31] Niccolò and his brother Maffeo set off on a trading voyage before Marco's birth.[31][32] In 1260,[33] Niccolò and Maffeo, while residing in Constantinople, then the capital of the Latin Empire, foresaw a political change; they liquidated their assets into jewels and moved away.[30] According to The Travels of Marco Polo, they passed through much of Asia, and met with Kublai Khan, a Mongol ruler and founder of the Yuan dynasty.[34]

Almost nothing is known about the childhood of Marco Polo until he was fifteen years old, except that he probably spent part of his childhood in Venice.[35][36][37] Meanwhile, Marco Polo's mother died, and an aunt and uncle raised him.[31] He received a good education, learning mercantile subjects including foreign currency, appraising, and the handling of cargo ships;[31] he learned little or no Latin.[30] His father later married Floradise Polo (née Trevisan).[38]

In 1269, Niccolò and Maffeo returned to their families in Venice, meeting young Marco for the first time.[35] In 1271, during the rule of Doge Lorenzo Tiepolo, Marco Polo (at seventeen years of age), his father, and his uncle set off for Asia on the series of adventures that Marco later documented in his book.[39]

A close-up of the Catalan Atlas depicting Marco Polo travelling to the East during the Pax Mongolica

They sailed to Acre and later rode on their camels to the Persian port Hormuz. During the first stages of the journey, they stayed for a few months in Acre and were able to speak with Archdeacon Tedaldo Visconti of Piacenza. The Polo family, on that occasion, had expressed their regret at the long lack of a pope, because on their previous trip to China they had received a letter from Kublai Khan to the Pope, and had thus had to leave for China disappointed. During the trip, however, they received news that after 33 months of vacation, finally, the Conclave had elected the new Pope and that he was exactly the archdeacon of Acre. The three of them hurried to return to the Holy Land, where the new Pope entrusted them with letters for the "Great Khan", inviting him to send his emissaries to Rome. To give more weight to this mission he sent with the Polos, as his legates, two Dominican fathers, Guglielmo of Tripoli and Nicola of Piacenza.[40]

Genoese captivity and later life

Marco Polo returned to Venice in 1295 with his fortune converted into gemstones. At this time, Venice was at war with the Republic of Genoa.[44] Polo armed a galley equipped with a trebuchet[45] to join the war. He was probably caught by Genoans in a skirmish in 1296, off the Anatolian coast between Adana and the Gulf of Alexandretta[46] (and not during the battle of Curzola (September 1298), off the Dalmatian coast,[47] a claim which is due to a later tradition (16th century) recorded by Giovanni Battista Ramusio[48][49]).

He spent several months of his imprisonment dictating a detailed account of his travels to a fellow inmate, Rustichello da Pisa,[31] who incorporated tales of his own as well as other collected anecdotes and current affairs from China. The book soon spread throughout Europe in manuscript form, and became known as The Travels of Marco Polo (Italian title: Il Milione, lit. "The Million", deriving from Polo's nickname "Milione". Original title in Franco-Italian : Livres des Merveilles du Monde). It depicts the Polos'

journeys throughout Asia, giving Europeans their first comprehensive look into the inner workings of the Far East, including China, India, and Japan.[50]

Polo was finally released from captivity in August 1299,[31] and returned home to Venice, where his father and uncle in the meantime had purchased a large palazzo in the zone named contrada San Giovanni Crisostomo (Corte del Milion).[51] For such a venture, the Polo family probably invested profits from trading, and even many gemstones they brought from the East.[51] The company continued its activities and Marco soon became a wealthy merchant. Marco and his uncle Maffeo financed other expeditions, but likely never left Venetian provinces, nor returned to the Silk Road and Asia.[52] Sometime before 1300, his father Niccolò died.[52] In 1300, he married Donata Badoèr, the daughter of Vitale Badoèr, a merchant.[53] They had three daughters, Fantina (married Marco Bragadin), Bellela (married Bertuccio Querini), and Moreta.[54][55] In 2022, it was found that Polo first had a daughter named Agnese (b. 1295/1299 - d. 1319) from a partnership or marriage which ended before 1300.[56]

Death

San Lorenzo church in the sestiere of Castello (Venice), where Polo was buried. The photo shows the church as it is today, after the 1592 rebuilding.

In 1323, Polo was confined to bed due to illness.[58] On 8 January 1324, despite physicians' efforts to treat him, Polo was on his deathbed.[59] To write and certify the will, his family requested Giovanni Giustiniani, a priest of San Procolo. His wife, Donata, and his three daughters were appointed by him as co-executrices.[59] The church was entitled by law to a portion of his estate; he approved of this and ordered that a further sum be paid to the convent of San Lorenzo, the place where he wished to be buried.[59] He also set free Peter, a Tartar servant, who may have accompanied him from Asia,[60] and to whom Polo bequeathed 100 lire of Venetian denari.[61]

He divided up the rest of his assets, including several properties, among individuals, religious institutions, and every guild and fraternity to which he belonged.[59] He also wrote off multiple debts including 300 lire that his sister-in-law owed him, and others for the convent of San Giovanni, San Paolo of the Order of Preachers, and a cleric named Friar Benvenuto.[59] He ordered 220 soldi be paid to Giovanni Giustiniani for his work as a notary and his prayers.[62]

The will was not signed by Polo, but was validated by the then-relevant "signum manus" rule, by which the testator had only to touch the document to make it legally valid.[61][63] Due to the Venetian law stating that the day ends at sunset, the exact date of Marco Polo's death cannot be determined, but according to some scholars it was between the sunsets of 8 and 9 January 1324.[64] Biblioteca Marciana, which holds the original copy of his testament, dates the testament on 9 January 1323, and gives the date of his death at some time in June 1324.[63]

The Travels of Marco Polo

An authoritative version of Marco Polo's book does not and cannot exist, for the early manuscripts differ significantly, and the reconstruction of the original text is a matter of textual criticism. A total of about 150 copies in various languages are known to exist. Before the availability of printing press, errors were frequently made during copying and translating, so there are many differences between the various copies.[65][66]

Polo related his memoirs orally to Rustichello da Pisa while both were prisoners of the Genova Republic. Rustichello wrote Devisement du Monde in Franco-Venetian.[67] The idea probably was to create a handbook for merchants, essentially a text on weights, measures and distances.[68]

The oldest surviving manuscript is in Old French heavily flavoured with Italian;[69] According to the Italian scholar Luigi Foscolo Benedetto, this "F" text is the basic original text, which he corrected by comparing it with the somewhat more detailed Italian of Giovanni Battista Ramusio, together with a Latin manuscript in the Biblioteca Ambrosiana. Other early important sources are R (Ramusio's Italian translation first printed in 1559), and Z (a 15th-century Latin manuscript kept at Toledo, Spain). Another Old French Polo manuscript, dating to around 1350, is held by the National Library of Sweden.[70]

One of the early manuscripts Iter Marci Pauli Veneti was a translation into Latin made by the Dominican brother Francesco Pipino [it] in 1302, just a few years after Marco's return to Venice. Since Latin was then the most widespread and authoritative language of culture, it is suggested that Rustichello's text was translated into Latin for a precise will of the Dominican Order, and this helped to promote the book on a European scale.[71]

The first English translation is the Elizabethan version by John Frampton published in 1579, The most noble and famous travels of Marco Polo, based on Santaella's Castilian translation of 1503 (the first version in that language).[72]

The published editions of Polo's book rely on single manuscripts, blend multiple versions together, or add notes to clarify, for example in the English translation by Henry Yule. The 1938 English translation by A. C. Moule and Paul Pelliot is based on a Latin manuscript found in the library of the Cathedral of Toledo in 1932, and is 50% longer than other versions.[73] The popular translation published by Penguin Books in 1958 by R. E. Latham works several texts together to make a readable whole.[74] Sharon Kinoshita's 2016 version takes as its source the Franco-Italian 'F' manuscript,[75] and invites readers to "focus on the text as the product of a larger European (and Eurasian) literary and commercial culture", rather than questions of veracity of the account.[76]

Assessments

Morgan writes that since much of what The Book of Marvels has to say about China is "demonstrably correct", any claim that Polo did not go to China "creates far more problems than it solves", therefore the "balance of probabilities" strongly suggests that Polo really did go to China, even if he exaggerated somewhat his importance in China.[137] Haw dismisses the various anachronistic criticisms of Polo's accounts that started in the 17th century, and highlights Polo's accuracy in great part of his accounts, for example on features of the landscape such as the Grand Canal of China.[138] "If Marco was a liar," Haw writes, "then he must have been an implausibly meticulous one."[139]

In 2012, the University of Tübingen Sinologist and historian Hans Ulrich Vogel released a detailed analysis of Polo's description of currencies, salt production and revenues, and argued that the evidence supports his presence in China because he included details which he could not have otherwise known.[104][140] Vogel noted that no other Western, Arab, or Persian sources have given such accurate and unique details about the currencies of China, for example, the shape and size of the paper, the use of seals, the various denominations of paper money as well as variations in currency usage in different regions of China, such as the use of cowry shells in Yunnan, details supported by archaeological evidence and Chinese sources compiled long after the Polos had left China.[141] His accounts of salt production and revenues from the salt monopoly are also accurate, and accord with Chinese documents of the Yuan era.[142] Economic historian Mark Elvin, in his preface to Vogel's 2013 monograph, concludes that Vogel "demonstrates by specific example after specific example the ultimately overwhelming probability of the broad authenticity" of Polo's account. Many problems were caused by the oral transmission of the original text and the proliferation of significantly different hand-copied manuscripts. For instance, did Polo exert "political authority" (seignora) in Yangzhou or merely "sojourn"

(sejourna) there? Elvin concludes that "those who doubted, although mistaken, were not always being casual or foolish", but "the case as a whole had now been closed": the book is, "in essence, authentic, and, when used with care, in broad terms to be trusted as a serious though obviously not always final, witness."[143]

Legacy

Other lesser-known European explorers had already travelled to China, such as Giovanni da Pian del Carpine, but Polo's book meant that his journey was the first to be widely known. Christopher Columbus was inspired enough by Polo's description of the Far East to want to visit those lands for himself; a copy of the book was among his belongings, with handwritten annotations.[8] Bento de Góis, inspired by Polo's writings of a Christian kingdom in the east, travelled 4,000 miles (6,400 km) in three years across Central Asia. He never found the kingdom but ended his travels at the Great Wall of China in 1605, proving that Cathay was what Matteo Ricci (1552–1610) called "China".[144]

Cartography

Marco Polo's travels may have had some influence on the development of European cartography, ultimately leading to the European voyages of exploration a century later.[145] The 1453 Fra Mauro map was said by Giovanni Battista Ramusio (disputed by historian/cartographer Piero Falchetta, in whose work the quote appears) to have been partially based on the one brought from Cathay by Marco Polo:

> That fine illuminated world map on parchment, which can still be seen in a large cabinet alongside the choir of their monastery [the Camaldolese monastery of San Michele di Murano] was by one of the brothers of the monastery, who took great delight in the study of cosmography, diligently drawn and copied from a most beautiful and very old nautical map and a world map that had been brought from Cathay by the most honourable Messer Marco Polo and his father.
>
> — *Giovanni Battista Ramusio*[145]

Though Marco Polo never produced a map that illustrated his journey, his family drew several maps of the Far East based on the traveller's accounts. These collections of maps were signed by Polo's three daughters, Fantina, Bellela and Moreta.[146] The authenticity of these maps is uncertain. Benjamin B. Olshin a historian who wrote for the University of Chicago Press has been unable to "establish the authenticity" of these maps once owned by Marcian Rossi, an Italian immigrant living in California during the 1930s known for peddaling hoaxes. These maps have been compared to the Zeno Map hoax. However Olshin made no mention on the improbability they are real.[147] According to the U.K. news outlet The Telegraph, a radiocarbon study of the sheepskin the maps are made of date back to the 15th or 16th century strongly suggesting they are copies of the original maps.[148]

Pasta myth

There is a legend about Marco Polo importing pasta from China; however, it is actually a popular misconception,[149] originating with the Macaroni Journal, published by a food industry association with the goal of promoting the use of pasta in the United States.[150] Marco Polo describes in his book a food similar to "lasagna", but he uses a term with which he was already familiar. Pasta had already been invented in Italy a long time before Marco Polo's travels to Asia.[151] According to the newsletter of the National Macaroni Manufacturers Association[151] and food writer Jeffrey Steingarten,[152] the durum wheat was introduced by Arabs from Libya, during their rule over Sicily in the late 9th century, thus predating Marco Polo's travels by about four

centuries.[152] Steingarten also mentioned that Jane Grigson believed the Marco Polo story to have originated in the 1920s or 30s in an advertisement for a Canadian spaghetti company.[152]

Dean Mahomed

Dean Mahomed (1759–1851) was a British Indian traveller, soldier, surgeon, entrepreneur, and one of the most notable early non-European immigrants to the Western World.[1] Due to non-standard transliteration, his name is spelled in various ways. His high social status meant that he later adopted the honorific "Sake" meaning "venerable one".[2] Mahomed introduced Indian cuisine and shampoo baths to Europe, where he offered therapeutic massage.[a] He was also the first Indian to publish a book in English.[3][4]

Early life

Born c. May 1759 in the city of Patna, then part of the Bengal Subah of the Mughal Empire and today the capital of the Indian state of Bihar.[5] Dean Mahomed described himself as a "native of Patna"[6] belonging to a Shia Muslim family that claimed Arab and Afshar Turk origin.[7][8] However other sources indicate that he belonged to the Nai caste of barbers.[9]

In his work Shampooing, he described himself as a native of India, born in the city of Patna in Hindoostan:[10]

"The humble author of these sheets, is a native of India; and was born in the year 1749,[sic] at Patna, the capital of Bihar, in Hindoostan, about 290 miles N.W. of Calcutta. I was educated to the profession of, and served in the Company's Service, as a Surgeon, which capacity I afterwards relinquished, and acted in a military character, exclusively for nearly fifteen years. In … the commencement of the year 1784, [I] left the service and came to Europe, where I have resided ever since."

Dean Mahomed's father served in the Bengal Army which mainly recruited from the area of Bihar and the historian, Michael H. Fisher believes that Dean Mahomed's father was recruited by Robert Clive during a recruitment drive in the town of Buxar.[11] He claimed he had ancestors who worked in administrative service under the Mughal Emperors and the Nawabs of Murshidabad.[12] Sake Dean Mahomed grew up in Patna and his father died in battle when Mahomed was about 11 years old.[8]

Following his father's death, he was taken under the wing of Captain Godfrey Evan Baker, an Anglo-Irish Protestant officer. Mahomed served in the army of the East India Company as a trainee surgeon and against the Marathas. He remained with Captain Baker until 1782 when the Captain resigned. That same year, Mahomed also resigned from the Army, choosing to accompany Baker, 'his best friend', to Ireland.[13]

Adult life and family

In 1784, Mahomed emigrated to Cork, Ireland, with the Baker family.[13] There he studied to improve his English language skills at a local school, and fell in love with Jane Daly, a "pretty Irish girl of respectable parentage". The Daly family was opposed to their relationship because it was illegal for Protestants to marry non-Protestants at the time, so the couple eloped to another town to get married.[14][13][15] Mahomed and Daly were married in the Diocese of Cork & Ross in

Cork.[16][17] They moved to 7 Little Ryder Street in London, England, at the turn of the 19th century."[18][19] In 1786, Mahomed converted from Islam to Christianity.[20][21][22]

According to leading scholars, and as indicated by parish records in London, Mahomed contracted a bigamous marriage in Marylebone in 1806 to Jane Jeffreys (1780–1850); the banns were read on 24 August for Jane and "William Mahomet."[23][24] He had a daughter, Amelia (b. 1808) by her and is listed as the father "William Dean Mahomet" in the parish register.[25][26] Amelia was baptised on 11 June 1809 at St Marylebone, Westminster, in London.[26] By his legal wife, Sake Dean Mahomed had seven children: Rosanna, Henry, Horatio, Frederick, Arthur,[15] and Dean Mahomed (baptised in the Roman Catholic church of St. Finbarr's, Cork, in 1791).[27]

His son, Frederick, was the proprietor of Medicated and Hot and Cold Baths at Brighton[b][28] and also ran a boxing and fencing academy near Brighton. His most famous grandson, Frederick Henry Horatio Akbar Mahomed (c. 1849–1884), became an internationally known physician[15] and worked at Guy's Hospital in London. In 1869, he opened a "Turkish bath room" in Somerset Street, London.[29] In 1863 he added a Victorian Turkish bath to his establishment which remained open till the early 1870s. He made important contributions to the study of high blood pressure.[30] Another of Sake Dean Mahomed's grandsons, Rev. James Keriman Mahomed, was appointed as the vicar of Hove, Sussex, in the late 19th century.[15] James married Emma Louisa Black, a flower painter whose work was displayed at the Royal Academy.[31] Together they had a son, RAF Captain Felix Wyatt. Felix was killed in action during the First World War after he was shot down whilst flying over France.[31] During the war, Frederick and James' children changed their surnames from Mahomed to Deane and Wyatt, respectively, in order to avoid xenophobic attention at a time when racial prejudice was rife and mixed marriages were disapproved of.[31][32]

The Travels of Dean Mahomet

On 15 January 1794, Mahomed published a book titled The Travels of Dean Mahomet. The book is in epistolary form as was common for travel books and many novels in that era and consists of 38 letters.[33] The book begins with a brief introduction where he contrasts Ireland and India, writing that "the face of every thing about me [is] so contrasted to those striking scenes in India."[34] and proceeds to give a sketch of his early years. He then describes his travels over the period 1770 to 1775 as a camp follower to the Bengal army as it moved around North East India. A series of military conflicts are described along with descriptions of some major cities, including Kolkata (Calcutta) and Varanasi (Benares). This is accompanied by first hand accounts of Indian culture, trade, military conflicts, food, wildlife, etc.[35] The book concludes with a description of Mahomed's voyage to Britain where he arrived at Dartmouth in September 1784. While Mahomed gives an insightful and sympathetic account of India and Indian customs, as Mona Narain points out this is done from an essentially European cultural perspective - he consistently uses the pronoun "we" to describe himself and Europeans, and does not in his writings seek to challenge poor governmental management within the East India Company.[36] The historian Michael Fisher, who published a biographical essay to accompany an edition of the book, suggested that some passages in the book were closely paraphrased from other travel narratives written in the late 18th century.[37]

commemorating Mahomed's coffee house

In 1810, after moving to London, Sake Dean Mahomed opened the first Indian restaurant in England: the Hindoostane Coffee House in George Street, near Portman Square, Central London.[38] The restaurant offered, among other items, hookah "with real chilm tobacco, and Indian dishes, ... allowed by the greatest epicures to be unequalled to any curries ever made in England."[39] The restaurant also provided a home delivery service.[2] This venture came to an end in 1812 due to financial difficulties.[25]

Introduction of shampooing to Europe

Before opening his restaurant, Mahomed had worked in London for nabob Basil Cochrane, who had installed a steam bath for public use in his house in Portman Square and promoted its medical benefits. Once again indicating his acceptance by the wealthy elite, Mahomed and his family lived alongside the rich and titled in Portman Square and Mahomed may have been responsible for introducing the practice of "champi" or "shampooing" (or Indian massage) there.[2] In 1814, Mahomed and his family moved back to Brighton and opened the first commercial "shampooing" vapour masseur bath in England, "Mahomed's Baths", on the site now occupied by the Queen's Hotel. Located on the seafront, the luxurious bathhouse offered therapeutic baths and shampooing with Indian oils.[2] He described the treatment in a local paper as "The Indian Medicated Vapour Bath, a cure to many diseases and giving full relief when every thing fails; particularly Rheumatic and paralytic, gout, stiff joints, old sprains, lame legs, aches and pains in the joints".[40] Jane Daly, Mahomed's wife, was also actively involved in the bathhouse business. Adverts suggested that, like her husband, Jane possessed "the art of shampooing" and that she superintended the Ladies Baths.[2] The business was an immediate success and Dean Mahomed became known as "Dr. Brighton". Hospitals referred patients to him and he was appointed as shampooing surgeon to both King George IV and William IV.[40] Due to a lack of capital, however, Mahomed's Baths was put up for auction in the late 1830s and Mahomed and his family were forced to relocate to more modest accommodation in Brighton.[2]

Mahomed's Baths, Brighton, 1826Blue plaque on the Queens Hotel, Brighton marking the location of the Indian Medicated Vapour Baths

The literary critic Muneeza Shamsie notes that Mahomed wrote two books connected to his burgeoning trade.[40] The first was Cases Cured by Sake Deen Mahomed, Shampooing Surgeon, and Inventor of the Indian Medicated Vapour and Sea-Water Bath (1820), while the second, Shampooing; or, benefits resulting from the use of the Indian medicated vapour bath, went through three editions (1822, 1826, 1838) and was dedicated to King George IV.[41][24] In this work, Mahomed speaks of the initial resistance to the idea of shampooing among the English he encountered in his new country: "It is not in the power of any individual to give unqualified satisfaction, or to attempt to establish a new opinion without the risk of incurring the ridicule, as well as censure, of some portion of mankind. So it was with me: in the face of indisputable evidence, I had to struggle with doubts and objections raised and circulated against my Bath, which, but for the repeated and numerous cures effected by it, would long since have shared the common fate of most innovations in science."

Death

Mahomed was buried at St Nicholas' Church, Brighton.

Mahomed died on 24 February 1851 (aged 91–92) at 32 Grand Parade, Brighton. He was buried in a grave at St Nicholas Church, Brighton, in which his son Frederick was later interred. Frederick taught fencing, gymnastics and other activities in Brighton at a gymnasium he built on the town's Church Street.

Recognition

After his death in 1851, Sake Dean Mahomed, once so renowned in Ireland and Brighton's social scenes, began to lose prominence as a public figure and until the scholarly interventions of the last fifty years was largely forgotten by history.[2] The modern renewal of interest in his writings developed after poet and scholar Alamgir Hashmi drew attention to him in the 1970s and 1980s. Michael H. Fisher has written a book on Mahomet entitled The First Indian Author in English: Dean Mahomed in India, Ireland, and England (Oxford University Press, Delhi, 1996). Additionally, Rozina Visram's Ayahs, Lascars and Princes: The Story of Indians in Britain 1700–1947 (1998) was highly influential in drawing public attention to Mahomed's life and work.

Several commemorations of and tributes to Mahomed's legacy have taken place in the 21st century. On 29 September 2005 the City of Westminster unveiled a Green Plaque commemorating the opening of the Hindoostane Coffee House.[38] The plaque is at 102 George Street, close to the original site of the coffee

house at 34 George Street.[45] On 15 January 2019, Google recognised Sake Dean Mahomed with a Google Doodle on the main page.[46]

Excerpts from Dean Mahomed's writings were included in the anthology, *The Book of Bihari Literature*, which was edited by the diplomat, Abhay Kumar to celebrate literature which has come from people born in the state of Bihar.

Richard Francis Burton

Captain Sir Richard Francis Burton, KCMG, FRGS, (19 March 1821 – 20 October 1890) was a British explorer, army officer, orientalist writer and scholar.[1][2] He was famed for his travels and explorations in Asia, Africa and South America, as well as his extensive knowledge of languages and cultures, speaking up to 29 different languages.[3]

Born in Torquay, Devon, Burton joined the Bombay Army as an officer in 1842, beginning an eighteen-year military career which included a brief stint in the Crimean War. He was subsequently engaged by the Royal Geographical Society (RGS) to explore the East African coast, where Burton along with John Hanning Speke led an expedition to discover the source of the Nile and became the first European known to have seen Lake Tanganyika. He later served as the British consul in Fernando Pó, Santos, Damascus and Trieste.[4] Burton was also a Fellow of the RGS and was awarded a knighthood in 1886.[5]

His best-known achievements include undertaking the Hajj to Mecca in disguise, translating One Thousand and One Nights and The Perfumed Garden, and publishing the Kama Sutra in English. Although he abandoned his university studies, Burton became a prolific and erudite author and wrote numerous books and academic articles on subjects such as human behaviour, travel, falconry, fencing, sexual practices and ethnography.[6]

Biography

Early life

Richard Burton was born in Torquay, Devon, on 19 March 1821; in his autobiography, he incorrectly claimed to have been born in the family home of Barham House in Elstree, Hertfordshire.[7][8] Burton was baptised on 2 September 1821 at Elstree Church in Borehamwood, Hertfordshire.[9] His father, Lieutenant-Colonel Joseph Netterville Burton, was an Anglo-Irish officer in the British Army's 36th (Herefordshire) Regiment of Foot. Joseph, through his mother's family, the Campbells of Tuam, was a first cousin of Henry Pearce Driscoll and Eliza Graves. Burton's mother, Martha Baker, was the daughter and co-heiress of Richard Baker, a wealthy Hertfordshire squire whom Burton was named after. He had two siblings, Maria Katherine Elizabeth Burton (who married Lieutenant-General Sir Henry William Stisted) and Edward Joseph Netterville Burton.[10]

Burton's family travelled extensively during his childhood and employed various tutors to educate him. In 1825, they moved to Tours in France. In 1829, Burton began a formal education at a preparatory school in Richmond Green, Surrey, run by Reverend Charles Delafosse.[11] His family travelled between England, France and Italy. Burton showed a talent for learning languages and quickly learned French, Italian, Neapolitan and Latin, as well as several dialects. During his youth, he

allegedly had a sexual relationship with a Roma girl and learned the rudiments of the Romani language. The peregrinations of Burton's youth may have encouraged him to regard himself as an outsider for much of his life. As he later wrote, "Do what thy manhood bids thee do, from none but self expect applause".[12]

On 19 November 1840, he matriculated at Trinity College, Oxford. Before getting a room at the college, Burton lived for a short time in the house of William Alexander Greenhill, a doctor at the Radcliffe Infirmary. There, he met John Henry Newman, whose churchwarden was Greenhill. Despite his intelligence and ability, Burton was antagonised by his teachers and peers. During his first term, he allegedly challenged another student to a duel after the latter mocked Burton's moustache. Burton continued to gratify his love of languages by studying Arabic; he also spent his time learning falconry and fencing. In April 1842, Burton attended a steeplechase in a deliberate violation of college rules and subsequently told the college's authorities that students should be allowed to attend such events. Hoping to be merely rusticated, the punishment received by some less provocative students who had also visited the steeplechase, he was instead permanently expelled from the college.[13]

According to Ed Rice, speaking on Burton's university days, "He stirred the bile of the dons by speaking real—that is, Roman—Latin instead of the artificial type peculiar to England, and he spoke Greek Romaically, with the accent of Athens, as he had learned it from a Greek merchant at Marseille, as well as the classical forms. Such a linguistic feat was a tribute to Burton's remarkable ear and memory, for he was only a teenager when he was in Italy and southern France."[14]

Bombay Army career

In his own words, "fit for nothing but to be shot at for six pence a day",[15] Burton was commissioned into the Bombay Army at the behest of his former classmates in college who were already serving as officers there. He had hoped to fight in the First Anglo-Afghan War, but the conflict was over by the time Burton arrived in India. He was posted to the 18th Regiment of Bombay Native Infantry, which was stationed in Gujarat and under the command of General Charles James Napier.[16] While in India, he became a proficient speaker of Hindustani, Gujarati, Punjabi, Sindhi, Saraiki, Marathi, Persian and Arabic. His studies of Hindu culture had progressed to such an extent that "my Hindu teacher officially allowed me to wear the janeo".[17] Him Chand, his gotra teacher and a Nagar Brahmin, was possibly an apostate.[18] Burton had a documented interest and actively participated in the cultures and religions of India.[19] This was one of the many peculiar habits that set him apart from other British officers in India. While in the Bombay Army, he kept a large menagerie of tame monkeys in the hopes of learning their language, accumulating sixty "words".[20][14]:56–65 He also earned the nickname "Ruffian Dick"[14]:218 for his "demonic ferocity as a fighter and because he had fought in single combat more enemies than perhaps any other man of his time".

First explorations and journey to Mecca

Motivated by his love for adventure, Burton gained the approval of the Royal Geographical Society (RGS) for an exploration of the Middle East, and, now at the rank of captain, received permission from the directors of the East India Company (EIC) to take leave from the Bombay Army. The seven years he spent in India gave Burton a familiarity with the customs and behaviour of Muslims and prepared him to attempt a Hajj to Mecca and Medina. He planned it whilst travelling disguised among Muslims in Sindh, and had laboriously prepared it by studying and practising Muslim culture, including undergoing circumcision to further lower the risk of being discovered.[22]

Burton's undertaking of the Hajj in 1853 was his realisation of "the plans and hopes of many and many a year... to study thoroughly the inner life of the Moslem." He donned the guise of a Persian mirza, and then a Sunni sheikh, doctor, magician and dervish, accompanied by an enslaved Indian boy named Nūr. In April, he travelled through Alexandria before reaching Cairo by May, where Burton stayed during Ramadan in June. He further equipped himself with a case for carrying the Quran, but which instead had three compartments for his watch, compass, money, penknife, pencils and numbered pieces of paper for taking notes.[4]

Burton travelled onwards with a group of nomads to Suez before sailing to Yambu and joining a caravan to Medina, where he arrived on 27 July. Departing Medina with a caravan on 31 August, Burton entered Mecca on 11 September, where he participated in the Tawaf. He travelled to Mount Arafat and participated in the stoning of the Devil, all the while taking notes on the Kaaba, its Black Stone and the Zamzam Well. Departing Mecca, he journeyed to Jeddah and then back to Cairo, returning to Army duty in Bombay. In India, Burton wrote his Personal Narrative of a Pilgrimage to Al-Medinah and Meccah, writing that "at Mecca there is nothing theatrical, nothing that suggests the opera, but all is simple and impressive... tending, I believe, after its fashion, to good."[14]:179–225

Although Burton was not the first non-Muslim European to undertake the Hajj, with Ludovico di Varthema doing it in 1503 and Johann Ludwig Burckhardt in 1815,[23] his attempt is the most famous and the best documented of the period. He adopted various disguises, including that of a Pashtun, to account for any oddities in speech, but he still had to demonstrate an understanding of intricate Islamic traditions and a familiarity with the minutiae of Eastern manners and etiquette. Burton's trek to Mecca was dangerous, and his caravan was attacked by bandits (a common experience at the time). As he put it, although "... neither Koran or Sultan enjoin the death of Jew or Christian intruding within the columns that note the sanctuary limits, nothing could save a European detected by the populace, or one who after pilgrimage declared himself an unbeliever".[24] The pilgrimage entitled him to the title of Hajji and to wear the green turban.[25][14]:179–225

While back in India, Burton sat for the examination as an Arab linguist for the EIC. The examiner was Robert Lambert Playfair, who mistrusted Burton. As academic George Percy Badger knew Arabic well, Playfair asked Badger to oversee the exam. Having been told that Burton could be vindictive, and wishing to avoid any animosity should he fail, Badger declined. Eventually, Playfair conducted the tests; despite Burton's success in living like an Arab, Playfair recommended to the committee that Burton be failed. Badger later told Burton that "After looking [Burton's test] over, I sent them back to [Playfair] with a note eulogising your attainments and... remarking on the absurdity of the Bombay Committee being made to judge your proficiency inasmuch as I did not believe that any of them possessed a tithe of the knowledge of Arabic you did."[26]

Exploring the African Great Lakes

In 1856, the Royal Geographical Society funded another expedition for Burton and Speke, "and exploration of the then utterly unknown Lake regions of Central Africa." They would travel from Zanzibar to Ujiji along a caravan route established in 1825 by an Arab ivory and slave merchant. The Great Journey commenced on 5 June 1857 with their departure from Zanzibar, where they had stayed at the residence of Atkins Hamerton, the British consul,[30] their caravan consisting of Baluchi mercenaries led by Ramji, 36 porters, eventually a total of 132 persons, all led by the caravan leader Said bin Salim. From the beginning, Burton and Speke were hindered by disease, malaria, fevers and other maladies, at times both having to be carried in a hammock. Pack animals died, and natives deserted, taking supplies with them. Yet, on 7 November 1857, they made it to Kazeh, and departed for Ujiji on 14 December. Speke wanted to head north, sure they would find the source of the Nile at what he later named Victoria Nyanza, but Burton persisted in heading west.[14]:273–297

Burton and Speke

A prolonged public quarrel followed, damaging the reputations of both Burton and Speke. Some biographers have suggested that friends of Speke (particularly Laurence Oliphant) had initially stirred up trouble between the two.[32] Burton's sympathizers contend that Speke resented Burton's leadership role. Tim Jeal, who has accessed Speke's personal papers, suggests that it was more likely the other way around, Burton being jealous and resentful of Speke's determination and success. "As the years went by, [Burton] would neglect no opportunity to deride and undermine Speke's geographical theories and achievements".[33]

Diplomatic service and scholarship (1861–1890)

On 22 January 1861, Burton and Isabel Arundel married in a quiet Catholic ceremony, although he did not adopt the Catholic faith at this time. Shortly after this, the couple were forced to spend some time apart when he formally entered the Diplomatic Service as consul on the island of Fernando Po, now Bioko in Equatorial Guinea. This was not a prestigious appointment; because the climate was considered extremely unhealthy for Europeans, Isabel could not accompany him. Burton spent much of this time exploring the coast of West Africa, documenting his findings in Abeokuta and The Cameroons Mountains: An Exploration (1863), and A Mission to Gelele, King of Dahome (1864). He described some of his experiences, including a trip up the Congo River to the Yellala Falls and beyond, in his 1876 book Two trips to gorilla land and the cataracts of the Congo.[40][14]:349–381, 492–493

Death

Burton died in Trieste early on the morning of 20 October 1890 of a heart attack. His wife Isabel persuaded a priest to perform the last rites, although Burton was not a Catholic, and this action later caused a rift between Isabel and some of Burton's friends. It has been suggested that the death occurred very late on 19 October and that Burton was already dead by the time the last rites were administered. On his religious views, Burton called himself an atheist, stating he was raised in the Church of England, which he said was "officially [his] church".[50]

Isabel never recovered from the loss. After his death, she burned many of her husband's papers, including journals and a planned new translation of The Perfumed Garden to be called The Scented Garden, for which she had been offered six thousand guineas and which she regarded as his "magnum opus". She believed she was acting to protect her husband's reputation, and that she had been instructed to burn the manuscript of The Scented Garden by his spirit, but her actions were controversial.[51] However, a substantial quantity of his written materials have survived, and are held by the Huntington Library in San Marino, California, including 21 boxes of his manuscripts, 24 boxes of correspondence, and other material.

Pandita Ramabai

Pandita Ramabai Sarasvati (Marathi: पंडिता रमाबाई सरस्वती; 23 April 1858 – 5 April 1922) was an Indian social reformer and Christian missionary. She was the first woman to be awarded the titles of Pandita as a Sanskrit scholar and Sarasvati after being examined by the faculty of the University of Calcutta.[2] She was one of the ten women delegates of the Congress session of 1889.[3][4] During her stay in England in early 1880s she converted to Christianity. After that she toured extensively in the United States to collect funds for destitute Indian women. With the funds raised she started Sharada Sadan for child widows. In

the late 1890s, she founded Mukti Mission, a Christian charity at Kedgaon village, forty miles east of the city of Pune.[5][6] The mission was later named Pandita Ramabai Mukti Mission.

Early life and education

Pandita Ramabai Sarasvati was born as Ramabai[a] Dongre on 23 April 1858 into a Marathi-speaking Chitpavan Brahmin family.[7] Her father, Anant Shastri Dongre, a Sanskrit scholar, taught her Sanskrit at home. Dongre's extraordinary piety led him to travel extensively across India with his family in tow. Her mother, Lakshmi was married to much older Anant Shastri at the age of nine. Anant Shastri was in favour of female education and started teaching Sanskrit to Lakshmi. This was in stark contrast to the prevalent customs.[8] Ramabai gained exposure to public speaking by participating in the family's public recitation of the Purana at pilgrimage sites around India, which is how they earned a meager living.[9] Lakshmi became so adept at Sanskrit that she also would even teach young boys, but this was opposed severely by the orthodox Brahmins. These were the circumstances that compelled Anant Shastri to move with his family to a rather desolate place.[10]

Orphaned at the age of 16 during the Great Famine of 1876–78, Ramabai and her brother Srinivas continued the family tradition of traveling the country reciting Sanskrit scriptures. Ramabai was comfortable in addressing all genders but women in those times would not come out in public spaces. Sometimes, she would go inside the female quarters to convince the women to get educated. Ramabai's fame as a woman adept in Sanskrit reached Calcutta, where the pandits invited her to speak.[11] A British officer, W. W. Hunter, was acquainted with her through news of her address in an Indian newspaper.[10] Her address in the senate hall of Calcutta University was well-received and won her great acclaim. In 1878, Calcutta University conferred on her the titles of Pandita and Sarasvati in recognition of her knowledge of various Sanskrit works.[12][7]

This was her first exposure to the Bengali gentry and Christianity. Rama and Shrinivas were meeting a number of Sanskrit scholars but she was quite astonished to attend a meeting of Christians. She admitred to being impressed by the Christian mode of worshipping.[13] The theistic reformer Keshab Chandra Sen gave her a copy of the Vedas, the most sacred of all Hindu literature, and encouraged her to read them. This was the time Ramabai encountered new influences and began to question her old beliefs.

She met Bipin Chandra Madhvi at the Sylhet District school who was part of the committee organised to welcome her.[14] After the death of Srinivas in 1880, Ramabai married Bipin Behari Medhvi, a Bengali lawyer.[15] The groom was a Bengali Kayastha, and so the marriage was inter-caste and inter-regional and therefore considered inappropriate for that age. They were married in a civil ceremony on 13 November 1880. The couple had a daughter on 16 April 1881 whom they named Manorama (english translation:heart's joy).[16] Around this time Ramabai wrote a poem on the deplorable condition of Sanskrit and sent it to the forthcoming Oriental Congress to be held in Berlin. Its translation was read with her introduction and deep appreciation by Indologist Monier Monier-Williams.[10] Unfortunately, Bipin Bihari Medhvi succumbed to cholera on 4 February 1882. This was a time that Rama recalls that due to her unorthodox ways, no one thought of her except her cousin Anandibai but in her depression, she could not respond to her kind offer of support.[17] After Medhvi's death, Ramabai, who was only 23, moved to Pune and founded Arya Mahila Samaj (Arya Women's Society). Influenced by the ideals of Jesus Christ, the Brahmo Samaj, and Hindu reformers, the purpose of the society was to promote the cause of women's education and deliverance from the oppression of child marriage.[7][18]

Social activism

When in 1882 the Hunter Commission was appointed by the colonial Government of India to look into education, Ramabai gave evidence before it. In an address before the Hunter Commission, she declared, "In ninety-nine cases out of a hundred the educated men of this country are opposed to female education and the proper position of women. If they observe the slightest fault, they magnify the grain of mustard-seed into a mountain, and try to ruin the character of a woman." She suggested that teachers be trained and women school inspectors be appointed. Further, she said that as the situation in India was that

women's conditions were such that women could only medically treat them, Indian women should be admitted to medical colleges. Ramabai's evidence created a great sensation and reached Queen Victoria. It bore fruit later in starting of the Women's Medical Movement by Lord Dufferin. In Maharashtra, Ramabai made contact with Christian organizations also involved in women's education and medical missionary work, in particular a community of Anglican nuns, the Community of St. Mary the Virgin (CSMV).[9]

With earnings from the sale of her first book, Stri Dharma Niti ("Morals for Women", 1882) and contacts with the CSMV, Ramabai went to Britain in 1883 to start medical training; she was rejected from medical programs because of progressive deafness.[19][20] During her stay she converted to Christianity. Among the reasons Ramabai gave for her conversion was her growing disillusionment with orthodox Hinduism and particularly what she saw as its ill regard of women. In an autobiographical account of her conversion written years later, Ramabai wrote that there were, "only two things on which all those books, the Dharma Shastras, the sacred epics, the Puranas and modern poets, the popular preachers of the present day and orthodox high-caste men, were agreed, that women of high and low caste, as a class were bad, very bad, worse than demons, as unholy as untruth; and that they could not get Moksha. as men."[21] Ramabai had a contentious relationship with her Anglican "mentors" in England, particularly Sister Geraldine, and asserted her independence in a variety of ways: she maintained her vegetarian diet, rejected aspects of Anglican doctrine that she regarded as irrational, including the doctrine of the Trinity,[22] and questioned whether the crucifix she was asked to wear had to have a Latin inscription instead of the Sanskrit inscription she wished for.[23]

In 1886, she traveled from Britain to the United States at the invitation of Dr. Rachel Bodley, Dean of the Women's Medical College of Pennsylvania, to attend the graduation of her relative[19] and the first female Indian doctor, Anandibai Joshi, staying for two years.[15] During this time she also translated textbooks and gave lectures throughout the United States and Canada.[24] She also published one of her most important books, The High-Caste Hindu Woman. Her first book written in English, Ramabai dedicated it to her cousin, Dr. Joshi. The High-Caste Hindu Woman showed the darkest aspects of the life of Hindu women, including child brides and child widows, and sought to expose the oppression of women in Hindu-dominated British India. Through speaking engagements and the development of a wide network of supporters, Ramabai raised the equivalent of 60,000 rupees to launch a school in India for the child widows whose difficult lives her book exposed.[25]

While giving presentations in the U.S. to seek support for her work in India, Ramabai met American Suffragette and Women's rights activist, Frances Willard in July 1887. Willard invited Ramabai to speak at the national Woman's Christian Temperance Union convention in November 1887 where she gained the support of this large women's organization. She returned to India in June 1888 as a National Lecturer for the WCTU. Mary Greenleaf Clement Leavitt, the first World Missionary of the WCTU, was already there when Ramabai returned, but they did not meet. Ramabai worked however with the WCTU of India once it was officially organized in 1893.[26]

in 1889, she returned to India, and founded a school for child widows in Pune called Sharada Sadan, which had the support of many Hindu reformers, including M.G. Ranade. Although Ramabai did not engage in overt evangelism, she did not hide her Christian faith either, and when several students converted to Christianity, she lost the backing of Pune's Hindu reform circles. She moved the school 60 kilometers east to the much quieter village of Kedgaon, and changed its name to the Mukti Mission. In 1896, during a severe famine, Ramabai toured the villages of Maharashtra with a caravan of bullock carts and rescued thousands of outcast children, child widows, orphans, and other destitute women and brought them to the shelter of the Mukti Mission. By 1900 there were 1,500 residents and over a hundred cattle in the Mukti mission. A learned woman knowing seven languages, she also translated the Bible into her mother tongue—Marathi—from the original Hebrew and Greek.[27] The Pandita Ramabai Mukti Mission is still active today, providing housing, education, vocational training, etc. for many needy groups including widows, orphans, and the blind.[28]

Influence on early Pentecostalism

Scholars of Pentecostalism have begun to explore the possibility that rather than having originated in a singular event at the famous Azusa Street Church in Los Angeles in 1906, the origins of Pentecostalism can be traced to religious revivals around the world, which were interpreted by participants as signs of a new era in Christian history. The extraordinary psycho-physical states that accompanied the emotionally intense revivals took different shape in different places. Minnie Abrams, Ramabai's American assistant and a veteran missionary with close associations with the Holiness movement, reported that in June 1905, ten months before the Azusa Street revival, a matron came upon a dormitory of girls weeping, praying, and confessing their sins. Then, one girl testified that she had been startled from sleep by the sensation of being bathed in fire.[29] As Michael Bergunder has argued, the Mukti Mission was part of a network of Protestant missionary institutions that by the early twentieth century spanned the globe.[30] This network was constituted by a vast system of newsletters, pamphlets, books and other kinds of print media, along with conferences that brought missionaries into conversation with each other, and travel that took missionaries and supporters from one mission station to the next. Thus, news about the "holy fire" at the Mukti Mission, along with revivals happening with apparent simultaneity around the world led many to believe a global "outpouring of the Holy Spirit" was underway. Many missionaries came personally to Kedgaon to visit and volunteer, in response to the news of the outbreak of the Holy Spirit among the students.[29]

Personal life

In many ways, Pandita Ramabai's family life departed from the norms expected of women in her day. Her childhood was full of hardships and she lost her parents early. Her marriage to Bipin Bihari Medhvi crossed caste lines. Moreover, when her husband died after just two years of marriage, she was left a widow. Under ordinary circumstances, such a tragedy put nineteenth-century Indian women in a vulnerable condition, dependent upon their deceased husband's family for support. Pandita Ramabai, however, persevered as an independent woman, and a single mother to Manorama Bai. She ensured that Manorama Bai was educated, both in Wantage by the sisters of the CSMV, and later at Bombay University, where Manorama earned her BA. After going to the United States for higher studies, she returned to India where she worked side-by-side with Ramabai. Serving first as Principal of Sharada Sadan, she also assisted her mother in establishing Christian High School at Gulbarga (now in Karnataka), a backward district of south India, during 1912. In 1920 Ramabai's health began to flag and she designated her daughter as the one who would take over the ministry of Mukti Mission. However, Manorama died in 1921. Her death was a shock to Ramabai. Nine months later, on 5 April 1922, Ramabai herself died from septic bronchitis, at age 63.[31]

Awards and honors

- "Pandita" and "Sarasvati" at Bengal (before going to Britain), recognizing her skills in Sanskrit.[2]
- Kaisari-i-Hind Medal for community service in 1919, awarded by the British Colonial Government of India.[32]
- She is remembered in the Church of England with a commemoration on 30 April.[33]
- On 26 October 1989, in recognition of her contribution to the advancement of Indian women, the Government of India issued a commemorative stamp.

Bill Bryson

William McGuire Bryson (/ˈbraɪsən/ BRYE-sən; born 8 December 1951) is an American-British journalist and author. Bryson has written a number of nonfiction books on topics including travel, the English language, and science. Born in the United States, he has been a resident of Britain for most of his adult life, returning to the U.S. between 1995 and 2003, and

holds dual American and British citizenship. He served as the chancellor of Durham University from 2005 to 2011.[2][3][4][5]

In 1995, while in the United Kingdom, Bryson authored Notes from a Small Island, an exploration of Britain. In 2003, he authored A Short History of Nearly Everything. In October 2020, he announced that he had retired from writing books. In 2022, he recorded an audiobook for Audible, The Secret History of Christmas.[6] He has sold over 16 million books worldwide.[7][8]

Early life and education

Bryson was born and raised in Des Moines, Iowa, the son of Bill Bryson Sr., a sports journalist who worked for 50 years at The Des Moines Register, and Agnes Mary (née McGuire), the home furnishings editor at the same newspaper.[9][10] His mother was of Irish descent.[11] He had an older brother, Michael (1942–2012), and a sister, Mary Jane Elizabeth. In 2006, Bryson published The Life and Times of the Thunderbolt Kid, a humorous account of his childhood years in Des Moines.[10] In 2006 Frank Cownie, the mayor of Des Moines, awarded Bryson the key to the city and announced that 21 October 2006 would be "Bill Bryson, The Thunderbolt Kid, Day."[12]

Bryson attended Drake University for two years before dropping out in 1972, deciding instead to backpack around Europe for four months. He returned to Europe the following year with a high school friend, Matt Angerer (the pseudonymous Stephen Katz).[13] Bryson wrote about some of his experiences from the trip in his book Neither Here nor There: Travels in Europe.

Career

Bryson first visited Great Britain in 1973[14] during his tour of Europe[15] and decided to stay after securing a job working in a psychiatric hospital,[16] the now-defunct Holloway Sanatorium in Virginia Water, Surrey. He met a nurse there, Cynthia Billen, whom he married in 1975.[16] They moved to Bryson's hometown of Des Moines, Iowa, in 1975 so Bryson could complete his degree at Drake University.[10] In 1977 they settled in Britain.[17]

He worked as a journalist, first for the Bournemouth Evening Echo, eventually becoming chief copy editor of the business section of The Times and deputy national news editor of the business section of The Independent.

The Brysons moved around the United Kingdom, living in Virginia Water (Surrey), Purewell (Dorset), Burton (Dorset), Kirkby Malham, and the Old Rectory in Wramplingham, Norfolk (2003–2013).[18] They currently live in rural Hampshire and maintain a small flat in South Kensington, London.[16] From 1995 to 2003 they lived in Hanover, New Hampshire.[19]

Although able to apply for British citizenship, Bryson said in 2010 that he had declined a citizenship test, declaring himself "too cowardly" to take it.[20] In 2014, he said that he was preparing to take it and in the prologue to his 2015 book The Road to Little Dribbling: More Notes From a Small Island he describes doing so, in Eastleigh.[21] His citizenship ceremony took place in Winchester and he now holds dual citizenship.[16]

Writings

While living in the U.S. in the 1990s, Bryson wrote a column for a British newspaper for several years, reflecting on humorous aspects of his repatriation in the United States. These columns were selected and adapted to become his book I'm a Stranger Here Myself, alternatively titled Notes from a Big Country in Britain, Canada, and Australia. During his time in the U.S., Bryson decided to walk parts of the Appalachian Trail with his friend Stephen Katz (a pseudonym), about which he wrote the book A Walk in the Woods. In the 2015 film adaptation of A Walk in the Woods, Bryson is portrayed by Academy Award winner Robert Redford, and Katz by Nick Nolte.[22]

In 2003, in conjunction with World Book Day, British voters chose Bryson's book Notes from a Small Island as that which best summed up British identity and the state of the nation.[23] Also in 2003, he was appointed a Commissioner for English Heritage.

His popular science book, the 500-page A Short History of Nearly Everything, explores not only the histories and current statuses of the sciences, but also their humble and often humorous beginnings. Although one "top scientist" is alleged to have jokingly described the book as "annoyingly free of mistakes", Bryson makes no such claim, and a list of some of its reported errors is available online.[24][25]

In November 2006, Bryson interviewed the prime minister, Tony Blair, on the state of science and education.[26] Bryson also wrote two popular works on the history of the English language, The Mother Tongue and Made in America—and, more recently, an update of his guide to usage, Bryson's Dictionary of Troublesome Words (first published as The Penguin Dictionary of Troublesome Words in 1983). He also released a podcast, Bill Bryson's Appliance of Science, in 2017.

Litigation

In 2012, Bryson sued his agent, Jed Mattes Inc., (which had been taken over by a man named Fred Morris upon Mattes death in 2003) in New York County Supreme Court, claiming it had "failed to perform some of the most fundamental duties of an agent".[27] The case was settled out of court with confidential terms.

In 2013, Bryson claimed copyright on an interview he had given nearly 20 years previously, after the interviewer republished it as an 8,000-word e-book.[28][29] Amazon removed the e-book from publication.

Michael Palin

Sir Michael Edward Palin (/ˈpeɪlɪn/; born 5 May 1943[1]) is an English actor, comedian, writer, and television presenter. He was a member of the Monty Python comedy group.[2] He received the BAFTA Fellowship in 2013[3] and was knighted by Queen Elizabeth II in 2019.[4][5]

Palin started in television working on programmes including the Ken Dodd Show, The Frost Report, and Do Not Adjust Your Set. He joined Monty Python's Flying Circus (1969–1974) alongside John

Cleese, Eric Idle, Terry Gilliam, Terry Jones, and Graham Chapman. He acted in some of the most famous Python sketches, including "Argument Clinic", "Dead Parrot sketch", "The Lumberjack Song", "The Spanish Inquisition", "Bicycle Repair Man", and "The Fish-Slapping Dance". Palin continued to work with Jones away from Python, co-writing Ripping Yarns.[6]

Palin co-wrote and starred in Monty Python and the Holy Grail (1975), Life of Brian (1979) and The Meaning of Life (1983). For his performance in A Fish Called Wanda (1988) he received the BAFTA Award for Best Actor in a Supporting Role.[7][8] Other notable films include Jabberwocky (1977), Time Bandits (1981), The Missionary (1982), A Private Function (1984), Brazil (1985), Fierce Creatures (1997), and The Death of Stalin (2017).

Since 1980, Palin has made numerous television travel documentaries and is a widely recognised writer and presenter.[9] He has been a travel writer and travel documentarian in programmes broadcast on the BBC. His journeys have taken him across the world, including the North and South Poles, the Sahara, the Himalayas, Eastern Europe, and Brazil; in 2018, he visited North Korea, documenting his visit to the isolated country in a series broadcast on Channel 5. Palin visited Nigeria in 2023 to make a travel documentary that was aired in 2024. From 2009 to 2012 he was president of the Royal Geographical Society.[10]

Early life and education

Palin was born in Ranmoor, Sheffield,[11][12] the second child and only son of Edward Moreton Palin (1900–1977)[13][14] and Mary Rachel Lockhart (née Ovey; 1903–1990). His father was a Shrewsbury and Cambridge-educated engineer working for a steel firm.[15] His maternal grandfather, Lieutenant-Colonel Richard Lockhart Ovey, DSO, was High Sheriff of Oxfordshire in 1927.[16]

Palin was educated at Birkdale and Shrewsbury School. His sister Angela was nine years his senior; despite the age gap the two had a close relationship until her suicide in 1987.[15][17] Palin has ancestral roots in Letterkenny, County Donegal.[18] His great-grandmother fled the Irish Famine and was adopted by a wealthy English family.[19]

When he was five years old, Palin had his first acting experience at Birkdale playing Martha Cratchit in a school performance of A Christmas Carol. At the age of 10, still interested in acting, he made a comedy monologue and read a Shakespeare play to his mother while playing all the parts.[20]

After leaving Shrewsbury in 1962, he went on to read Modern History at Brasenose College, Oxford.[1] With fellow student Robert Hewison he performed and wrote, for the first time, comedy material at a university Christmas party.[21] Terry Jones, also a student at Oxford, saw that performance and began writing with Hewison and Palin.[20] That year Palin joined the Brightside and Carbrook Co-operative Society Players and first gained fame when he won an acting award at a Co-op drama festival.[22] He also performed and wrote in the Oxford Revue (called the Et ceteras) with Jones.[23]

Career

Early career

After finishing university in 1965, Palin became a presenter on a comedy pop show called Now! for the television contractor Television Wales and the West.[24] At the same time, Palin was contacted by Jones, who had left university a year earlier, to help with writing a theatrical documentary about sex through the ages.[25] Although this project was eventually abandoned, it brought Palin and Jones together as a writing duo and led them to write comedy for various BBC programmes, such as The Ken Dodd Show, The Billy Cotton Bandshow, and The Illustrated Weekly Hudd.[26] They collaborated in writing lyrics for an album by Barry Booth called Diversions. They were also in the team of writers working for The Frost Report, whose other members included Frank Muir, Barry Cryer, Marty Feldman, Ronnie Barker, Ronnie Corbett, Dick Vosburgh and future Monty Python members Graham Chapman, John Cleese and Eric Idle.[27][28][29]

Although the members of Monty Python had already encountered each other over the years, The Frost Report was the first time all the British members of Monty Python (its sixth member, Terry Gilliam, was at that time an American citizen) worked together.[15] During the run of The Frost Report the Palin/Jones team contributed material to two shows starring John Bird: The Late Show and A Series of Birds. For A Series of Birds the Palin/Jones team had their first experience of writing narrative instead of the short sketches they were accustomed to conceiving.[30]

Following The Frost Report the Palin/Jones team worked both as actors and writers on the show Twice a Fortnight with Graeme Garden, Bill Oddie and Jonathan Lynn, and the successful children's comedy show Do Not Adjust Your Set with Idle and David Jason. The show also featured musical numbers by the Bonzo Dog Doo-Dah Band, including future Monty Python musical collaborator Neil Innes. The animations for Do Not Adjust Your Set were made by Terry Gilliam. Eager to work with Palin[31] sans Jones, Cleese later asked him to perform in How to Irritate People together with Chapman and Tim Brooke-Taylor. The Palin/Jones team were reunited for The Complete and Utter History of Britain.[32]

Monty Python

On the strength of their work on The Frost Report and other programmes, Cleese and Chapman had been offered a show by the BBC, but Cleese was reluctant to do a two-man show for various reasons, among them Chapman's reputedly difficult personality. During this period Cleese contacted Palin about doing the show that ultimately became Monty Python's Flying Circus.[15] At the same time the success of Do Not Adjust Your Set had led Palin, Jones, Idle and Gilliam to be offered their own series and, while it was still in production, Palin agreed to Cleese's proposal and brought along Idle, Jones and Gilliam. Thus the formation of the Monty Python troupe has been referred to as a result of Cleese's desire to work with Palin and the chance circumstances that brought the other four members into the fold.[16]

Palin played various roles in Monty Python, which ranged from manic enthusiasm (such as the lumberjack of "The Lumberjack Song", or Herbert Anchovy, host of the game show "Blackmail") to unflappable calmness (such as the dead parrot seller or cheese shop proprietor).[33][34][35] As a straight man he was often a foil to the rising ire of characters portrayed by Cleese. He also played timid, socially inept characters such as Arthur Putey, the man who sits quietly as a marriage counsellor (Eric Idle) makes love to his wife (Carol

Cleveland), and Mr Anchovy, a chartered accountant who wants to become a lion tamer. He appeared as the "It's" man (a Robinson Crusoe-type castaway with torn clothes and a long, unkempt beard) at the beginning of most episodes. He also frequently played a Gumby, a character Palin said "had these moronic views that were expressed with extraordinary force".[36]

Palin frequently co-wrote sketches with Terry Jones, including the "Spanish Inquisition sketch", which featured the catchphrase "Nobody expects the Spanish Inquisition!". He also composed songs with Jones including "The Lumberjack Song", "Every Sperm Is Sacred" and "Spam". His solo musical compositions included "Decomposing Composers" and "Finland".[37]

1974–1996: *Ripping Yarns* and film roles

After the Monty Python television series ended in 1974, the Palin/Jones team worked on Ripping Yarns, an intermittent television comedy series broadcast over three years from 1976. They had earlier collaborated on the play Secrets from the BBC series Black and Blue in 1973. He played the lead role of the peasant Dennis in Terry Gilliam's 1977 film Jabberwocky. (He had earlier played the cameo role of "Dennis the Peasant" in Monty Python and the Holy Grail, also directed by Gilliam.) Palin also appeared in All You Need Is Cash (1978) as Eric Manchester (based on Derek Taylor), the press agent for the Rutles. In 1980, Palin co-wrote Time Bandits with Terry Gilliam. He also acted in the film.

In 1982, Palin wrote and starred in The Missionary, co-starring Maggie Smith. In it, he plays the Reverend Charles Fortescue, who is recalled from Africa to aid prostitutes. He co-starred with Maggie Smith again in the 1984 comedy film A Private Function. In 1984, he reunited with Terry Gilliam to appear in Brazil. He appeared in the comedy film A Fish Called Wanda, which co-starred and was co-written by John Cleese, for which he won the BAFTA Award for Best Actor in a Supporting Role.[7] Cleese reunited the main cast almost a decade later to make Fierce Creatures. After filming for Fierce Creatures finished, Palin went on a travel journey for a BBC documentary and, returning a year later, found that the end of Fierce Creatures had failed at test screenings and had to be reshot.

1996–present

After Fierce Creatures and a small part in The Wind in the Willows, a film directed by and starring Terry Jones, it was twenty years until Palin's next film role, as Soviet politician Vyacheslav Molotov in the 2017 satirical black comedy The Death of Stalin. Palin also appeared with John Cleese in his documentary The Human Face. Palin was cast in a supporting role in the Tom Hanks and Meg Ryan romantic comedy You've Got Mail, but his role was eventually cut entirely.[38]

Palin has also appeared in serious drama. In 1991 he appeared in the film American Friends, which he wrote based upon a real event in the life of his great-grandfather, a fellow at St John's College, Oxford.[39][40] In that same year he also played the part of a headmaster in Alan Bleasdale's Channel 4 drama series GBH. In 1994, Palin narrated the English language audiobook version of Esio Trot by children's author Roald Dahl.[41]

In 1997, Palin had a small cameo role in the Australian soap opera Home and Away. He played an English surfer with a fear of sharks, who interrupts a conversation between two main

characters to ask whether there were any sharks in the sea. This was filmed while he was in Australia for the Full Circle series, with a segment about the filming of the role featuring in the series. In November 2005, he appeared in the John Peel's Record Box documentary.[42]

In 2013, Palin appeared in a First World War drama titled The Wipers Times written by Ian Hislop and Nick Newman.[43] At the Cannes Film Festival in 2016, it was announced that Palin was set to star alongside Adam Driver in Terry Gilliam's The Man Who Killed Don Quixote.[44] Palin, however, dropped out of the film after it ran into a financial problem.[45]

While speaking at the Edinburgh International Film Festival, Palin announced that he was presenting the two-part documentary Michael Palin in North Korea to be broadcast on the British television network Channel 5.[46] The documentary was broadcast in September 2018, in two one-hour segments on Channel 5 in the UK and in a single two-hour programme on National Geographic in the United States.[47][48][49] It was broadcast again by Channel 5, in a single two-hour programme in December 2018.[50]

In July 2019, Palin performed a one-man stage show at the Torch Theatre, Milford Haven, Wales, about the loss of HMS Erebus during the third Franklin expedition, which is recounted in his book Erebus: The Story of a Ship.[51]

Activism and charity

Palin assisted Campaign for Better Transport and others with campaigns on sustainable transport, particularly those relating to urban areas, and has been president of the campaign since 1986.[77]

On 2 January 2011, he became the first person to sign the UK-based Campaign for Better Transport's Fair Fares Now campaign. In July 2015, he signed an open letter and gave an interview to support "a strong BBC at the centre of British life" at a time when the government was reviewing the corporation's size and activities.[78]

In July 2010, Palin sent a message of support for the Dongria Kondh tribe of India, who were resisting mining on their land by the company Vedanta Resources. Palin said, "I've been to the Nyamgiri Hills in Orissa and seen the forces of money and power that Vedanta Resources have arrayed against a people who have occupied their land for thousands of years, who husband the forest sustainably and make no great demands on the state or the government. The tribe I visited simply want to carry on living in the villages that they and their ancestors have always lived in."[79]

Palin is a longstanding Vice President of the National Churches Trust.[80]

Palin is a co-founder of The Michael Palin Centre for Stammering.[81] When it opened in 1993 Palin became Vice President of Action for Stammering Children. Palin's awareness and understanding of stammering stemmed from his father’s experience as a person who stammers. Over the years Palin has provided support and connection to young people and families of people who stammer.

Levi Strauss

Levi Strauss (/ˈliːvaɪ ˈstraʊs/ LEE-vy STROWSS; born Löb Strauß, German: [løːp ˈʃtʁaʊs]; February 26, 1829 – September 26, 1902) was a German-born American businessman who founded the first company to manufacture blue jeans. His firm of Levi Strauss & Co. (Levi's) began in 1853 in San Francisco, California.[1][2]

Early life

Levi Strauss was born to a Jewish family in Buttenheim on February 26, 1829, in the Franconia region of the Kingdom of Bavaria in the German Confederation.[3][4] He was the son of Hirsch Strauss and Hirsch's second wife, Rebecca Strauss (née Haas).[5][6]

In 1847, aged 18, Strauss travelled with his mother and two sisters to the United States to join his brothers Jonas and Louis, who had begun a wholesale dry goods business in New York City called J. Strauss Brother & Co., at 108 Liberty Street in Manhattan.[7][8][9] After arriving in New York, Strauss worked as an itinerant peddler of goods from his brother's store: kettles, blankets and sewing goods.[8][9]

Business career

Levi's sister Fanny and her husband David Stern moved to St. Louis, Missouri, while Levi went to live in Louisville, Kentucky, and sold his brothers' supplies there.[10] Levi became an American citizen in January 1853.

The family decided to open a West Coast branch of their dry goods business in San Francisco, which was the commercial hub of the California gold rush.[12] Levi was chosen to represent them, and he took steamships for San Francisco via Panama,[13] where he arrived in early March 1854 and joined his sister's family.

Strauss opened his wholesale business as Levi Strauss & Co. and imported fine dry goods from his brothers in New York, including clothing, bedding, combs, purses, and handkerchiefs.[15] He made tents and later jeans while he lived with Fanny's growing family.[16] Tailor Jacob W. Davis of Reno, Nevada, was one of his customers; in 1871, having invented a way to strengthen work pants using rivets, he went into business with Strauss to mass produce them.[17] The next year, Davis asked Strauss to help him apply for a patent, and the patent (one-half assigned to Levi Strauss & Co.) was issued in 1873.

Death

Levi Strauss was never married, and died on September 26, 1902 in San Francisco. His estate was worth about $30 million (equivalent to $855 million in 2023).[1] Levi's nephew Sigmund

Stern's only child, Elise Fanny Stern,[19] married Walter A. Haas, the son of Abraham Haas, whose descendants are the current owners of Levi Strauss & Co.

Legacy

Levi Strauss, a member of the Reform branch of Judaism, helped establish Congregation Emanu-El, the first Jewish synagogue in the city of San Francisco.[21] He also gave money to several charities, including special funds for orphans. The Levi Strauss Foundation started with an 1897 donation to the University of California, Berkeley, that provided the funds for 28 scholarships.

The Levi Strauss museum in Buttenheim, Germany is located in the 1687 house where Strauss was born. There is also a visitors center at Levi Strauss & Co. headquarters in San Francisco, which features historical exhibits.

In 1994, he was inducted into the Hall of Great Westerners of the National Cowboy & Western Heritage Museum.

JOSEPH CONRAD

Joseph Conrad (born Józef Teodor Konrad Korzeniowski, Polish: [ˈjuzɛf tɛˈɔdɔr ˈkɔnrat kɔʐɛˈɲɔfskʲi] ⓘ; 3 December 1857 – 3 August 1924) was a Polish-British novelist and story writer. He is regarded as one of the greatest writers in the English language and – though he did not speak English fluently until his twenties (always with a strong foreign accent) – became a master prose stylist who brought a non-English sensibility into English literature.

He wrote novels and stories, many in nautical settings, that depicted crises of human individuality in the midst of what he saw as an indifferent, inscrutable, and amoral world.

Conrad is considered a literary impressionist by some and an early modernist by others, though his works also contain elements of 19th-century realism. His narrative style and anti-heroic characters, as in Lord Jim, have influenced numerous authors. Many dramatic films have been adapted from and inspired by his works.

Numerous writers and critics have commented that his fictional works, written largely in the first two decades of the 20th century, seem to have anticipated later world events.

Writing near the peak of the British Empire, Conrad drew on the national experiences of his native Poland—during nearly all his life, parcelled out among three occupying empires—and on his own experiences in the French and British merchant navies, to create short stories and novels that reflect aspects of a European-dominated world—including imperialism and colonialism—and that profoundly explore the human psyche.

Life

Early years

Conrad was born on 3 December 1857 in Berdychiv (Polish: Berdyczów), Ukraine, then part of the Russian Empire; the region had once been part of the Crown of the Kingdom of Poland. He was the

only child of Apollo Korzeniowski—a writer, translator, political activist, and would-be revolutionary—and his wife Ewa Bobrowska. He was christened Józef Teodor Konrad Korzeniowski after his maternal grandfather Józef, his paternal grandfather Teodor, and the heroes (both named "Konrad") of two poems by Adam Mickiewicz, Dziady and Konrad Wallenrod. His family called him "Konrad", rather than "Józef".

Though the vast majority of the surrounding area's inhabitants were Ukrainians, and the great majority of Berdychiv's residents were Jewish, almost all the countryside was owned by the Polish szlachta (nobility), to which Conrad's family belonged as bearers of the Nałęcz coat-of-arms. Polish literature, particularly patriotic literature, was held in high esteem by the area's Polish population.

Poland had been divided among Prussia, Austria and Russia in 1795. The Korzeniowski family had played a significant role in Polish attempts to regain independence. Conrad's paternal grandfather Teodor had served under Prince Józef Poniatowski during Napoleon's Russian campaign and had formed his own cavalry squadron during the November 1830 Uprising of Poland-Lithuania against the Russian Empire. Conrad's fiercely patriotic father Apollo belonged to the "Red" political faction, whose goal was to re-establish the pre-partition boundaries of Poland and that also advocated land reform and the abolition of serfdom. Conrad's subsequent refusal to follow in Apollo's footsteps, and his choice of exile over resistance, were a source of lifelong guilt for Conrad.

Because of the father's attempts at farming and his political activism, the family moved repeatedly. In May 1861 they moved to Warsaw, where Apollo joined the resistance against the Russian Empire. He was arrested and imprisoned in Pavilion X – the dread Tenth Pavilion – of the Warsaw Citadel. Conrad would write: "[I]n the courtyard of this Citadel—characteristically for our nation—my childhood memories begin." On 9 May 1862 Apollo and his family were exiled to Vologda, 500 kilometres (310 mi) north of Moscow and known for its bad climate. In January 1863 Apollo's sentence was commuted, and the family was sent to Chernihiv in northeast Ukraine, where conditions were much better. However, on 18 April 1865 Ewa died of tuberculosis.

Apollo did his best to teach Conrad at home. The boy's early reading introduced him to the two elements that later dominated his life: in Victor Hugo's Toilers of the Sea, he encountered the sphere of activity to which he would devote his

youth; Shakespeare brought him into the orbit of English literature. Most of all, though, he read Polish Romantic poetry. Half a century later he explained that

"The Polishness in my works comes from Mickiewicz and Słowacki. My father read [Mickiewicz's] Pan Tadeusz aloud to me and made me read it aloud.... I used to prefer [Mickiewicz's] Konrad Wallenrod [and] Grażyna. Later I preferred Słowacki. You know why Słowacki?... [He is the soul of all Poland]".

In the autumn of 1866 young Conrad was sent for a year-long retreat, for health reasons, to Kiev and his mother's family estate at Novofastiv [de].

In December 1867 Apollo took his son to the Austrian-held part of Poland, which for two years had been enjoying considerable internal freedom and a degree of self-government. After sojourns in Lwów and several smaller localities, on 20 February 1869 they moved to Kraków (until 1596 the capital of Poland), likewise in Austrian Poland. A few months later, on 23 May 1869, Apollo Korzeniowski died, leaving Conrad orphaned at the age of eleven. Like Conrad's mother, Apollo had been gravely ill with tuberculosis.

The young Conrad was placed in the care of Ewa's brother, Tadeusz Bobrowski. Conrad's poor health and his unsatisfactory schoolwork caused his uncle constant problems and no end of financial outlay. Conrad was not a good student; despite tutoring, he excelled only in geography. At that time he likely received only private tutoring, as there is no evidence he attended any school regularly. Since the boy's ill health was clearly of nervous origin, the physicians supposed that fresh air and physical work would harden him; his uncle hoped that well-defined duties and the rigors of work would teach him discipline. Since he showed little inclination to study, it was essential that he learn a trade; his uncle thought he could work as a sailor-cum-businessman, who would combine maritime skills with commercial activities. In the autumn of 1871, thirteen-year-old Conrad announced his intention to become a sailor. He later recalled that as a child he had read (apparently in French translation) Leopold McClintock's book about his 1857–59 expeditions in the Fox, in search of Sir John Franklin's lost ships Erebus and Terror. Conrad also recalled having read books by the American James Fenimore Cooper and the English Captain Frederick Marryat. A playmate of his adolescence recalled that Conrad spun fantastic yarns, always set at sea, presented so realistically that listeners thought the action was happening before their eyes.

In August 1873 Bobrowski sent fifteen-year-old Conrad to Lwów to a cousin who ran a small boarding house for boys orphaned by the 1863 Uprising; group conversation there was in French. The owner's daughter recalled:

He stayed with us ten months... Intellectually he was extremely advanced but [he] disliked school routine, which he found tiring and dull; he used to say... he... planned to become a great writer.... He disliked all restrictions. At home, at school, or in the living room he would sprawl unceremoniously. He... suffer[ed] from severe headaches and nervous attacks.

Conrad had been at the establishment for just over a year when in September 1874, for uncertain reasons, his uncle removed him from school in Lwów and took him back to Kraków.

On 13 October 1874 Bobrowski sent the sixteen-year-old to Marseilles, France, for Conrad's planned merchant-marine career on French merchant ships, providing him with a monthly stipend of 150 francs. Though Conrad had not completed secondary school, his accomplishments included fluency in French (with a correct accent), some knowledge of Latin, German and Greek; probably a good knowledge of history, some geography, and probably already an interest in physics. He was well read, particularly in Polish Romantic literature. He belonged to the second generation in his family that had had to earn a living outside the family estates. They were born and reared partly in the milieu of the working intelligentsia, a social class that was starting to play an important role in Central and Eastern Europe. He had absorbed enough of the history, culture and literature of his native land to be able eventually to develop a distinctive world view and make unique contributions to the literature of his adoptive Britain.

Tensions that originated in his childhood in Poland and increasing in his adulthood abroad contributed to Conrad's greatest literary achievements. Zdzisław Najder, himself an emigrant from Poland, observed:

Living away from one's natural environment—family, friends, social group, language—even if it results from a conscious decision, usually gives rise to... internal tensions, because it tends to make people less sure of themselves, more vulnerable, less certain of their... position and... value... The Polish szlachta and... intelligentsia were social strata in which reputation... was felt... very important... for a feeling of self-worth. Men strove... to find confirmation of their... self-regard... in the eyes of others... Such a psychological heritage forms both a spur

to ambition and a source of constant stress, especially if [one has been inculcated with] the idea of [one]'s public duty...

Some critics have suggested that when Conrad left Poland, he wanted to break once and for all with his Polish past. In refutation of this, Najder quotes from Conrad's 14 August 1883 letter to family friend Stefan Buszczyński, written nine years after Conrad had left Poland:

... I always remember what you said when I was leaving [Kraków]: "Remember"—you said—"wherever you may sail, you are sailing towards Poland!" That I have never forgotten, and never will forget!

Merchant marine

In Marseille Conrad had an intense social life, often stretching his budget. A trace of these years can be found in the northern Corsica town of Luri, where there is a plaque to a Corsican merchant seaman, Dominique Cervoni, whom Conrad befriended. Cervoni became the inspiration for some of Conrad's characters, such as the title character of the 1904 novel Nostromo. Conrad visited Corsica with his wife in 1921, partly in search of connections with his long-dead friend and fellow merchant seaman.

In late 1877, Conrad's maritime career was interrupted by the refusal of the Russian consul to provide documents needed for him to continue his service. As a result, Conrad fell into debt and, in March 1878, he attempted suicide. He survived, and received further financial aid from his uncle, allowing him to resume his normal life. After nearly four years in France and on French ships, Conrad joined the British merchant marine, enlisting in April 1878 (he had most likely started learning English shortly before).

For the next fifteen years, he served under the Red Ensign. He worked on a variety of ships as crew member (steward, apprentice, able seaman) and then as third, second and first mate, until eventually achieving captain's rank. During the 19 years from the time that Conrad had left Kraków, in October 1874, until he signed off the Adowa, in January 1894, he had worked in ships, including long periods in port, for 10 years and almost 8 months. He had spent just over 8 years at sea—9 months of it as a passenger. His sole captaincy took place in 1888–89, when he commanded the barque Otago from Sydney to Mauritius.

During a brief call in India in 1885–86, 28-year-old Conrad sent five letters to Joseph Spiridion, a Pole eight years his senior whom he had befriended

at Cardiff in June 1885, just before sailing for Singapore in the clipper ship Tilkhurst. These letters are Conrad's first preserved texts in English. His English is generally correct but stiff to the point of artificiality; many fragments suggest that his thoughts ran along the lines of Polish syntax and phraseology.

More importantly, the letters show a marked change in views from those implied in his earlier correspondence of 1881–83. He had abandoned "hope for the future" and the conceit of "sailing [ever] toward Poland", and his Panslavic ideas. He was left with a painful sense of the hopelessness of the Polish question and an acceptance of England as a possible refuge. While he often adjusted his statements to accord to some extent with the views of his addressees, the theme of hopelessness concerning the prospects for Polish independence often occurs authentically in his correspondence and works before 1914.

The year 1890 marked Conrad's first return to Poland, where he would visit his uncle and other relatives and acquaintances. This visit took place while he was waiting to proceed to the Congo Free State, having been hired by Albert Thys, deputy director of the Société Anonyme Belge pour le Commerce du Haut-Congo. Conrad's association with the Belgian company, on the Congo River, would inspire his novella, Heart of Darkness. During this 1890 period in the Congo, Conrad befriended Roger Casement, who was also working for Thys, operating a trading and transport station in Matadi. In 1903, as British Consul to Boma, Casement was commissioned to investigate abuses in the Congo, and later in Amazonian Peru, and was knighted in 1911 for his advocacy of human rights. Casement later became active in Irish Republicanism after leaving the British consular service.

Conrad left Africa at the end of December 1890, arriving in Brussels by late January of the following year. He rejoined the British merchant marines, as first mate, in November. When he left London on 25 October 1892 aboard the passenger clipper ship Torrens, one of the passengers was William Henry Jacques, a consumptive Cambridge University graduate who died less than a year later on 19 September 1893. According to Conrad's A Personal Record, Jacques was the first reader of the still-unfinished manuscript of Conrad's Almayer's Folly. Jacques encouraged Conrad to continue writing the novel.

Conrad completed his last long-distance voyage as a seaman on 26 July 1893 when the *Torrens* docked at London and "J. Conrad Korzemowin"—per the certificate of discharge—debarked.

When the Torrens had left Adelaide on 13 March 1893, the passengers had included two young Englishmen returning from Australia and New Zealand: 25-year-old lawyer and future novelist John Galsworthy; and Edward Lancelot Sanderson, who was going to help his father run a boys' preparatory school at Elstree. They were probably the first Englishmen and non-sailors with whom Conrad struck up a friendship and he would remain in touch with both. In one of Galsworthy's first literary attempts, The Doldrums (1895–96), the protagonist—first mate Armand—is modelled after Conrad.

At Cape Town, where the Torrens remained from 17 to 19 May, Galsworthy left the ship to look at the local mines. Sanderson continued his voyage and seems to have been the first to develop closer ties with Conrad. Later that year, Conrad would visit his relatives in Poland and Ukraine once again.

Writer

In the autumn of 1889, Conrad began writing his first novel, Almayer's Folly.

[T]he son of a writer, praised by his [maternal] uncle [Tadeusz Bobrowski] for the beautiful style of his letters, the man who from the very first page showed a serious, professional approach to his work, presented his start on Almayer's Folly as a casual and non-binding incident... [Y]et he must have felt a pronounced need to write. Every page right from th[e] first one testifies that writing was not something he took up for amusement or to pass time. Just the contrary: it was a serious undertaking, supported by careful, diligent reading of the masters and aimed at shaping his own attitude to art and to reality.... [W]e do not know the sources of his artistic impulses and creative gifts.

Conrad's later letters to literary friends show the attention that he devoted to analysis of style, to individual words and expressions, to the emotional tone of phrases, to the atmosphere created by language. In this, Conrad in his own way followed the example of Gustave Flaubert, notorious for searching days on end for le mot juste—for the right word to render the "essence of the matter." Najder opined:

"[W]riting in a foreign language admits a greater temerity in tackling personally sensitive problems, for it leaves uncommitted the most spontaneous, deeper

reaches of the psyche, and allows a greater distance in treating matters we would hardly dare approach in the language of our childhood. As a rule it is easier both to swear and to analyze dispassionately in an acquired language."

In 1894, aged 36, Conrad reluctantly gave up the sea, partly because of poor health, partly due to unavailability of ships, and partly because he had become so fascinated with writing that he had decided on a literary career. Almayer's Folly, set on the east coast of Borneo, was published in 1895. Its appearance marked his first use of the pen name "Joseph Conrad"; "Konrad" was, of course, the third of his Polish given names, but his use of it—in the anglicised version, "Conrad"—may also have been an homage to the Polish Romantic poet Adam Mickiewicz's patriotic narrative poem, Konrad Wallenrod.

Edward Garnett, a young publisher's reader and literary critic who would play one of the chief supporting roles in Conrad's literary career, had—like Unwin's first reader of Almayer's Folly, Wilfrid Hugh Chesson—been impressed by the manuscript, but Garnett had been "uncertain whether the English was good enough for publication." Garnett had shown the novel to his wife, Constance Garnett, later a translator of Russian literature. She had thought Conrad's foreignness a positive merit.

While Conrad had only limited personal acquaintance with the peoples of Maritime Southeast Asia, the region looms large in his early work. According to Najder, Conrad, the exile and wanderer, was aware of a difficulty that he confessed more than once: the lack of a common cultural background with his Anglophone readers meant he could not compete with English-language authors writing about the English-speaking world. At the same time, the choice of a non-English colonial setting freed him from an embarrassing division of loyalty: Almayer's Folly, and later "An Outpost of Progress" (1897, set in a Congo exploited by King Leopold II of Belgium) and Heart of Darkness (1899, likewise set in the Congo), contain bitter reflections on colonialism. The Malay states came theoretically under the suzerainty of the Dutch government; Conrad did not write about the area's British dependencies, which he never visited. He "was apparently intrigued by... struggles aimed at preserving national independence. The prolific and destructive richness of tropical nature and the dreariness of human life within it accorded well with the pessimistic mood of his early works."

Almayer's Folly, together with its successor, An Outcast of the Islands (1896), laid the foundation for Conrad's reputation as a romantic teller of exotic tales—a

misunderstanding of his purpose that was to frustrate him for the rest of his career.

Almost all of Conrad's writings were first published in newspapers and magazines: influential reviews like The Fortnightly Review and the North American Review; avant-garde publications like the Savoy, New Review, and The English Review; popular short-fiction magazines like The Saturday Evening Post and Harper's Magazine; women's journals like the Pictorial Review and Romance; mass-circulation dailies like the Daily Mail and the New York Herald; and illustrated newspapers like The Illustrated London News and the Illustrated Buffalo Express. He also wrote for The Outlook, an imperialist weekly magazine, between 1898 and 1906.

Financial success long eluded Conrad, who often requested advances from magazine and book publishers, and loans from acquaintances such as John Galsworthy. Eventually a government grant ("civil list pension") of £100 per annum, awarded on 9 August 1910, somewhat relieved his financial worries, and in time collectors began purchasing his manuscripts. Though his talent was early on recognised by English intellectuals, popular success eluded him until the 1913 publication of Chance, which is often considered one of his weaker novels.

Personal life

Temperament and health

Conrad was a reserved man, wary of showing emotion. He scorned sentimentality; his manner of portraying emotion in his books was full of restraint, scepticism and irony. In the words of his uncle Bobrowski, as a young man Conrad was "extremely sensitive, conceited, reserved, and in addition excitable. In short [...] all the defects of the Nałęcz family."

Conrad suffered throughout life from ill health, physical and mental. A newspaper review of a Conrad biography suggested that the book could have been subtitled Thirty Years of Debt, Gout, Depression and Angst. In 1891 he was hospitalised for several months, suffering from gout, neuralgic pains in his right arm and recurrent attacks of malaria. He also complained of swollen hands "which made writing difficult". Taking his uncle Tadeusz Bobrowski's advice, he convalesced at a spa in Switzerland. Conrad had a phobia of dentistry, neglecting his teeth until they had to be extracted. In one letter he remarked that every novel he had written had cost him a tooth. Conrad's physical afflictions were, if anything, less vexatious than his mental ones. In his letters he often described

symptoms of depression; "the evidence", writes Najder, "is so strong that it is nearly impossible to doubt it."

Attempted suicide

In March 1878, at the end of his Marseille period, 20-year-old Conrad attempted suicide, by shooting himself in the chest with a revolver. According to his uncle, who was summoned by a friend, Conrad had fallen into debt. Bobrowski described his subsequent "study" of his nephew in an extensive letter to Stefan Buszczyński, his own ideological opponent and a friend of Conrad's late father Apollo. To what extent the suicide attempt had been made in earnest likely will never be known, but it is suggestive of a situational depression.

Romance and marriage

In 1888 during a stop-over on Mauritius, in the Indian Ocean, Conrad developed a couple of romantic interests. One of these would be described in his 1910 story "A Smile of Fortune", which contains autobiographical elements (e.g., one of the characters is the same Chief Mate Burns who appears in *The Shadow Line*). The narrator, a young captain, flirts ambiguously and surreptitiously with Alice Jacobus, daughter of a local merchant living in a house surrounded by a magnificent rose garden. Research has confirmed that in Port Louis at the time there was a 17-year-old Alice Shaw, whose father, a shipping agent, owned the only rose garden in town.

More is known about Conrad's other, more open flirtation. An old friend, Captain Gabriel Renouf of the French merchant marine, introduced him to the family of his brother-in-law. Renouf's eldest sister was the wife of Louis Edward Schmidt, a senior official in the colony; with them lived two other sisters and two brothers. Though the island had been taken over in 1810 by Britain, many of the inhabitants were descendants of the original French colonists, and Conrad's excellent French and perfect manners opened all local salons to him. He became a frequent guest at the Schmidts', where he often met the Misses Renouf. A couple of days before leaving Port Louis, Conrad asked one of the Renouf brothers for the hand of his 26-year-old sister Eugenie. She was already, however, engaged to marry her pharmacist cousin. After the rebuff, Conrad did not pay a farewell visit but sent a polite letter to Gabriel Renouf, saying he would never return to Mauritius and adding that on the day of the wedding his thoughts would be with them.

On 24 March 1896 Conrad married an Englishwoman, Jessie George. The couple had two sons, Borys and John. The elder, Borys, proved a disappointment in scholarship and integrity. Jessie was an unsophisticated, working-class girl, sixteen years younger than Conrad. To his friends, she was an inexplicable choice of wife, and the subject of some rather disparaging and unkind remarks. (See Lady Ottoline Morrell's opinion of Jessie in Impressions.) However, according to other biographers such as Frederick Karl, Jessie provided what Conrad needed, namely a "straightforward, devoted, quite competent" companion. Similarly, Jones remarks that, despite whatever difficulties the marriage endured, "there can be no doubt that the relationship sustained Conrad's career as a writer", which might have been much less successful without her.

When in 1923 Jessie Conrad published *A Handbook of Cookery for a Small House*, it came with a preface from Joseph Conrad praising "the conscientious preparation of the simple food of everyday life, not the... concoction of idle feasts and rare dishes."

The couple rented a long series of successive homes, mostly in the English countryside. Conrad, who suffered frequent depressions, made great efforts to change his mood; the most important step was to move into another house. His frequent changes of home were usually signs of a search for psychological regeneration. Between 1910 and 1919 Conrad's home was Capel House in Orlestone, Kent, which was rented to him by Lord and Lady Oliver. It was here that he wrote *The Rescue*, *Victory*, and *The Arrow of Gold*.

Except for several vacations in France and Italy, a 1914 vacation in his native Poland, and a 1923 visit to the United States, Conrad lived the rest of his life in England.

Sojourn in Poland

In 1914 Conrad and family stayed at the Zakopane Willa Konstantynówka, operated by his cousin Aniela Zagórska, mother of his future Polish translator of the same name. Conrad's nieces Aniela Zagórska (left), Karola Zagórska; Conrad

The 1914 vacation with his wife and sons in Poland, at the urging of Józef Retinger, coincided with the outbreak of World War I. On 28 July 1914, the day war broke out between Austro-Hungary and Serbia, Conrad and the Retingers arrived in Kraków (then in the Austro-Hungarian Empire), where Conrad visited childhood haunts.

As the city lay only a few miles from the Russian border, there was a risk of being stranded in a battle zone. With wife Jessie and younger son John ill, Conrad decided to take refuge in the mountain resort town of Zakopane. They left Kraków on 2 August. A few days after arrival in Zakopane, they moved to the Konstantynówka pension operated by Conrad's cousin Aniela Zagórska; it had been frequented by celebrities including the statesman Józef Piłsudski and Conrad's acquaintance, the young concert pianist Artur Rubinstein.

Zagórska introduced Conrad to Polish writers, intellectuals, and artists who had also taken refuge in Zakopane, including novelist Stefan Żeromski and Tadeusz Nalepiński, a writer friend of anthropologist Bronisław Malinowski. Conrad aroused interest among the Poles as a famous writer and an exotic compatriot from abroad. He charmed new acquaintances, especially women.

However, Marie Curie's physician sister, Bronisława Dłuska, wife of fellow physician and eminent socialist activist Kazimierz Dłuski, openly berated Conrad for having used his great talent for purposes other than bettering the future of his native land.

But thirty-two-year-old Aniela Zagórska (daughter of the pension keeper), Conrad's niece who would translate his works into Polish in 1923–39, idolised him, kept him company, and provided him with books. He particularly delighted in the stories and novels of the ten-years-older, recently deceased Bolesław Prus[96][97] (who also had visited Zakopane[98]), read everything by his fellow victim of Poland's 1863 Uprising—"my beloved Prus"—that he could get his hands on, and pronounced him "better than Dickens"—a favourite English novelist of Conrad's.

Conrad, who was noted by his Polish acquaintances to still be fluent in his native tongue, participated in their impassioned political discussions. He declared presciently, as Józef Piłsudski had earlier in 1914 in Paris, that in the war, for Poland to regain independence, Russia must be beaten by the Central Powers (the Austro-Hungarian and German Empires), and the Central Powers must in turn be beaten by France and Britain.

After many travails and vicissitudes, at the beginning of November 1914 Conrad managed to bring his family back to England. On his return, he was determined to work on swaying British opinion in favour of restoring Poland's sovereignty.

Jessie Conrad would later write in her memoirs: "I understood my husband so much better after those months in Poland. So many characteristics that had been

strange and unfathomable to me before, took, as it were, their right proportions. I understood that his temperament was that of his countrymen."

Politics

Conrad was passionately concerned with politics. [This] is confirmed by several of his works, starting with Almayer's Folly. Nostromo revealed his concern with these matters more fully; it was, of course, a concern quite natural for someone from a country [Poland] where politics was a matter not only of everyday existence but also of life and death. Moreover, Conrad himself came from a social class that claimed exclusive responsibility for state affairs, and from a very politically active family. Norman Douglas sums it up: "Conrad was first and foremost a Pole and like many Poles a politician and moralist malgré lui [French: "in spite of himself"]. These are his fundamentals." [What made] Conrad see political problems in terms of a continuous struggle between law and violence, anarchy and order, freedom and autocracy, material interests and the noble idealism of individuals was Conrad's historical awareness. His Polish experience endowed him with the perception, exceptional in the Western European literature of his time, of how winding and constantly changing were the front lines in these struggles.

The most extensive and ambitious political statement that Conrad ever made was his 1905 essay, "Autocracy and War", whose starting point was the Russo-Japanese War (he finished the article a month before the Battle of Tsushima Strait). The essay begins with a statement about Russia's incurable weakness and ends with warnings against Prussia, the dangerous aggressor in a future European war. For Russia he predicted a violent outburst in the near future, but Russia's lack of democratic traditions and the backwardness of her masses made it impossible for the revolution to have a salutary effect. Conrad regarded the formation of a representative government in Russia as unfeasible and foresaw a transition from autocracy to dictatorship. He saw western Europe as torn by antagonisms engendered by economic rivalry and commercial selfishness. In vain might a Russian revolution seek advice or help from a materialistic and egoistic western Europe that armed itself in preparation for wars far more brutal than those of the past.

Conrad's bust by Jacob Epstein, 1924. Conrad called it "a wonderful piece of work of a somewhat monumental dignity, and yet—everybody agrees—the likeness is striking"

Conrad's distrust of democracy sprang from his doubts whether the propagation of democracy as an aim in itself could solve any problems. He thought that, in view of the weakness of human nature and of the "criminal" character of society, democracy offered boundless opportunities for demagogues and charlatans. Conrad kept his distance from partisan politics, and never voted in British national elections.

He accused social democrats of his time of acting to weaken "the national sentiment, the preservation of which [was his] concern"—of attempting to dissolve national identities in an impersonal melting-pot. "I look at the future from the depth of a very black past and I find that nothing is left for me except fidelity to a cause lost, to an idea without future." It was Conrad's hopeless fidelity to the memory of Poland that prevented him from believing in the idea of "international fraternity", which he considered, under the circumstances, just a verbal exercise. He resented some socialists' talk of freedom and world brotherhood while keeping silent about his own partitioned and oppressed Poland.

Before that, in the early 1880s, letters to Conrad from his uncle Tadeusz show Conrad apparently having hoped for an improvement in Poland's situation not through a liberation movement but by establishing an alliance with neighbouring Slavic nations. This had been accompanied by a faith in the Panslavic ideology—"surprising", Najder writes, "in a man who was later to emphasize his hostility towards Russia, a conviction that... Poland's [superior] civilization and... historic... traditions would [let] her play a leading role... in the Panslavic community, [and his] doubts about Poland's chances of becoming a fully sovereign nation-state."

Conrad's alienation from partisan politics went together with an abiding sense of the thinking man's burden imposed by his personality, as described in an 1894 letter by Conrad to a relative-by-marriage and fellow author, Marguerite Poradowska (née Gachet, and cousin of Vincent van Gogh's physician, Paul Gachet) of Brussels:

We must drag the chain and ball of our personality to the end. This is the price one pays for the infernal and divine privilege of thought; so in this life it is only the chosen who are convicts—a glorious band which understands and groans but which treads the earth amidst a multitude of phantoms with maniacal gestures and idiotic grimaces. Which would you rather be: idiot or convict?

Conrad wrote H. G. Wells that the latter's 1901 book, Anticipations, an ambitious attempt to predict major social trends, "seems to presuppose... a sort of select circle to which you address yourself, leaving the rest of the world outside the pale. [In addition,] you do not take sufficient account of human imbecility which is cunning and perfidious."

In a 23 October 1922 letter to mathematician-philosopher Bertrand Russell, in response to the latter's book, The Problem of China, which advocated socialist reforms and an oligarchy of sages who would reshape Chinese society, Conrad explained his own distrust of political panaceas:

I have never [found] in any man's book or... talk anything... to stand up... against my deep-seated sense of fatality governing this man-inhabited world.... The only remedy for Chinamen and for the rest of us is [a] change of hearts, but looking at the history of the last 2000 years there is not much reason to expect [it], even if man has taken to flying—a great "uplift" no doubt but no great change....

Leo Robson writes:

Conrad... adopted a broader ironic stance—a sort of blanket incredulity, defined by a character in Under Western Eyes as the negation of all faith, devotion, and action. Through control of tone and narrative detail... Conrad exposes what he considered to be the naïveté of movements like anarchism and socialism, and the self-serving logic of such historical but "naturalized" phenomena as capitalism (piracy with good PR), rationalism (an elaborate defense against our innate irrationality), and imperialism (a grandiose front for old-school rape and pillage). To be ironic is to be awake—and alert to the prevailing "somnolence." In Nostromo... the journalist Martin Decoud... ridicul[es] the idea that people "believe themselves to be influencing the fate of the universe." (H. G. Wells recalled Conrad's astonishment that "I could take social and political issues seriously.")

But, writes Robson, Conrad is no moral nihilist:

If irony exists to suggest that there's more to things than meets the eye, Conrad further insists that, when we pay close enough attention, the "more" can be endless. He doesn't reject what [his character] Marlow [introduced in Youth] calls "the haggard utilitarian lies of our civilisation" in favor of nothing; he rejects them in favor of "something", "some saving truth", "some exorcism against the ghost of doubt"—an intimation of a deeper order, one not easily reduced to words. Authentic, self-aware emotion—feeling that doesn't call itself "theory"

or "wisdom"—becomes a kind of standard-bearer, with "impressions" or "sensations" the nearest you get to solid proof.

In an August 1901 letter to the editor of The New York Times Saturday Book Review, Conrad wrote: "Egoism, which is the moving force of the world, and altruism, which is its morality, these two contradictory instincts, of which one is so plain and the other so mysterious, cannot serve us unless in the incomprehensible alliance of their irreconcilable antagonism."

Death

On 3 August 1924, Conrad died at his house, Oswalds, in Bishopsbourne, Kent, England, probably of a heart attack. He was interred at Canterbury Cemetery, Canterbury, under a misspelled version of his original Polish name, as "Joseph Teador Conrad Korzeniowski". Inscribed on his gravestone are the lines from Edmund Spenser's The Faerie Queene which he had chosen as the epigraph to his last complete novel, The Rover:

Sleep after toyle, port after stormie seas,
Ease after warre, death after life, doth greatly please

Conrad's modest funeral took place amid great crowds. His old friend Edward Garnett recalled bitterly:

To those who attended Conrad's funeral in Canterbury during the Cricket Festival of 1924, and drove through the crowded streets festooned with flags, there was something symbolical in England's hospitality and in the crowd's ignorance of even the existence of this great writer. A few old friends, acquaintances and pressmen stood by his grave.

Another old friend of Conrad's, Cunninghame Graham, wrote Garnett: "Aubry was saying to me... that had Anatole France died, all Paris would have been at his funeral."

Conrad's wife Jessie died twelve years later, on 6 December 1936, and was interred with him.

In 1996 his grave was designated a Grade II listed structure.

Conrad, though nominally a Catholic, is described by biographer Jeffrey Meyers as having been an atheist.

Writing style

Themes and style

Despite the opinions even of some who knew Conrad personally, such as fellow-novelist Henry James, Conrad—even when only writing elegantly crafted letters to his uncle and acquaintances—was always at heart a writer who sailed, rather than a sailor who wrote. He used his sailing experiences as a backdrop for many of his works, but he also produced works of similar world view, without the nautical motifs. The failure of many critics to appreciate this caused him much frustration.

He wrote more often about life at sea and in exotic parts than about life on British land because—unlike, for example, his friend John Galsworthy, author of The Forsyte Saga—he knew little about everyday domestic relations in Britain. When Conrad's The Mirror of the Sea was published in 1906 to critical acclaim, he wrote to his French translator: "The critics have been vigorously swinging the censer to me. ... Behind the concert of flattery, I can hear something like a whisper: 'Keep to the open sea! Don't land!' They want to banish me to the middle of the ocean." Writing to his friend Richard Curle, Conrad remarked that "the public mind fastens on externals" such as his "sea life", oblivious to how authors transform their material "from particular to general, and appeal to universal emotions by the temperamental handling of personal experience".

Nevertheless, Conrad found much sympathetic readership, especially in the United States. H. L. Mencken was one of the earliest and most influential American readers to recognise how Conrad conjured up "the general out of the particular". F. Scott Fitzgerald, writing to Mencken, complained about having been omitted from a list of Conrad imitators. Since Fitzgerald, dozens of other American writers have acknowledged their debts to Conrad, including William Faulkner, William Burroughs, Saul Bellow, Philip Roth, Joan Didion, and Thomas Pynchon.

An October 1923 visitor to Oswalds, Conrad's home at the time—Cyril Clemens, a cousin of Mark Twain—quoted Conrad as saying: "In everything I have written there is always one invariable intention, and that is to capture the reader's attention."

Conrad the artist famously aspired, in the words of his preface to The Nigger of the 'Narcissus' (1897), "by the power of the written word to make you hear, to make you feel ... before all, to make you see. That—and no more, and it is

everything. If I succeed, you shall find there according to your deserts: encouragement, consolation, fear, charm—all you demand—and, perhaps, also that glimpse of truth for which you have forgotten to ask."

Writing in what to the visual arts was the age of Impressionism, and what to music was the age of impressionist music, Conrad showed himself in many of his works a prose poet of the highest order: for instance, in the evocative Patna and courtroom scenes of Lord Jim; in the scenes of the "melancholy-mad elephant" and the "French gunboat firing into a continent", in Heart of Darkness; in the doubled protagonists of "The Secret Sharer"; and in the verbal and conceptual resonances of Nostromo and The Nigger of the 'Narcissus'.

Conrad used his own memories as literary material so often that readers are tempted to treat his life and work as a single whole. His "view of the world", or elements of it, is often described by citing at once both his private and public statements, passages from his letters, and citations from his books. Najder warns that this approach produces an incoherent and misleading picture. "An ... uncritical linking of the two spheres, literature and private life, distorts each. Conrad used his own experiences as raw material, but the finished product should not be confused with the experiences themselves."

Many of Conrad's characters were inspired by actual persons he had met, including, in his first novel, Almayer's Folly (completed 1894), William Charles Olmeijer, the spelling of whose surname Conrad probably altered to "Almayer" inadvertently. The historic trader Olmeijer, whom Conrad encountered on his four short visits to Berau in Borneo, subsequently haunted Conrad's imagination. Conrad often borrowed the authentic names of actual individuals, e.g., Captain McWhirr (Typhoon), Captain Beard and Mr. Mahon ("Youth"), Captain Lingard (Almayer's Folly and elsewhere), and Captain Ellis (The Shadow Line). "Conrad", writes J. I. M. Stewart, "appears to have attached some mysterious significance to such links with actuality." Equally curious is "a great deal of namelessness in Conrad, requiring some minor virtuosity to maintain." Thus we never learn the surname of the protagonist of Lord Jim. Conrad also preserves, in The Nigger of the 'Narcissus', the authentic name of the ship, the Narcissus, in which he sailed in 1884.

Apart from Conrad's own experiences, a number of episodes in his fiction were suggested by past or contemporary publicly known events or literary works. The first half of the 1900 novel Lord Jim (the Patna episode) was inspired by the real-life 1880 story of the SS Jeddah; the second part, to some extent by the life

of James Brooke, the first White Rajah of Sarawak. The 1901 short story "Amy Foster" was inspired partly by an anecdote in Ford Madox Ford's The Cinque Ports (1900), wherein a shipwrecked sailor from a German merchant ship, unable to communicate in English, and driven away by the local country people, finally found shelter in a pigsty.

In Nostromo (completed 1904), the theft of a massive consignment of silver was suggested to Conrad by a story he had heard in the Gulf of Mexico and later read about in a "volume picked up outside a second-hand bookshop." The novel's political strand, according to Maya Jasanoff, is related to the creation of the Panama Canal. "In January 1903", she writes, "just as Conrad started writing Nostromo, the US and Colombian secretaries of state signed a treaty granting the United States a one-hundred-year renewable lease on a six-mile strip flanking the canal ... While the [news]papers murmured about revolution in Colombia, Conrad opened a fresh section of Nostromo with hints of dissent in Costaguana", his fictional South American country. He plotted a revolution in the Costaguanan fictional port of Sulaco that mirrored the real-life secessionist movement brewing in Panama. When Conrad finished the novel on 1 September 1904, writes Jasanoff, "he left Sulaco in the condition of Panama. As Panama had gotten its independence instantly recognized by the United States and its economy bolstered by American investment in the canal, so Sulaco had its independence instantly recognized by the United States, and its economy underwritten by investment in the [fictional] San Tomé [silver] mine."

The Secret Agent (completed 1906) was inspired by the French anarchist Martial Bourdin's 1894 death while apparently attempting to blow up the Greenwich Observatory. Conrad's story "The Secret Sharer" (completed 1909) was inspired by an 1880 incident when Sydney Smith, first mate of the Cutty Sark, had killed a seaman and fled from justice, aided by the ship's captain. The plot of Under Western Eyes (completed 1910) is kicked off by the assassination of a brutal Russian government minister, modelled after the real-life 1904 assassination of Russian Minister of the Interior Vyacheslav von Plehve. The near-novella "Freya of the Seven Isles" (completed in March 1911) was inspired by a story told to Conrad by a Malaya old hand and fan of Conrad's, Captain Carlos M. Marris.

For the natural surroundings of the high seas, the Malay Archipelago and South America, which Conrad described so vividly, he could rely on his own observations. What his brief landfalls could not provide was a thorough

understanding of exotic cultures. For this he resorted, like other writers, to literary sources. When writing his Malayan stories, he consulted Alfred Russel Wallace's The Malay Archipelago (1869), James Brooke's journals, and books with titles like Perak and the Malays, My Journal in Malayan Waters, and Life in the Forests of the Far East. When he set about writing his novel Nostromo, set in the fictional South American country of Costaguana, he turned to The War between Peru and Chile; Edward Eastwick, Venezuela: or, Sketches of Life in a South American Republic (1868); and George Frederick Masterman, Seven Eventful Years in Paraguay (1869). As a result of relying on literary sources, in Lord Jim, as J. I. M. Stewart writes, Conrad's "need to work to some extent from second-hand" led to "a certain thinness in Jim's relations with the ... peoples ... of Patusan..." This prompted Conrad at some points to alter the nature of Charles Marlow's narrative to "distanc[e] an uncertain command of the detail of Tuan Jim's empire."

In keeping with his scepticism and melancholy, Conrad almost invariably gives lethal fates to the characters in his principal novels and stories. Almayer (Almayer's Folly, 1894), abandoned by his beloved daughter, takes to opium, and dies. Peter Willems (An Outcast of the Islands, 1895) is killed by his jealous lover Aïssa. The ineffectual "Nigger", James Wait (The Nigger of the 'Narcissus', 1897), dies aboard ship and is buried at sea. Mr. Kurtz (Heart of Darkness, 1899) expires, uttering the words, "The horror! The horror!" Tuan Jim (Lord Jim, 1900), having inadvertently precipitated a massacre of his adoptive community, deliberately walks to his death at the hands of the community's leader. In Conrad's 1901 short story, "Amy Foster", a Pole transplanted to England, Yanko Goorall (an English transliteration of the Polish Janko Góral, "Johnny Highlander"), falls ill and, suffering from a fever, raves in his native language, frightening his wife Amy, who flees; next morning Yanko dies of heart failure, and it transpires that he had simply been asking in Polish for water. Captain Whalley (The End of the Tether, 1902), betrayed by failing eyesight and an unscrupulous partner, drowns himself. Gian' Battista Fidanza, the eponymous respected Italian-immigrant Nostromo (Italian: "Our Man") of the novel Nostromo (1904), illicitly obtains a treasure of silver mined in the South American country of "Costaguana" and is shot dead due to mistaken identity. Mr. Verloc, The Secret Agent (1906) of divided loyalties, attempts a bombing, to be blamed on terrorists, that accidentally kills his mentally defective brother-in-law Stevie, and Verloc himself is killed by his distraught wife, who drowns herself by jumping overboard from a channel steamer. In Chance (1913), Roderick Anthony, a

sailing-ship captain, and benefactor and husband of Flora de Barral, becomes the target of a poisoning attempt by her jealous disgraced financier father who, when detected, swallows the poison himself and dies (some years later, Captain Anthony drowns at sea). In Victory (1915), Lena is shot dead by Jones, who had meant to kill his accomplice Ricardo and later succeeds in doing so, then himself perishes along with another accomplice, after which Lena's protector Axel Heyst sets fire to his bungalow and dies beside Lena's body.

When a principal character of Conrad's does escape with his life, he sometimes does not fare much better. In Under Western Eyes (1911), Razumov betrays a fellow University of St. Petersburg student, the revolutionist Victor Haldin, who has assassinated a savagely repressive Russian government minister. Haldin is tortured and hanged by the authorities. Later Razumov, sent as a government spy to Geneva, a centre of anti-tsarist intrigue, meets the mother and sister of Haldin, who share Haldin's liberal convictions. Razumov falls in love with the sister and confesses his betrayal of her brother; later, he makes the same avowal to assembled revolutionists, and their professional executioner bursts his eardrums, making him deaf for life. Razumov staggers away, is knocked down by a streetcar, and finally returns as a cripple to Russia.

Conrad was keenly conscious of tragedy in the world and in his works. In 1898, at the start of his writing career, he had written to his Scottish writer-politician friend Cunninghame Graham: "What makes mankind tragic is not that they are the victims of nature, it is that they are conscious of it. [A]s soon as you know of your slavery the pain, the anger, the strife—the tragedy begins." But in 1922, near the end of his life and career, when another Scottish friend, Richard Curle, sent Conrad proofs of two articles he had written about Conrad, the latter objected to being characterised as a gloomy and tragic writer. "That reputation ... has deprived me of innumerable readers ... I absolutely object to being called a tragedian."

Conrad claimed that he "never kept a diary and never owned a notebook." John Galsworthy, who knew him well, described this as "a statement which surprised no one who knew the resources of his memory and the brooding nature of his creative spirit."[165] Nevertheless, after Conrad's death, Richard Curle published a heavily modified version of Conrad's diaries describing his experiences in the Congo; in 1978 a more complete version was published as The Congo Diary and Other Uncollected Pieces. The first accurate transcription was published in Robert Hampson's Penguin edition of Heart of

Darkness in 1995; Hampson's transcription and annotations were reprinted in the Penguin edition of 2007.

Unlike many authors who make it a point not to discuss work in progress, Conrad often did discuss his current work and even showed it to select friends and fellow authors, such as Edward Garnett, and sometimes modified it in the light of their critiques and suggestions.

Edward Said was struck by the sheer quantity of Conrad's correspondence with friends and fellow writers; by 1966, it "amount[ed] to eight published volumes". Said comments: "[I]t seemed to me that if Conrad wrote of himself, of the problem of self-definition, with such sustained urgency, some of what he wrote must have had meaning for his fiction. [I]t [was] difficult to believe that a man would be so uneconomical as to pour himself out in letter after letter and then not use and reformulate his insights and discoveries in his fiction." Said found especially close parallels between Conrad's letters and his shorter fiction. "Conrad ... believed ... that artistic distinction was more tellingly demonstrated in a shorter rather than a longer work.... He believed that his [own] life was like a series of short episodes... because he was himself so many different people ...: he was a Pole and an Englishman, a sailor and a writer." Another scholar, Najder, wrote:

Throughout almost his entire life Conrad was an outsider and felt himself to be one. An outsider in exile; an outsider during his visits to his family in the Ukraine; an outsider—because of his experiences and bereavement—in [Kraków] and Lwów; an outsider in Marseilles; an outsider, nationally and culturally, on British ships; an outsider as an English writer. ... Conrad called himself (to Graham) a "bloody foreigner." At the same time ... [h]e regarded "the national spirit" as the only truly permanent and reliable element of communal life.

Conrad borrowed from other, Polish- and French-language authors, to an extent sometimes skirting plagiarism. When the Polish translation of his 1915 novel Victory appeared in 1931, readers noted striking similarities to Stefan Żeromski's kitschy novel, The History of a Sin (Dzieje grzechu, 1908), including their endings. Comparative-literature scholar Yves Hervouet has demonstrated in the text of Victory a whole mosaic of influences, borrowings, similarities and allusions. He further lists hundreds of concrete borrowings from other, mostly French authors in nearly all of Conrad's works, from Almayer's Folly (1895) to his unfinished Suspense. Conrad seems to have used eminent writers' texts as raw material of the same kind as the content of his own memory. Materials borrowed

from other authors often functioned as allusions. Moreover, he had a phenomenal memory for texts and remembered details, "but [writes Najder] it was not a memory strictly categorized according to sources, marshalled into homogeneous entities; it was, rather, an enormous receptacle of images and pieces from which he would draw."

Continues Najder: "[H]e can never be accused of outright plagiarism. Even when lifting sentences and scenes, Conrad changed their character, inserted them within novel structures. He did not imitate, but (as Hervouet says) 'continued' his masters. He was right in saying: 'I don't resemble anybody.' Ian Watt put it succinctly: 'In a sense, Conrad is the least derivative of writers; he wrote very little that could possibly be mistaken for the work of anyone else.' Conrad's acquaintance George Bernard Shaw says it well: "[A] man can no more be completely original [...] than a tree can grow out of air."

Conrad, like other artists, faced constraints arising from the need to propitiate his audience and confirm their own favourable self-regard. This may account for his describing the admirable crew of the Judea in his 1898 story "Youth" as "Liverpool hard cases", whereas the crew of the Judea's actual 1882 prototype, the Palestine, had included not a single Liverpudlian, and half the crew had been non-Britons; and for Conrad's transforming the real-life 1880 criminally negligent British captain J. L. Clark, of the SS Jeddah, in his 1900 novel Lord Jim, into the captain of the fictitious Patna—"a sort of renegade New South Wales German" so monstrous in physical appearance as to suggest "a trained baby elephant". Similarly, in his letters Conrad—during most of his literary career, struggling for sheer financial survival—often adjusted his views to the predilections of his correspondents. Historians have also noted that Conrad's works which were set in European colonies and intended to critique the effects of colonialism were set in Dutch and Belgian colonies, instead of the British Empire.

The singularity of the universe depicted in Conrad's novels, especially compared to those of near-contemporaries like his friend and frequent benefactor John Galsworthy, is such as to open him to criticism similar to that later applied to Graham Greene. But where "Greeneland" has been characterised as a recurring and recognisable atmosphere independent of setting, Conrad is at pains to create a sense of place, be it aboard ship or in a remote village; often he chose to have his characters play out their destinies in isolated or confined circumstances. In the view of Evelyn Waugh and Kingsley Amis, it was not until

the first volumes of Anthony Powell's sequence, A Dance to the Music of Time, were published in the 1950s, that an English novelist achieved the same command of atmosphere and precision of language with consistency, a view supported by later critics like A. N. Wilson; Powell acknowledged his debt to Conrad. Leo Gurko, too, remarks, as "one of Conrad's special qualities, his abnormal awareness of place, an awareness magnified to almost a new dimension in art, an ecological dimension defining the relationship between earth and man."

He's absolutely the most haunting thing in prose that ever was: I wish I knew how every paragraph he writes (... they are all paragraphs: he seldom writes a single sentence ...) goes on sounding in waves, like the note of a tenor bell, after it stops. It's not built in the rhythm of ordinary prose, but on something existing only in his head, and as he can never say what it is he wants to say, all his things end in a kind of hunger, a suggestion of something he can't say or do or think. So his books always look bigger than they are. He's as much a giant of the subjective as Kipling is of the objective. Do they hate one another?

The Irish novelist-poet-critic Colm Tóibín captures something similar:

Joseph Conrad's heroes were often alone, and close to hostility and danger. Sometimes, when Conrad's imagination was at its most fertile and his command of English at its most precise, the danger came darkly from within the self. At other times, however, it came from what could not be named. Conrad sought then to evoke rather than delineate, using something close to the language of prayer. While his imagination was content at times with the tiny, vivid, perfectly observed detail, it was also nourished by the need to suggest and symbolize. Like a poet, he often left the space in between strangely, alluringly vacant.

His own vague terms—words like "ineffable", "infinite", "mysterious", "unknowable"—were as close as he could come to a sense of our fate in the world or the essence of the universe, a sense that reached beyond the time he described and beyond his characters' circumstances. This idea of "beyond" satisfied something in his imagination. He worked as though between the intricate systems of a ship and the vague horizon of a vast sea.

This irreconcilable distance between what was precise and what was shimmering made him much more than a novelist of adventure, a chronicler of the issues that haunted his time, or a writer who dramatized moral questions.

This left him open to interpretation—and indeed to attack [by critics such as the novelists V.S. Naipaul and Chinua Achebe].

In a letter of 14 December 1897 to his Scottish friend, Robert Bontine Cunninghame Graham, Conrad wrote that science tells us, "Understand that thou art nothing, less than a shadow, more insignificant than a drop of water in the ocean, more fleeting than the illusion of a dream."

In a letter of 20 December 1897 to Cunninghame Graham, Conrad metaphorically described the universe as a huge machine:

It evolved itself (I am severely scientific) out of a chaos of scraps of iron and behold!—it knits. I am horrified at the horrible work and stand appalled. I feel it ought to embroider—but it goes on knitting. You come and say: "this is all right; it's only a question of the right kind of oil. Let us use this—for instance—celestial oil and the machine shall embroider a most beautiful design in purple and gold." Will it? Alas no. You cannot by any special lubrication make embroidery with a knitting machine. And the most withering thought is that the infamous thing has made itself; made itself without thought, without conscience, without foresight, without eyes, without heart. It is a tragic accident—and it has happened. You can't interfere with it. The last drop of bitterness is in the suspicion that you can't even smash it. In virtue of that truth one and immortal which lurks in the force that made it spring into existence it is what it is—and it is indestructible! It knits us in and it knits us out. It has knitted time space, pain, death, corruption, despair and all the illusions—and nothing matters.

Conrad wrote Cunninghame Graham on 31 January 1898:

Faith is a myth and beliefs shift like mists on the shore; thoughts vanish; words, once pronounced, die; and the memory of yesterday is as shadowy as the hope of to-morrow. ...

In this world—as I have known it—we are made to suffer without the shadow of a reason, of a cause or of guilt. ...

There is no morality, no knowledge and no hope; there is only the consciousness of ourselves which drives us about a world that ... is always but a vain and fleeting appearance. ...

A moment, a twinkling of an eye and nothing remains—but a clod of mud, of cold mud, of dead mud cast into black space, rolling around an extinguished sun. Nothing. Neither thought, nor sound, nor soul. Nothing.

Leo Robson suggests that

> What [Conrad] really learned as a sailor was not something empirical—an assembly of "places and events"—but the vindication of a perspective he had developed in childhood, an impartial, unillusioned view of the world as a place of mystery and contingency, horror and splendor, where, as he put it in a letter to the London Times, the only indisputable truth is "our ignorance."

According to Robson,

> [Conrad's] treatment of knowledge as contingent and provisional commands a range of comparisons, from Rashomon to [the views of philosopher] Richard Rorty; reference points for Conrad's fragmentary method [of presenting information about characters and events] include Picasso and T. S. Eliot—who took the epigraph of "The Hollow Men" from Heart of Darkness. ... Even Henry James's late period, that other harbinger of the modernist novel, had not yet begun when Conrad invented Marlow, and James's earlier experiments in perspective (The Spoils of Poynton, What Maisie Knew) don't go nearly as far as Lord Jim.

Language

Conrad spoke his native Polish and the French language fluently from childhood and only acquired English in his twenties. He would probably have spoken some Ukrainian as a child; he certainly had to have some knowledge of German and Russian. His son Borys records that, though Conrad had insisted that he spoke only a few words of German, when they reached the Austrian frontier in the family's attempt to leave Poland in 1914, Conrad spoke German "at considerable length and extreme fluency". Russia, Prussia, and Austria had divided up Poland among them, and he was officially a Russian subject until his naturalization as a British subject. As a result, up to this point, his official documents were in Russian. His knowledge of Russian was good enough that his uncle Tadeusz Bobrowski wrote him (22 May 1893) advising that, when Conrad came to visit, he should "telegraph for horses, but in Russian, for Oratów doesn't receive or accept messages in an 'alien' language."

Conrad chose, however, to write his fiction in English. He says in his preface to A Personal Record that writing in English was for him "natural", and that the idea of his having made a deliberate choice between English and French, as some had suggested, was in error. He explained that, though he had been familiar with French from childhood, "I would have been afraid to attempt expression in a

language so perfectly 'crystallized'." In 1915, as Jo Davidson sculpted his bust, Conrad answered his question: "Ah... to write French you have to know it. English is so plastic—if you haven't got a word you need you can make it, but to write French you have to be an artist like Anatole France." These statements, as so often in Conrad's "autobiographical" writings, are subtly disingenuous. In 1897 Conrad was visited by a fellow Pole, the philosopher Wincenty Lutosławski, who asked Conrad, "Why don't you write in Polish?" Lutosławski recalled Conrad explaining: "I value our beautiful Polish literature too much to bring into it my clumsy efforts. But for the English my gifts are sufficient and secure my daily bread."

Conrad wrote in A Personal Record that English was "the speech of my secret choice, of my future, of long friendships, of the deepest affections, of hours of toil and hours of ease, and of solitary hours, too, of books read, of thoughts pursued, of remembered emotions—of my very dreams!" In 1878 Conrad's four-year experience in the French merchant marine had been cut short when the French discovered he did not have a permit from the Imperial Russian consul to sail with the French. This, and some typically disastrous Conradian investments, had left him destitute and had precipitated a suicide attempt. With the concurrence of his mentor-uncle Tadeusz Bobrowski, who had been summoned to Marseille, Conrad decided to seek employment with the British merchant marine, which did not require Russia's permission. Thus began Conrad's sixteen years' seafarer's acquaintance with the British and with the English language.

Had Conrad remained in the Francophone sphere or had he returned to Poland, the son of the Polish poet, playwright, and translator Apollo Korzeniowski—from childhood exposed to Polish and foreign literature, and ambitious to himself become a writer—he might have ended up writing in French or Polish instead of English. Certainly his Uncle Tadeusz thought Conrad might write in Polish; in an 1881 letter he advised his 23-year-old nephew:

As, thank God, you do not forget your Polish... and your writing is not bad, I repeat what I have... written and said before—you would do well to write... for Wędrowiec [The Wanderer] in Warsaw. We have few travelers, and even fewer genuine correspondents: the words of an eyewitness would be of great interest and in time would bring you... money. It would be an exercise in your native tongue—that thread which binds you to your country and countrymen—and finally a tribute to the memory of your father who always wanted to and did serve his country by his pen.

In the opinion of some biographers, Conrad's third language, English, remained under the influence of his first two languages—Polish and French. This makes his English seem unusual. Najder writes that:

[H]e was a man of three cultures: Polish, French, and English. Brought up in a Polish family and cultural environment... he learned French as a child, and at the age of less than seventeen went to France, to serve... four years in the French merchant marine. At school he must have learned German, but French remained the language he spoke with greatest fluency (and no foreign accent) until the end of his life. He was well versed in French history and literature, and French novelists were his artistic models. But he wrote all his books in English—the tongue he started to learn at the age of twenty. He was thus an English writer who grew up in other linguistic and cultural environments. His work can be seen as located in the borderland of auto-translation.

Inevitably for a trilingual Polish–French–English-speaker, Conrad's writings occasionally show linguistic spillover: "Franglais" or "Poglish"—the inadvertent use of French or Polish vocabulary, grammar, or syntax in his English writings. In one instance, Najder used "several slips in vocabulary, typical for Conrad (Gallicisms) and grammar (usually Polonisms)" as part of internal evidence against Conrad's sometime literary collaborator Ford Madox Ford's claim to have written a certain instalment of Conrad's novel Nostromo, for publication in T. P.'s Weekly, on behalf of an ill Conrad.

The impracticality of working with a language which has long ceased to be one's principal language of daily use is illustrated by Conrad's 1921 attempt at translating into English the Polish physicist, columnist, story-writer, and comedy-writer Bruno Winawer's short play, The Book of Job. Najder writes:

[T]he [play's] language is easy, colloquial, slightly individualized. Particularly Herup and a snobbish Jew, "Bolo" Bendziner, have their characteristic ways of speaking. Conrad, who had had little contact with everyday spoken Polish, simplified the dialogue, left out Herup's scientific expressions, and missed many amusing nuances. The action in the original is quite clearly set in contemporary Warsaw, somewhere between elegant society and the demimonde; this specific cultural setting is lost in the translation. Conrad left out many accents of topical satire in the presentation of the dramatis personae and ignored not only the ungrammatical speech (which might have escaped him) of some characters but even the Jewishness of two of them, Bolo and Mosan.

As a practical matter, by the time Conrad set about writing fiction, he had little choice but to write in English.[note 35] Poles who accused Conrad of cultural apostasy because he wrote in English instead of Polish[200] missed the point—as do Anglophones who see, in Conrad's default choice of English as his artistic medium, a testimonial to some sort of innate superiority of the English language.

According to Conrad's close friend and literary assistant Richard Curle, the fact of Conrad writing in English was "obviously misleading" because Conrad "is no more completely English in his art than he is in his nationality".[203] Conrad, according to Curle, "could never have written in any other language save the English language....for he would have been dumb in any other language but the English."

Conrad always retained a strong emotional attachment to his native language. He asked his visiting Polish niece Karola Zagórska, "Will you forgive me that my sons don't speak Polish?" In June 1924, shortly before his death, he apparently expressed a desire that his son John marry a Polish girl and learn Polish, and toyed with the idea of returning for good to now independent Poland.

Conrad bridled at being referred to as a Russian or "Slavonic" writer. The only Russian writer he admired was Ivan Turgenev. "The critics", he wrote an acquaintance on 31 January 1924, six months before his death, "detected in me a new note and as, just when I began to write, they had discovered the existence of Russian authors, they stuck that label on me under the name of Slavonism. What I venture to say is that it would have been more just to charge me at most with Polonism."[206] However, though Conrad protested that Dostoyevsky was "too Russian for me" and that Russian literature generally was "repugnant to me hereditarily and individually",Under Western Eyes is viewed as Conrad's response to the themes explored in Dostoyevsky's Crime and Punishment.

Conrad had an awareness that, in any language, individual expressions – words, phrases, sentences – are fraught with connotations. He once wrote: "No English word has clean edges." All expressions, he thought, carried so many connotations as to be little more than "instruments for exciting blurred emotions." This might help elucidate the impressionistic quality of many passages in his writings. It also explains why he chose to write his literary works not in Polish or French but in English, with which for decades he had had the greatest contact.

Controversy

In 1975 the Nigerian writer Chinua Achebe published an essay, "An Image of Africa: Racism in Conrad's 'Heart of Darkness'", which provoked controversy by calling Conrad a "thoroughgoing racist". Achebe's view was that Heart of Darkness cannot be considered a great work of art because it is "a novel which celebrates... dehumanisation, which depersonalises a portion of the human race." Referring to Conrad as a "talented, tormented man", Achebe notes that Conrad (via the protagonist, Charles Marlow) reduces and degrades Africans to "limbs", "ankles", "glistening white eyeballs", etc., while simultaneously (and fearfully) suspecting a common kinship between himself and these natives—leading Marlow to sneer the word "ugly." Achebe also cited Conrad's description of an encounter with an African: "A certain enormous buck nigger encountered in Haiti fixed my conception of blind, furious, unreasoning rage, as manifested in the human animal to the end of my days." Achebe's essay, a landmark in postcolonial discourse, provoked debate, and the questions it raised have been addressed in most subsequent literary criticism of Conrad.

Achebe's critics argue that he fails to distinguish Marlow's view from Conrad's, which results in very clumsy interpretations of the novella. In their view, Conrad portrays Africans sympathetically and their plight tragically, and refers sarcastically to, and condemns outright, the supposedly noble aims of European colonists, thereby demonstrating his skepticism about the moral superiority of white men. Ending a passage that describes the condition of chained, emaciated slaves, the novelist remarks: "After all, I also was a part of the great cause of these high and just proceedings." Some observers assert that Conrad, whose native country had been conquered by imperial powers, empathised by default with other subjugated peoples. Jeffrey Meyers notes that Conrad, like his acquaintance Roger Casement, "was one of the first men to question the Western notion of progress, a dominant idea in Europe from the Renaissance to the Great War, to attack the hypocritical justification of colonialism and to reveal... the savage degradation of the white man in Africa." Likewise, E.D. Morel, who led international opposition to King Leopold II's rule in the Congo, saw Conrad's Heart of Darkness as a condemnation of colonial brutality and referred to the novella as "the most powerful thing written on the subject." More recently, Nidesh Lawtoo complicated the race debate by showing that Conrad's images of "frenzy" depict rituals of "possession trance" that are equally central to Achebe's Things Fall Apart.

Conrad scholar Peter Firchow writes that "nowhere in the novel does Conrad or any of his narrators, personified or otherwise, claim superiority on the part of Europeans on the grounds of alleged genetic or biological difference." If Conrad or his novel is racist, it is only in a weak sense, since Heart of Darkness acknowledges racial distinctions "but does not suggest an essential superiority" of any group. Achebe's reading of Heart of Darkness can be (and has been) challenged by a reading of Conrad's other African story, "An Outpost of Progress", which has an omniscient narrator, rather than the embodied narrator, Marlow. Some younger scholars, such as Masood Ashraf Raja, have also suggested that if we read Conrad beyond Heart of Darkness, especially his Malay novels, racism can be further complicated by foregrounding Conrad's positive representation of Muslims.

In 1998 H.S. Zins wrote in Pula: Botswana Journal of African Studies:

Conrad made English literature more mature and reflective because he called attention to the sheer horror of political realities overlooked by English citizens and politicians. The case of Poland, his oppressed homeland, was one such issue. The colonial exploitation of Africans was another. His condemnation of imperialism and colonialism, combined with sympathy for its persecuted and suffering victims, was drawn from his Polish background, his own personal sufferings, and the experience of a persecuted people living under foreign occupation. Personal memories created in him a great sensitivity for human degradation and a sense of moral responsibility."

Adam Hochschild makes a similar point:

What gave [Conrad] such a rare ability to see the arrogance and theft at the heart of imperialism?... Much of it surely had to do with the fact that he himself, as a Pole, knew what it was like to live in conquered territory.... [F]or the first few years of his life, tens of millions of peasants in the Russian empire were the equivalent of slave laborers: serfs. Conrad's poet father, Apollo Korzeniowski, was a Polish nationalist and an opponent of serfdom... [The] boy [Konrad] grew up among exiled prison veterans, talk of serfdom, and the news of relatives killed in uprisings [and he] was ready to distrust imperial conquerors who claimed they had the right to rule other peoples.

Conrad's experience in the Belgian-run Congo made him one of the fiercest critics of the "white man's mission." It was also, writes Najder, Conrad's most daring and last "attempt to become a homo socialis, a cog in the mechanism of

society. By accepting the job in the trading company, he joined, for once in his life, an organized, large-scale group activity on land. [...] It is not accidental that the Congo expedition remained an isolated event in Conrad's life. Until his death he remained a recluse in the social sense and never became involved with any institution or clearly defined group of people."

Citizenship

Conrad was a Russian subject, having been born in the Russian part of what had once been the Polish–Lithuanian Commonwealth. After his father's death, Conrad's uncle Bobrowski had attempted to secure Austrian citizenship for him—to no avail, probably because Conrad had not received permission from Russian authorities to remain abroad permanently and had not been released from being a Russian subject. Conrad could not return to the Russian Empire—he would have been liable to many years of military service and, as the son of political exiles, to harassment.

In a letter of 9 August 1877, Conrad's uncle Bobrowski broached two important subjects: the desirability of Conrad's naturalisation abroad (tantamount to release from being a Russian subject) and Conrad's plans to join the British merchant marine. "[D]o you speak English?... I never wished you to become naturalized in France, mainly because of the compulsory military service... I thought, however, of your getting naturalized in Switzerland..." In his next letter, Bobrowski supported Conrad's idea of seeking citizenship of the United States or of "one of the more important Southern [American] Republics".

Eventually Conrad would make his home in England. On 2 July 1886 he applied for British nationality, which was granted on 19 August 1886. Yet, in spite of having become a subject of Queen Victoria, Conrad had not ceased to be a subject of Tsar Alexander III. To achieve his freedom from that subjection, he had to make many visits to the Russian Embassy in London and politely reiterate his request. He would later recall the Embassy's home at Belgrave Square in his novel The Secret Agent. Finally, on 2 April 1889, the Russian Ministry of Home Affairs released "the son of a Polish man of letters, captain of the British merchant marine" from the status of Russian subject.

Memorials

An anchor-shaped monument to Conrad at Gdynia, on Poland's Baltic Seacoast, features a quotation from him in Polish: "Nic tak nie nęci, nie rozczarowuje i nie zniewala, jak życie na morzu" ("[T]here is nothing more enticing, disenchanting, and enslaving than the life at sea" – Lord Jim, chapter 2, paragraph 1[user-generated source]).

In Circular Quay, Sydney, Australia, a plaque in a "writers walk" commemorates Conrad's visits to Australia between 1879 and 1892. The plaque notes that "Many of his works reflect his 'affection for that young continent.'"

In San Francisco in 1979, a small triangular square at Columbus Avenue and Beach Street, near Fisherman's Wharf, was dedicated as "Joseph Conrad Square" after Conrad. The square's dedication was timed to coincide with the release of Francis Ford Coppola's Heart of Darkness-inspired film, Apocalypse Now. Conrad does not appear to have ever visited San Francisco.

In the latter part of World War II, the Royal Navy cruiser HMS Danae was rechristened ORP Conrad and served as part of the Polish Navy.

Notwithstanding the undoubted sufferings that Conrad endured on many of his voyages, sentimentality and canny marketing place him at the best lodgings in several of his destinations. Hotels across the Far East still lay claim to him as an honoured guest, with, however, no evidence to back their claims: Singapore's Raffles Hotel continues to claim he stayed there though he lodged, in fact, at the Sailors' Home nearby. His visit to Bangkok also remains in that city's collective memory, and is recorded in the official history of The Oriental Hotel (where he never, in fact, stayed, lodging aboard his ship, the Otago) along with that of a less well-behaved guest, Somerset Maugham, who pilloried the hotel in a short story in revenge for attempts to eject him.

A plaque commemorating "Joseph Conrad–Korzeniowski" has been installed near Singapore's Fullerton Hotel.

Conrad is also reported to have stayed at Hong Kong's Peninsula Hotel—at a port that, in fact, he never visited. Later literary admirers, notably Graham Greene, followed closely in his footsteps, sometimes requesting the same room and perpetuating myths that have no basis in fact. No Caribbean resort is yet known to have claimed Conrad's patronage, although he is believed to have stayed at

a Fort-de-France pension upon arrival in Martinique on his first voyage, in 1875, when he travelled as a passenger on the Mont Blanc.

In April 2013, a monument to Conrad was unveiled in the Russian town of Vologda, where he and his parents lived in exile in 1862–63. The monument was removed, with unclear explanation, in June 2016.

Legacy

Conrad is regarded as one of the greatest writers in the English language. After the publication of Chance in 1913, he was the subject of more discussion and praise than any other English writer of the time. He had a genius for companionship, and his circle of friends, which he had begun assembling even prior to his first publications, included authors and other leading lights in the arts, such as Henry James, Robert Bontine Cunninghame Graham, John Galsworthy, Galsworthy's wife Ada Galsworthy (translator of French literature), Edward Garnett, Garnett's wife Constance Garnett (translator of Russian literature), Stephen Crane, Hugh Walpole, George Bernard Shaw, H. G. Wells (whom Conrad dubbed "the historian of the ages to come"), Arnold Bennett, Norman Douglas, Jacob Epstein, T. E. Lawrence, André Gide, Paul Valéry, Maurice Ravel, Valery Larbaud, Saint-John Perse, Edith Wharton, James Huneker, anthropologist Bronisław Malinowski, Józef Retinger (later a founder of the European Movement, which led to the European Union, and author of Conrad and His Contemporaries). In the early 1900s Conrad composed a short series of novels in collaboration with Ford Madox Ford.

In 1919 and 1922 Conrad's growing renown and prestige among writers and critics in continental Europe fostered his hopes for a Nobel Prize in Literature. It was apparently the French and Swedes—not the English—who favoured Conrad's candidacy.

In April 1924 Conrad, who possessed a hereditary Polish status of nobility and coat-of-arms (Nałęcz), declined a (non-hereditary) British knighthood offered by Labour Party Prime Minister Ramsay MacDonald.[note 39][note 40] Conrad kept a distance from official structures—he never voted in British national elections—and seems to have been averse to public honours generally; he had already refused honorary degrees from Cambridge, Durham, Edinburgh, Liverpool, and Yale universities.

In the Polish People's Republic, translations of Conrad's works were openly published, except for Under Western Eyes, which in the 1980s was published as an underground "bibuła".

Conrad's narrative style and anti-heroic characters have influenced many authors, including T. S. Eliot, Maria Dąbrowska, F. Scott Fitzgerald, William Faulkner, Gerald Basil Edwards, Ernest Hemingway, Antoine de Saint-Exupéry, André Malraux, George Orwell, Graham Greene, William Golding, William Burroughs, Saul Bellow, Gabriel García Márquez, Peter Matthiessen, John le Carré, V. S. Naipaul, Philip Roth, Joan Didion, Thomas Pynchon J. M. Coetzee, and Salman Rushdie. Many films have been adapted from, or inspired by, Conrad's works.

Pico Iyer

Pico Iyer was born in Oxford, England in 1957. He won a King's Scholarship to Eton and then a Demyship to Magdalen College, Oxford, where he was awarded a Congratulatory Double First with the highest marks of any English Literature student in the university. In 1980 he became a Teaching Fellow at Harvard, where he received a second Master's degree, and in subsequent years he has received an honorary doctorate in Humane Letters.

Since 1982 he has been a full-time writer, publishing 15 books, translated into 23 languages, on subjects ranging from the Dalai Lama to globalism, from the Cuban Revolution to Islamic mysticism. They include such long-running sellers as Video Night in Kathmandu, The Lady and the Monk, The Global Soul, The Open Road and The Art of Stillness. He has also written the introductions to more than 70 other books, as well as liner and program notes, a screenplay for Miramax and a libretto. At the same time he has been writing up to 100 articles a year for Time, The New York Times, The New York Review of Books, the Financial Times and more than 250 other periodicals worldwide.

Why We Travel

We travel, initially, to lose ourselves; and we travel, next, to find ourselves. We travel to open *our hearts and eyes and learn more* about the world than our newspapers will accommodate. We *travel to bring what little we can, in our ignorance* and knowledge, to those parts of the globe *whose riches are differently dispersed.* And we travel, in essence, to become young fools again *— to slow time down and get taken in,* and fall in love once more. The beauty of this whole *process was best described, perhaps,* before people even took to frequent flying, by George *Santayana in his lapidary essay,* "The Philosophy of Travel." We "need sometimes," the Harvard *philosopher wrote,* "to escape into open solitudes, into aimlessness, into the moral holiday of *running some pure hazard, in order* to sharpen the edge of life, to taste hardship, and to be *compelled to work* desperately for a moment at no matter what."

I like that stress on work, since never more than on the road are we shown how proportional our blessings are to the difficulty that precedes them; and I like the stress on a holiday that's "moral" since we fall into our ethical habits as easily as into our beds at night. Few of us ever forget the connection between "travel" and "travail," and I know that I travel in large part in search of hardship — both my own, which I want to feel, and others', which I need to see. Travel in that sense guides us toward a better balance of wisdom and compassion — of seeing the world clearly, and yet feeling it truly. For seeing without feeling can obviously be uncaring; while feeling without seeing can be blind.

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Yet for me the first great joy of traveling is simply the luxury of leaving all my beliefs and certainties at home, and seeing everything I thought I knew in a different light, and from a crooked angle. In that regard, even a Kentucky Fried Chicken outlet (in Beijing) or a scratchy revival showing of "Wild Orchids" (on the Champs-Elysees) can be both novelty and revelation: In China, after all, people will pay a whole week's wages to eat with Colonel Sanders, and in Paris, Mickey Rourke is regarded as the greatest actor since Jerry Lewis.

If a Mongolian restaurant seems exotic to us in Evanston, Ill., it only follows that a McDonald's would seem equally exotic in Ulan Bataar — or, at least, equally far from everything expected. Though it's fashionable nowadays to draw a distinction between the "tourist" and the "traveler," perhaps the real distinction lies between those who leave their assumptions at home, and those who don't: Among those who don't, a tourist is just someone who complains, "Nothing here is the way it is at home," while a traveler is one who grumbles, "Everything here is the same as it is in Cairo — or Cuzco or Kathmandu." It's all very much the same.

But for the rest of us, the sovereign freedom of traveling comes from the fact that it whirls you around and turns you upside down, and stands everything you took for granted on its head. If a diploma can famously be a passport (to a journey through hard realism), a passport can be a diploma (for a crash course in cultural relativism). And the first lesson we learn on the road, whether we like it or not, is how provisional and provincial are the things we imagine to be universal. When you go to North Korea, for example, you really do feel as if you've landed on a different planet — and the North Koreans doubtless feel that they're being visited by an extra-terrestrial, too (or else they simply assume that you, as they do, receive orders every morning from the Central Committee on what clothes to wear and what route to use when walking to work, and you, as they do, have loudspeakers in your bedroom broadcasting propaganda every morning at dawn, and you, as they do, have your radios fixed so as to receive only a single channel).

We travel, then, in part just to shake up our complacencies by seeing all the moral and political urgencies, the life-and-death dilemmas, that we seldom have to face at home. And we travel to fill in the gaps left by tomorrow's headlines: When you drive down the streets of Port-au-Prince, for example, where there is almost no paving and women relieve themselves next to mountains of trash, your notions of our global neighborhood and a "one world order" grow usefully revised. Travel is the best way we have of rescuing the humanity of places, and saving them from abstraction and ideology.

And in the process, we also get saved from abstraction ourselves, and come to see how much we can bring to the places we visit, and how much we can become a kind of carrier pigeon — a human Federal Express, if you like — in transporting back and forth what every culture needs. I find that I always take Michael Jordan posters to Kyoto, and bring woven ikebana baskets back to California; I invariably travel to Cuba with a suitcase piled high with bottles of Tylenol and bars of soap, and come back with one piled high with salsa tapes, and hopes, and letters to long-lost brothers.

But more significantly, we carry values and beliefs and news to the places we go, and in many parts of the world, we become walking video screens and living newspapers, the only channels that can take people out of the censored limits of their homelands. In closed or impoverished places, like Pagan or Lhasa or Havana, we are the eyes and ears of the people we meet, their only

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contact with the world outside and, very often, the closest, quite literally, they will ever come to Barack Obama or Taylor Swift. Not the least of the challenges of travel, therefore, is learning how to import — and export — dreams with tenderness.

By now all of us have heard (too often) the old Proust line about how the real voyage of discovery consists not in seeing new places but in seeing with new eyes. Yet one of the subtler beauties of travel is that it enables you to bring new eyes to the people you encounter. Thus even as holidays help you appreciate your own home more — not least by seeing it through a distant admirer's eyes — they help you bring newly appreciative distant) eyes to the places you visit. You can teach them what they have to celebrate as much as you celebrate what they have to teach. This, I think, is how tourism, which so obviously destroys cultures, can also resuscitate or revive them, how it has created new "traditional" dances in Bali, and caused craftsmen in India to pay new attention to their works. If the first thing we can bring the Cubans is a real and balanced sense of what contemporary America is like, the second — and perhaps more important — thing we can bring them is a fresh and renewed sense of how special are the warmth and beauty of their country, for those who can compare it with other places around the globe.

Thus travel spins us round in two ways at once: It shows us the sights and values and issues that we might ordinarily ignore; but it also, and more deeply, shows us all the parts of ourselves that might otherwise grow rusty. For in traveling to a truly foreign place, we inevitably travel to moods and states of mind and hidden inward passages that we'd otherwise seldom have cause to visit.

On the most basic level, when I'm in Thailand, though a teetotaler who usually goes to bed at 9 p.m., I stay up till dawn in the local bars; and in Tibet, though not a real Buddhist, I spend days on end in temples, listening to the chants of sutras. I go to Iceland to visit the lunar spaces within me, and, in the uncanny quietude and emptiness of that vast and treeless world, to tap parts of myself generally obscured by chatter and routine.

We travel, then, in search of both self and anonymity — and, of course, in finding the one we apprehend the other. Abroad, we are wonderfully free of caste and job and standing; we are, as Hazlitt puts it, just the "gentlemen in the parlour," and people cannot put a name or tag to us. And precisely because we are clarified in this way, and freed of inessential labels, we have the opportunity to come into contact with more essential parts of ourselves (which may begin to explain why we may feel most alive when far from home).

Abroad is the place where we stay up late, follow impulse and find ourselves as wide open as when we are in love. We live without a past or future, for a moment at least, and are ourselves up for grabs and open to interpretation. We even may become mysterious — to others, at first, and sometimes to ourselves — and, as no less a dignitary than Oliver Cromwell once noted, "A man never goes so far as when he doesn't know where he is going."

There are, of course, great dangers to this, as to every kind of freedom, but the great promise of it is that, traveling, we are born again, and able to return at moments to a younger and a more open kind of self. Traveling is a way to reverse time, to a small extent, and make a day last a year — or at least 45 hours — and traveling is an easy way of surrounding ourselves, as in childhood, with what we cannot understand.

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Language facilitates this cracking open, for when we go to France, we often migrate to French, and the more childlike self, simple and polite, that speaking a foreign language educes. Even when I'm SPEAKING {OMIT "NOT"} pidgin English in Hanoi, I'm simplified in a positive way, and concerned not with expressing myself, but simply making sense.

So travel, for many of us, is a quest for not just the unknown, but the unknowing; I, at least, travel in search of an innocent eye that can return me to a more innocent self. I tend to believe more abroad than I do at home (which, though treacherous again, can at least help me to extend my vision), and I tend to be more easily excited abroad, and even kinder. And since no one I meet can "place" me — no one can fix me in my RESUME –I can remake myself for better, as well as, of course, for worse (if travel is notoriously a cradle for false identities, it can also, at its best, be a crucible for truer ones). In this way, travel can be a kind of monasticism on the move: On the road, we often live more simply (even when staying in a luxury hotel), with no more possessions than we can carry, and surrendering ourselves to chance.

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Susan Bassnett and Translation Studies

Introduction

Susan Bassnett is a translation theorist and Professor of Comparative Literature in the Center for Translation and Comparative Cultural Studies at the University of Warwick. She also served as Pro-Vice-Chancellor at the University twice. She got elected as a president of the British Contemporary Literature Association in 2016.

Since childhood, she got herself surrounded by multiple languages. As she was born in England so she started to speak her first language English and then she moved to Denmark where she learned Danish. As a very little girl, she moved to Portugal and learned Portuguese and then Italian. In Italy, she learned languages formerly along with Latin French and some other languages. After her first degree, she got a job in Rome where she got her first translation work. She also did creative writing which she had done in literature and language because she did philology as well as linguistics. She has examined over 40 doctoral theses from more than 16 different countries. She has translated a large variety of texts including technical manuals, legal and medical papers, philosophical papers, novels, shorts stories, poetry from and into Italian, poetry from Spanish, Polish and Latin.

In addition to translation, she has contributed to debates on British cultures, feminism, theatre studies, and poetry. She has published more than twenty books and several have become mainstays in the field of literature especially Translation Studies (In 1980 the first edition was published) and it has nine editions and it has remained in print ever since and has also become internationally renowned. Her Comparative Literature(1993) has also become internationally renowned and has translated into several languages. In 2008, she published a book(Translation and Global News)when she engages directly with the problems of translating news reports for newspapers and the media. Some other renowned textbooks are Reflection on Translation(2011), Translation(2013), Language through Literature(1993) etc.

Her focus was to make it accessible because according to her if theories are too abstract and inaccessible then few people can get access to but probably more important a group of people ends up talking to themselves. She always wanted to talk to a lot of people and it is sure that the book is still selling because it is

accessible and comprehensible and telling something important to students and scholars as well. She doesn't believe in using an esoteric language in writing because she thinks that only a small number of people could get access to.

Translation Studies (one of her major works)

Her book Translation Studies gives an overview of studies in the field of translation. This book delineates key debates of translation theory. Exploring translation as a semiotic and cultural activity and not a linguistic process. According to Susan Bassnett, it is a relatively new field which has received little formal recognition. These books introduce the reader quickly into the scope of depth and complexity caused by the dilemmas of translation. She also discussed the role of translation in history and varying theories on translation, and whether translatability is possible at all or not. The book also examines the ways of translation which are now used as an expanding interdisciplinary activity and analysis into developing areas such as developing technologies and new media forms. The fourth edition of Translation studies displayed the importance of translation across disciplines and is essential reading for students and scholars of translation, literary studies, globalization studies, and ancient and modern languages. She believed while writing, whether anything said or written in one language can easily be transferred into another because different languages represent different worldviews which are not simply just rephrasing but formulating and rethinking. Along with this, accuracy is essential and must also that the text should not break the norms of the target culture.

She believed that Translation Studies is a book which acts as a different kind of translation, where the vast mass of literary linguistic theory and semiotic theory merge into a very accessible language and moreover this book bring more about the cultural turn in translation. She had a view of enlarging the boundaries of translation.

She agreed that translation is a skill and translation of many text types which could be taught and carried out effectively whereas literary texts are not considered as a skill. Here translation is effectively rewriting. According to her, translation has a dual responsibility: to the original text that the translator is seeking to translate and hence to that author, and to the readership. She firmly believes and thinks much more broadly about the understanding of translation and whether or not a translation always has to have its originality. She was sure about whatever happens in the future, the translation will grow not to diminish importance.

Conclusion

In her collection, she depicted the importance of culture, history, religion and especially about the complex, multilayered relation among them in a human manner. Her view on translation enables us to have access to work that we would otherwise never be able to meet and it enables the writing of great figures from the past to survive and to continue reading by later generations. By her writing, she taught us that translation acts as a transaction between texts and cultures. Moreover, taught us that this is a primary duty of the translator is to create a text in the target language that readers should appreciate and at the same time demonstrates respect for the source. The translator needs a close relationship between the theory and the practice of translation. If the translator who makes no attempt to understand the theory that how the translation process is carried out is like the driver who has no idea what makes the car move. So, it is important to approach with close analysis and evaluation when translation.

The translation studies can be considered relevant as well as important because it displays the role of the translator in cultural mediation, aware us from the issues in literary translation, provides knowledge of intellectual capital, globalization and risk associated with it, mass media, training and, use of modern technology. Her studies are also important as it offers a fascinating and timely insight into the subject of translation and it represents the unique ability of the translator to look simultaneously in one's own culture. Translation Studies is also important as the translation is diverse in many aspects of time such as education, mass communication, science and technology, literature, tourism, religion, and business as well. Translation is not only about the linguistic process, but also make a political and social impact.

Jules Verne

Jules Gabriel Verne (/vɜːrn/;[1][2] French: [ʒyl gabʁijɛl vɛʁn]; 8 February 1828 – 24 March 1905[3]) was a French novelist, poet, and playwright. His collaboration with the publisher Pierre-Jules Hetzel led to the creation of the *Voyages extraordinaires*,[3] a series of bestselling adventure novels including *Journey to the Center of the Earth* (1864), *Twenty Thousand Leagues Under the Seas* (1870), and *Around the World in Eighty Days* (1872). His novels, always well documented, are generally set in the second half of the 19th century, taking into account the technological advances of the time.

In addition to his novels, he wrote numerous plays, short stories, autobiographical accounts, poetry, songs, and scientific, artistic, and literary studies. His work has been adapted for film and television since the beginning of cinema, as well as for comic books, theater, opera, music and video games.

Verne is considered to be an important author in France and most of Europe, where he has had a wide influence on the literary avant-garde and on surrealism.[4] His reputation was markedly different in the Anglosphere where he had often been labeled a writer of genre fiction or children's books, largely because of the highly abridged and altered translations in which his novels have often been printed. Since the 1980s, his literary reputation has improved.[5]

Jules Verne has been the second most-translated author in the world since 1979, ranking below Agatha Christie and above William Shakespeare.[6] He has sometimes been called the "father of science fiction", a title that has also been given to H. G. Wells and Hugo Gernsback.[7] In the 2010s, he was the most translated French author in the world. In France, 2005 was declared "Jules Verne Year" on the occasion of the centenary of the writer's death.

Life[

Early life

Nantes from Île Feydeau, around the time of Verne's birth

Verne was born on 8 February 1828, on Île Feydeau, a small artificial island on the river Loire within the town of Nantes, in No. 4 Rue Olivier-de-Clisson, the house of his maternal grandmother Dame Sophie Marie Adélaïde Julienne Allotte de La Fuÿe (born Guillochet de La Perrière).[8] His parents were Pierre Verne, an attorney originally from Provins, and Sophie Allotte de La Fuÿe, a Nantes woman from a local family of navigators and shipowners, of distant Scottish descent.[9][b] In 1829, the Verne family moved some hundred metres away to No. 2 Quai Jean-Bart, where Verne's brother Paul was born the same year. Three sisters, Anne "Anna" (1836), Mathilde (1839), and Marie (1842) would follow.[9]

In 1834, at the age of six, Verne was sent to boarding school at 5 Place du Bouffay in Nantes. The teacher, Madame Sambin, was the widow of a naval captain who had disappeared some 30 years before.[10] Madame Sambin often told the students that her husband was a shipwrecked castaway and that he would eventually return like Robinson Crusoe from his desert island paradise.[11] The theme of the robinsonade would stay with Verne throughout his life and appear in many of his novels, some of which include *The Mysterious Island* (1874), *Second Fatherland* (1900), and *The School for Robinsons* (1882).

In 1836, Verne went on to École Saint-Stanislas, a Catholic school suiting the pious religious tastes of his father. Verne quickly distinguished himself in *mémoire* (recitation from memory), geography, Greek, Latin, and singing.[12] In the same year, 1836, Pierre Verne bought a vacation house at 29 Rue des Réformés in the village of Chantenay (now part of Nantes) on the Loire.[13] In his brief memoir *Souvenirs d'enfance et de jeunesse* (*Memories of Childhood and Youth*, 1890), Verne recalled a deep fascination with the river and with the many merchant vessels navigating it.[14] He also took vacations at Brains, in the house of his uncle Prudent Allotte, a retired shipowner, who had gone around the world and served as mayor of Brains from 1828 to 1837. Verne took joy in playing

interminable rounds of the Game of the Goose with his uncle, and both the game and his uncle's name would be memorialized in two late novels (*The Will of an Eccentric* (1900) and *Robur the Conqueror* (1886), respectively).[14][15]

Legend has it that in 1839, at the age of 11, Verne secretly procured a spot as cabin boy on the three-mast ship *Coralie* with the intention of traveling to the Indies and bringing back a coral necklace for his cousin Caroline. The evening the ship set out for the Indies, it stopped first at Paimboeuf where Pierre Verne arrived just in time to catch his son and make him promise to travel "only in his imagination".[16] It is now known that the legend is an exaggerated tale invented by Verne's first biographer, his niece Marguerite Allotte de la Füye, though it may have been inspired by a real incident.[17]

The Lycée Royal in Nantes (now the Georges-Clemenceau), where Verne studied

In 1840, the Vernes moved again to a large apartment at No. 6 Rue Jean-Jacques-Rousseau, where the family's youngest child, Marie, was born in 1842.[13] In the same year Verne entered another religious school, the Petit Séminaire de Saint-Donatien, as a lay student. His unfinished novel *Un prêtre en 1839* (*A Priest in 1839*), written in his teens and the earliest of his prose works to survive,[18] describes the seminary in disparaging terms.[12] From 1844 to 1846, Verne and his brother were enrolled in the Lycée Royal (now the Lycée Georges-Clemenceau) in Nantes. After finishing classes in rhetoric and philosophy, he took the baccalauréat at Rennes and received the grade "Good Enough" on 29 July 1846.[19]

By 1847, when Verne was 19, he had taken seriously to writing long works in the style of Victor Hugo, beginning *Un prêtre en 1839* and seeing two verse tragedies, *Alexandre VI* and *La Conspiration des poudres* (*The Gunpowder Plot*), to completion.[18] However, his father took it for granted that Verne, being the firstborn son of the family, would not attempt to make money in literature but would instead inherit the family law practice.[20]

In 1847, Verne's father sent him to Paris, primarily to begin his studies in law school, and secondarily (according to family legend) to distance him temporarily from Nantes.[21][22] His cousin Caroline, with whom he was in love, was married on 27 April 1847, to Émile Dezaunay, a man of 40, with whom she would have five children.[23]

After a short stay in Paris, where he passed first-year law exams, Verne returned to Nantes for his father's help in preparing for the second year. (Provincial law students were in that era required to go to Paris to take exams.)[24] While in Nantes, he met Rose Herminie Arnaud Grossetière, a young woman one year his senior, and fell intensely in love with her. He wrote and dedicated some thirty poems to her, including *La Fille de l'air* (*The Daughter of Air*), which describes her as "blonde and enchanting / winged and transparent".[25] His passion seems to have been reciprocated, at least for a short time,[22] but Grossetière's parents frowned upon the idea of their daughter marrying a young student of uncertain future. They married her instead to Armand Terrien de la Haye, a rich landowner ten years her senior, on 19 July 1848.[26]

The sudden marriage sent Verne into deep frustration. He wrote a hallucinatory letter to his mother, apparently composed in a state of half-drunkenness, in which under pretext of a dream he described his misery.[27] This requited but aborted love affair seems to have permanently marked the author and his work, and his novels include a significant number of young women married against their will (Gérande in *Master Zacharius* (1854), Sava in *Mathias Sandorf* (1885), Ellen in *A Floating City* (1871), etc.), to such an extent that the scholar Christian Chelebourg attributed the recurring theme to a "Herminie complex".[28] The incident also led Verne to bear a grudge against his birthplace and Nantes society, which he criticized in his poem *La sixième ville de France* (*The Sixth City of France*).[29][30]

Studies in Paris

In July 1848, Verne left Nantes again for Paris, where his father intended him to finish law studies and take up law as a profession. He obtained permission from his father to rent a furnished apartment at 24 Rue de l'Ancienne-Comédie, which he shared with Édouard Bonamy, another student of Nantes origin.[27] (On his 1847 Paris visit, Verne had stayed at 2 Rue Thérèse, the house of his aunt Charuel, on the Butte Saint-Roch.)[31]

Verne arrived in Paris during a time of political upheaval: the French Revolution of 1848. In February, Louis Philippe I had been overthrown and had fled; on 24 February, a provisional government of the French Second Republic took power, but political demonstrations continued, and social tension remained. In June, barricades went up in Paris, and the government sent Louis-Eugène Cavaignac to crush the insurrection. Verne entered the city shortly before the election of Louis-Napoléon Bonaparte as the first president of the Republic, a state of affairs that would last until the French coup of 1851. In a letter to his family, Verne described the bombarded state of the city after the recent June Days uprising but assured them that the anniversary of Bastille Day had gone by without any significant conflict.[32]

Aristide Hignard

Verne used his family connections to make an entrance into Paris society. His uncle Francisque de Chatêaubourg introduced him into literary salons, and Verne particularly frequented those of Mme de Barrère, a friend of his mother's.[33] While continuing his law studies, he fed his passion for the theater, writing numerous plays. Verne later recalled: "I was greatly under the influence of Victor Hugo, indeed, very excited by reading and re-reading his works. At that time I could have recited by heart whole pages of *Notre Dame de Paris*, but it was his dramatic work that most influenced me."[34] Another source of creative stimulation came from a neighbor: living on the same floor in the Rue de l'Ancienne-Comédie apartment house was a young composer, Aristide Hignard, with whom Verne soon became good friends, and Verne wrote several texts for Hignard to set as chansons.[35]

During this period, Verne's letters to his parents primarily focused on expenses and on a suddenly appearing series of violent stomach cramps,[36] the first of many he would suffer from during his life. (Modern scholars have hypothesized that he suffered from colitis;[36] Verne believed the illness to have been inherited from his mother's side.[37]) Rumors of an outbreak of cholera in March 1849 exacerbated these medical concerns.[36] Yet another health problem would strike in 1851 when Verne suffered the first of four attacks of facial paralysis. These attacks, rather than being psychosomatic, were due to an inflammation in the middle ear, though this cause remained unknown to Verne during his life.[38]

In the same year, Verne was required to enlist in the French army, but the sortition process spared him, to his great relief. He wrote to his father: "You should already know, dear papa, what I think of the military life, and of these domestic servants in livery. … You have to abandon all dignity to perform such functions."[39] Verne's strong antiwar sentiments, to the dismay of his father, would remain steadfast throughout his life.[39]

Though writing profusely and frequenting the salons, Verne diligently pursued his law studies and graduated with a *licence en droit* in January 1851.[40]

Literary debut

Thanks to his visits to salons, Verne came into contact in 1849 with Alexandre Dumas through the mutual acquaintance of a celebrated chirologist of the time, the Chevalier d'Arpentigny.[40] Verne became close friends with Dumas' son, Alexandre Dumas fils, and showed him a manuscript for a stage comedy, *Les Pailles rompues* (*The Broken Straws*). The two young men revised the play together, and Dumas, through arrangements with his father, had it produced by the Opéra-National at the Théâtre Historique in Paris, opening on 12 June 1850.[41]

Cover of an 1854–55 issue of *Musée des familles*

In 1851, Verne met with a fellow writer from Nantes, Pierre-Michel-François Chevalier (known as "Pitre-Chevalier"), the editor-in-chief of the magazine *Musée des familles* (*The Family Museum*).[42] Pitre-Chevalier was looking for articles about geography, history, science, and technology, and was keen to make sure that the educational component would be made accessible to large popular audiences using a straightforward prose style or an engaging fictional story. Verne, with his delight in diligent research, especially in geography, was a natural for the job.[43] Verne first offered him a short historical adventure story, *The First Ships of the Mexican Navy*, written in the style of James Fenimore Cooper, whose novels had deeply influenced him.[42] Pitre-Chevalier published it in July 1851, and in the same year published a second short story by Verne, *A Voyage in a Balloon* (August 1851). The latter story, with its combination of adventurous narrative, travel themes, and detailed historical research, would later be described by Verne as "the first indication of the line of novel that I was destined to follow".[34]

Dumas fils put Verne in contact with Jules Seveste, a stage director who had taken over the directorship of the Théâtre Historique and renamed it the Théâtre Lyrique. Seveste offered Verne the job of secretary of the theater, with little or no salary attached.[9] Verne accepted, using the opportunity to write and produce several comic operas written in collaboration with Hignard and the prolific librettist Michel Carré.[44] To celebrate his employment at the Théâtre Lyrique, Verne joined with ten friends to found a bachelors' dining club, the *Onze-sans-femme* (*Eleven Bachelors*).[45]

For some time, Verne's father pressed him to abandon his writing and begin a business as a lawyer. However, Verne argued in his letters that he could only find success in literature.[46] The pressure to plan for a secure future in law reached its climax in January 1852, when his father offered Verne his own Nantes law practice.[47] Faced with this ultimatum, Verne decided conclusively to continue his literary life and refuse the job, writing: "Am I not right to follow my own instincts? It's because I know who I am that I realize what I can be one day."[48]

Jacques Arago

Meanwhile, Verne was spending much time at the Bibliothèque nationale de France, conducting research for his stories and feeding his passion for science and recent discoveries, especially in geography. It was in this period that Verne met the illustrious geographer and explorer Jacques Arago, who continued to travel extensively despite his blindness (he had lost his sight completely in 1837). The two men became good friends, and Arago's innovative and witty accounts of his travels led Verne toward a newly developing genre of literature: that of travel writing.[49][50]

In 1852, two new pieces from Verne appeared in the *Musée des familles*: *Martin Paz*, a novella set in Lima, which Verne wrote in 1851 and published 10 July through 11 August 1852, and *Les Châteaux en Californie, ou, Pierre qui roule n'amasse pas mousse* (*The Castles in California, or, A Rolling Stone Gathers No Moss*), a one-act comedy full of racy double entendres.[51] In April and May 1854, the magazine published Verne's short story *Master Zacharius*, an E. T. A. Hoffmann-like fantasy featuring a sharp condemnation of scientific hubris and ambition,[52] followed soon afterward by *A Winter Amid the Ice*, a polar adventure story whose themes closely anticipated many of Verne's novels.[53] The *Musée* also published some nonfiction popular science articles which, though unsigned, are generally attributed to Verne.[43] Verne's work for the magazine was cut short in 1856 when he had a serious quarrel with Pitre-Chevalier and refused to continue contributing (a refusal he would maintain until 1863, when Pitre-Chevalier died, and the magazine went to new editorship).[54]

While writing stories and articles for Pitre-Chevalier, Verne began to form the idea of inventing a new kind of novel, a "Roman de la Science" ("novel of science"), which would allow him to incorporate large amounts of the factual information he so enjoyed researching in the Bibliothèque. He is said to

have discussed the project with the elder Alexandre Dumas, who had tried something similar with an unfinished novel, *Isaac Laquedem*, and who enthusiastically encouraged Verne's project.[55]

At the end of 1854, another outbreak of cholera led to the death of Jules Seveste, Verne's employer at the Théâtre Lyrique and by then a good friend.[53] Though his contract only held him to a further year of service, Verne remained connected to the theater for several years after Seveste's death, seeing additional productions to fruition.[56] He also continued to write plays and musical comedies, most of which were not performed.[54]

Family **In May 1856, Verne traveled to Amiens to be the best man at the wedding of a Nantes friend, Auguste Lelarge, to an Amiens woman named Aimée du Fraysne de Viane. Verne, invited to stay with the bride's family, took to them warmly, befriending the entire household and finding himself increasingly attracted to the bride's sister, Honorine Anne Hébée Morel (née du Fraysne de Viane), a widow aged 26 with two young children.[57][58] Hoping to find a secure source of income, as well as a chance to court Morel in earnest, he jumped at her brother's offer to go into business with a broker.[59] Verne's father was initially dubious but gave in to his son's requests for approval in November 1856. With his financial situation finally looking promising, Verne won the favor of Morel and her family, and the couple were married on 10 January 1857.[60]**

Jules Verne Museum, Butte Saint-Anne, Nantes, France

Verne plunged into his new business obligations, leaving his work at the Théâtre Lyrique and taking up a full-time job as an *agent de change*[54] on the Paris Bourse, where he became the associate of the broker Fernand Eggly.[61] Verne woke up early each morning so that he would have time to write, before going to the Bourse for the day's work; in the rest of his spare time, he continued to consort with the *Onze-Sans-Femme* club (all eleven of its "bachelors" had by this time married). He also continued to frequent the Bibliothèque to do scientific and historical research, much of which he copied onto notecards for future use—a system he would continue for the rest of his life.[54] According to the recollections of a colleague, Verne "did better in repartee than in business".[61]

In July 1858, Verne and Aristide Hignard seized an opportunity offered by Hignard's brother: a sea voyage, at no charge, from Bordeaux to Liverpool and Scotland. The journey, Verne's first trip outside France, deeply impressed him, and upon his return to Paris he fictionalized his recollections to form the backbone of a semi-autobiographical novel, *Backwards to Britain* (written in the autumn and winter of 1859–1860 and not published until 1989).[62] A second complimentary voyage in 1861 took Hignard and Verne to Stockholm, from where they traveled to Christiania and through Telemark.[63] Verne left Hignard in Denmark to return in haste to Paris, but missed the birth on 3 August 1861 of his only biological son, Michel.[64]

Meanwhile, Verne continued work on the idea of a "Roman de la Science", which he developed in a rough draft, inspired, according to his recollections, by his "love for maps and the great explorers of the world". It took shape as a story of travel across Africa and would eventually become his first published novel, *Five Weeks in a Balloon*.[54]

Hetzel

Pierre-Jules Hetzel

In 1862, through their mutual acquaintance Alfred de Bréhat, Verne came into contact with the publisher Pierre-Jules Hetzel, and submitted to him the manuscript of his developing novel, then called *Voyage en Ballon*.[65] Hetzel, already the publisher of Honoré de Balzac, George Sand, Victor Hugo, and other well-known authors, had long been planning to launch a high-quality family magazine in which entertaining fiction would combine with scientific education.[66] He saw Verne, with

his demonstrated inclination toward scrupulously researched adventure stories, as an ideal contributor for such a magazine, and accepted the novel, giving Verne suggestions for improvement. Verne made the proposed revisions within two weeks and returned to Hetzel with the final draft, now titled *Five Weeks in a Balloon*.[67] It was published by Hetzel on 31 January 1863.[68]

To secure his services for the planned magazine, to be called the *Magasin d'Éducation et de Récréation* (*Magazine of Education and Recreation*), Hetzel also drew up a long-term contract in which Verne would give him three volumes of text per year, each of which Hetzel would buy outright for a flat fee. Verne, finding both a steady salary and a sure outlet for writing at last, accepted immediately.[69] For the rest of his lifetime, most of his novels would be serialized in Hetzel's *Magasin* before their appearance in book form, beginning with his second novel for Hetzel, *The Adventures of Captain Hatteras* (1864–65).[68]

A Hetzel edition of Verne's *The Adventures of Captain Hatteras* (cover style "Aux deux éléphants")

When *The Adventures of Captain Hatteras* was published in book form in 1866, Hetzel publicly announced his literary and educational ambitions for Verne's novels by saying in a preface that Verne's works would form a novel sequence called the *Voyages extraordinaires* (*Extraordinary Voyages* or *Extraordinary Journeys*), and that Verne's aim was "to outline all the geographical, geological, physical, and astronomical knowledge amassed by modern science and to recount, in an entertaining and picturesque format that is his own, the history of the universe".[70] Late in life, Verne confirmed that this commission had become the running theme of his novels: "My object has been to depict the earth, and not the earth alone, but the universe... And I have tried at the same time to realize a very high ideal of beauty of style. It is said that there can't be any style in a novel of adventure, but it isn't true."[71] However, he also noted that the project was extremely ambitious: "Yes! But the Earth is very large, and life is very short! In order to leave a completed work behind, one would need to live to be at least 100 years old!"[72]

Hetzel influenced many of Verne's novels directly, especially in the first few years of their collaboration, for Verne was initially so happy to find a publisher that he agreed to almost all of the changes Hetzel suggested. For example, when Hetzel disapproved of the original climax of *Captain Hatteras*, including the death of the title character, Verne wrote an entirely new conclusion in which Hatteras survived.[73] Hetzel also rejected Verne's next submission, *Paris in the Twentieth Century*, believing its pessimistic view of the future and its condemnation of technological progress were too subversive for a family magazine.[74] (The manuscript, believed lost for some time after Verne's death, was finally published in 1994.)[75]

The relationship between publisher and writer changed significantly around 1869 when Verne and Hetzel were brought into conflict over the manuscript for *Twenty Thousand Leagues Under the Seas*. Verne had initially conceived of the submariner Captain Nemo as a Polish scientist whose acts of vengeance were directed against the Russians who had killed his family during the January Uprising. Hetzel, not wanting to alienate the lucrative Russian market for Verne's books, demanded that Nemo be made an enemy of the slave trade, a situation that would make him an unambiguous hero. Verne, after fighting vehemently against the change, finally invented a compromise in which Nemo's past is left mysterious. After this disagreement, Verne became notably cooler in his dealings with Hetzel, taking suggestions into consideration but often rejecting them outright.[76]

From that point, Verne published two or more volumes a year. The most successful of these are: *Voyage au centre de la Terre* (*Journey to the Center of the Earth*, 1864); *De la Terre à la Lune* (*From the Earth to the Moon*, 1865); *Vingt mille lieues sous les mers* (*Twenty Thousand Leagues Under the Seas*, 1869); and *Le tour du monde en quatre-vingts jours* (*Around the World in Eighty Days*), which first appeared in *Le Temps* in 1872. Verne could now live on his writings, but most of his wealth came from the stage adaptations of *Le tour du monde en quatre-vingts jours* (1874) and *Michel Strogoff* (1876), which he wrote with Adolphe d'Ennery.[77]

Sketch by Verne of the *Saint-Michel*

In 1867, Verne bought a small boat, the *Saint-Michel*, which he successively replaced with the *Saint-Michel II* and the *Saint-Michel III* as his financial situation improved. On board the *Saint-Michel III*, he sailed around Europe. After his first novel, most of his stories were first serialised in the *Magazine d'Éducation et de Récréation*, a Hetzel biweekly publication, before being published in book form. His brother Paul contributed to *40th French climbing of the Mont-Blanc* and a collection of short stories – *Doctor Ox* – in 1874. Verne became wealthy and famous.[78]

Meanwhile, Michel Verne married an actress against his father's wishes, had two children by an underage mistress and buried himself in debts.[79] The relationship between father and son improved as Michel grew older.[80]

Later years

Jules Verne and Madame Verne c. 1900

Though raised as a Roman Catholic, Verne gravitated towards deism.[81][82] Some scholars[*which?*] believe his novels reflect a deist philosophy, as they often involve the notion of God or divine providence but rarely mention the concept of Christ.[83][84]

On 9 March 1886, as Verne returned home, his twenty-six-year-old nephew, Gaston, shot at him twice with a pistol. The first bullet missed, but the second one entered Verne's left leg, giving him a permanent limp that could not be overcome. This incident was hushed up[*by whom?*] in the media, but Gaston spent the rest of his life in a mental asylum.[85]

After the deaths of both his mother and Hetzel (who died in 1886), Jules Verne began publishing darker works. In 1888 he entered politics and was elected town councillor of Amiens, where he championed several improvements and served for fifteen years.[86]

Verne was made a knight of France's Legion of Honour on 9 April 1870,[87] and subsequently promoted in Legion of Honour rank to Officer on 19 July 1892.[88]

Death and posthumous publications

See also: Jules Verne's Tomb

The Lighthouse at the End of the World is considered one of the best novels of Verne's literary stage.

On 24 March 1905, while ill with chronic diabetes and complications from a stroke which paralyzed his right side, Verne died at his home in Amiens,[89] 44 Boulevard Longueville (now Boulevard Jules-Verne). His son, Michel Verne, oversaw the publication of the novels *Invasion of the Sea* and *The Lighthouse at the End of the World* after Jules's death. The *Voyages extraordinaires* series continued for several years afterwards at the same rate of two volumes a year. It was later discovered that Michel Verne had made extensive changes in these stories,[3] and the original versions were eventually published at the end of the 20th century by the Jules Verne Society (Société Jules Verne). In 1919, Michel Verne published *The Barsac Mission* (French: *L'Étonnante Aventure de la Mission Barsac*), whose original drafts contained references to Esperanto,[90] a language that his father had been very interested in.[91][92]

In 1989, Verne's great-grandson discovered his ancestor's as-yet-unpublished novel *Paris in the Twentieth Century*, which was subsequently published in 1994.[93]

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Jules Verne on his deathbed

Verne's funeral procession, headed by his son and grandson

Verne's tomb in Amiens

Works[

See also: Jules Verne bibliography

An 1889 Hetzel poster advertising Verne's works

Verne novels, *The Carpathian Castle*, *The Danube Pilot*, *Claudius Bombarnac*, and *Kéraban the Inflexible*, on a miniature sheet of Romanian postage stamps (2005)

Verne's largest body of work is the *Voyages extraordinaires* series, which includes all of his novels except for the two rejected manuscripts *Paris in the Twentieth Century* and *Backwards to Britain* (published posthumously in 1994 and 1989, respectively) and for projects left unfinished at his death (many of which would be posthumously adapted or rewritten for publication by his son Michel).[94] Verne also wrote many plays, poems, song texts, operetta libretti, and short stories, as well as a variety of essays and miscellaneous non-fiction.

Literary reception

After his debut under Hetzel, Verne was enthusiastically received in France by writers and scientists alike, with George Sand and Théophile Gautier among his earliest admirers.[95] Several notable contemporary figures, from the geographer Vivien de Saint-Martin to the critic Jules Claretie, spoke highly of Verne and his works in critical and biographical notes.[96]

However, Verne's growing popularity among readers and playgoers (due especially to the highly successful stage version of *Around the World in Eighty Days*) led to a gradual change in his literary reputation. As the novels and stage productions continued to sell, many contemporary critics felt that Verne's status as a commercially popular author meant he could only be seen as a mere genre-based storyteller, rather than a serious author worthy of academic study.[97]

This denial of formal literary status took various forms, including dismissive criticism by such writers as Émile Zola and the lack of Verne's nomination for membership in the Académie Française,[97] and was recognized by Verne himself, who said in a late interview: "The great regret of my life is that I have never taken any place in French literature."[98] To Verne, who considered himself "a man of letters and an artist, living in the pursuit of the ideal",[99] this critical dismissal on the basis of literary ideology could only be seen as the ultimate snub.[100]

This bifurcation of Verne as a popular genre writer but a critical *persona non grata* continued after his death, with early biographies (including one by Verne's own niece, Marguerite Allotte de la Fuÿe) focusing on error-filled and embroidered hagiography of Verne as a popular figure rather than on Verne's actual working methods or his output.[101] Meanwhile, sales of Verne's novels in their original

unabridged versions dropped markedly even in Verne's home country, with abridged versions aimed directly at children taking their place.[102]

However, the decades after Verne's death also saw the rise in France of the "Jules Verne cult", a steadily growing group of scholars and young writers who took Verne's works seriously as literature and willingly noted his influence on their own pioneering works. Some of the cult founded the Société Jules Verne, the first academic society for Verne scholars; many others became highly respected *avant garde* and surrealist literary figures in their own right. Their praise and analyses, emphasizing Verne's stylistic innovations and enduring literary themes, proved highly influential for literary studies to come.[103]

In the 1960s and 1970s, thanks in large part to a sustained wave of serious literary study from well-known French scholars and writers, Verne's reputation skyrocketed in France.[104][105] Roland Barthes' seminal essay *Nautilus et Bateau Ivre* (*The Nautilus and the Drunken Boat*) was influential in its exegesis of the *Voyages extraordinares* as a purely literary text, while book-length studies by such figures as Marcel Moré and Jean Chesneaux considered Verne from a multitude of thematic vantage points.[106]

French literary journals devoted entire issues to Verne and his work, with essays by such imposing literary figures as Michel Butor, Georges Borgeaud, Marcel Brion, Pierre Versins, Michel Foucault, René Barjavel, Marcel Lecomte, Francis Lacassin, and Michel Serres; meanwhile, Verne's entire published opus returned to print, with unabridged and illustrated editions of his works printed by Livre de Poche and Éditions Rencontre.[107] The wave reached its climax in Verne's sesquicentennial year 1978, when he was made the subject of an academic colloquium at the Centre culturel international de Cerisy-la-Salle, and *Journey to the Center of the Earth* was accepted for the French university system's *agrégation* reading list. Since these events, Verne has been consistently recognized in Europe as a legitimate member of the French literary canon, with academic studies and new publications steadily continuing.[108]

Verne's reputation in English-speaking countries has been considerably slower in changing. Throughout the 20th century, most anglophone scholars dismissed Verne as a genre writer for children and a naïve proponent of science and technology (despite strong evidence to the contrary on both counts), thus finding him more interesting as a technological "prophet" or as a subject of comparison to English-language writers such as Edgar Allan Poe and H. G. Wells than as a topic of literary study in his own right. This narrow view of Verne has undoubtedly been influenced by the poor-quality English translations and very loosely adapted Hollywood film versions through which most American and British readers have discovered Verne.[5][109] However, since the mid-1980s a considerable number of serious English-language studies and translations have appeared, suggesting that a rehabilitation of Verne's anglophone reputation may currently be underway.[110][111]

English translations

An early edition of the notorious Griffith & Farran adaptation of *Journey to the Center of the Earth*

Translation of Verne into English began in 1852, when Verne's short story *A Voyage in a Balloon* (1851) was published in the American journal *Sartain's Union Magazine of Literature and Art* in a translation by Anne T. Wilbur.[112] Translation of his novels began in 1869 with William Lackland's translation of *Five Weeks in a Balloon* (originally published in 1863),[113] and continued steadily throughout Verne's lifetime, with publishers and hired translators often working in great haste to rush his most lucrative titles into English-language print.[114] Unlike Hetzel, who targeted all ages with his publishing strategies for the *Voyages extraordinaires*, the British and American publishers of Verne chose to market his books almost exclusively to young audiences; this business move, with its implication that Verne could be treated purely as a children's author, had a long-lasting effect on Verne's reputation in English-speaking countries.[110][115]

These early English-language translations have been widely criticized for their extensive textual omissions, errors, and alterations, and are not considered adequate representations of Verne's

actual novels.[114][116][117] In an essay for *The Guardian*, British writer Adam Roberts commented: "I'd always liked reading Jules Verne and I've read most of his novels; but it wasn't until recently that I really understood I hadn't been reading Jules Verne at all ... It's a bizarre situation for a world-famous writer to be in. Indeed, I can't think of a major writer who has been so poorly served by translation."[116]

Similarly, the American novelist Michael Crichton observed:

> Verne's prose is lean and fast-moving in a peculiarly modern way ... [but] Verne has been particularly ill-served by his English translators. At best they have provided us with clunky, choppy, tone-deaf prose. At worst – as in the notorious 1872 "translation" [of *Journey to the Center of the Earth*] published by Griffith & Farran – they have blithely altered the text, giving Verne's characters new names, and adding whole pages of their own invention, thus effectively obliterating the meaning and tone of Verne's original.[117]

Since 1965, a considerable number of more accurate English translations of Verne have appeared. However, the older, deficient translations continue to be republished due to their public domain status, and in many cases their easy availability in online sources.[110]

Relationship with science fiction

Caricature of Verne with fantastic sea life (1884)

The relationship between Verne's *Voyages extraordinaires* and the literary genre science fiction is a complex one. Verne, like H. G. Wells, is frequently cited as one of the founders of the genre, and his profound influence on its development is indisputable; however, many earlier writers, such as Lucian of Samosata, Voltaire, and Mary Shelley, have also been cited as creators of science fiction, an unavoidable ambiguity arising from the vague definition and history of the genre.[7]

A primary issue at the heart of the dispute is the question of whether Verne's works count as science fiction to begin with. Maurice Renard claimed that Verne "never wrote a single sentence of scientific-marvelous".[118] Verne himself argued repeatedly in interviews that his novels were not meant to be read as scientific, saying "I have invented nothing".[119] His own goal was rather to "depict the earth [and] at the same time to realize a very high ideal of beauty of style",[71] as he pointed out in an example:

> I wrote *Five Weeks in a Balloon*, not as a story about ballooning, but as a story about Africa. I always was greatly interested in geography, history and travel, and I wanted to give a romantic description of Africa. Now, there was no means of taking my travellers through Africa otherwise than in a balloon, and that is why a balloon is introduced.... I may say that at the time I wrote the novel, as now, I had no faith in the possibility of ever steering balloons...[71]

Closely related to Verne's science-fiction reputation is the often-repeated claim that he is a "prophet" of scientific progress, and that many of his novels involve elements of technology that were fantastic for his day but later became commonplace.[120] These claims have a long history, especially in America, but the modern scholarly consensus is that such claims of prophecy are heavily exaggerated.[121] In a 1961 article critical of *Twenty Thousand Leagues Under the Seas*' scientific accuracy, Theodore L. Thomas speculated that Verne's storytelling skill and readers' faulty memories of a book they read as children caused people to "remember things from it that are not there. The impression that the novel contains valid scientific prediction seems to grow as the years roll by".[122] As with science fiction, Verne himself flatly denied that he was a futuristic prophet, saying that any connection between scientific developments and his work was "mere coincidence" and attributing his indisputable scientific accuracy to his extensive research: "even before I began writing stories, I always took numerous notes out of every book, newspaper, magazine, or scientific report that I came across."[123]

Legacy

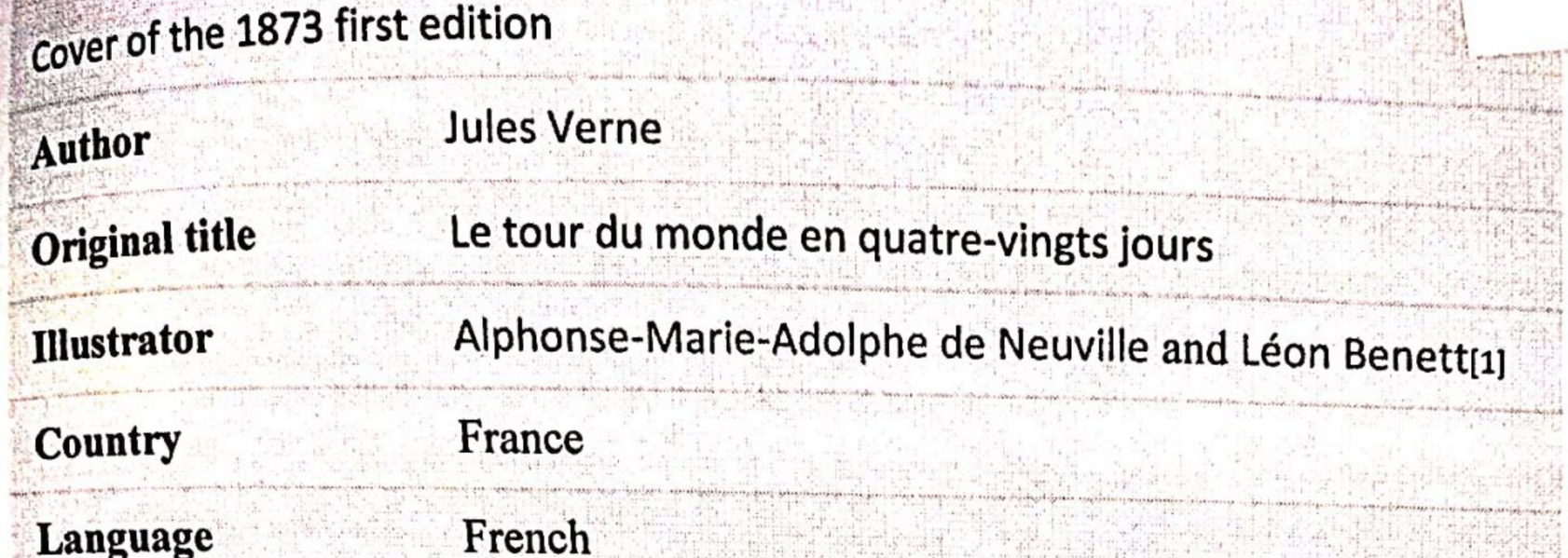
Main article: Cultural influence of Jules Verne

Monument to Verne in Redondela, Spain

Verne's novels have had a wide influence on both literary and scientific works; writers known to have been influenced by Verne include Marcel Aymé, Roland Barthes, René Barjavel, Michel Butor, Blaise Cendrars, Paul Claudel, Jean Cocteau, Julio Cortázar, François Mauriac, Rick Riordan, Raymond Roussel, Claude Roy, Antoine de Saint-Exupéry, and Jean-Paul Sartre,[124] while scientists and explorers who acknowledged Verne's inspiration have included Richard E. Byrd, Yuri Gagarin, Simon Lake, Hubert Lyautey, Guglielmo Marconi, Fridtjof Nansen, Konstantin Tsiolkovsky, Wernher von Braun,[109] and Jack Parsons.[125] Verne is credited with helping inspire the steampunk genre, a literary and social movement that glamorizes science fiction based on 19th-century technology.[126][127]

Ray Bradbury summarized Verne's influence on literature and science the world over by saying: "We are all, in one way or another, the children of Jules Verne."[126]

Around the World in Eighty Days



Cover of the 1873 first edition

Author	Jules Verne
Original title	Le tour du monde en quatre-vingts jours
Illustrator	Alphonse-Marie-Adolphe de Neuville and Léon Benett[1]
Country	France
Language	French
Series	The Extraordinary Voyages #11
Genre	Adventure novel
Publisher	Le Temps (as serial)[2] Pierre-Jules Hetzel (book form)
Publication date	1872[2] (as serial) 30 January 1873[3]
Published in English	1873
Preceded by	The Fur Country
Followed by	The Mysterious Island
Text	Around the World in Eighty Days at Wikisource

Contents

Plot

Phileas Fogg is a wealthy English gentleman living a solitary life in London. Despite his wealth, Fogg lives modestly and carries out his habits with mathematical precision. Very little can be said about his social life other than that he is a member of the Reform Club, where he spends the best part of his days. Having dismissed his valet for bringing him shaving water at a temperature slightly lower than expected, Fogg hires Frenchman Jean Passepartout as a replacement.

On the evening of 2 October 1872, while at the Reform Club, Fogg gets involved in an argument over an article in The Daily Telegraph stating that with the opening of a new railway section in India, it is now possible to travel around the world in 80 days. He accepts a wager for £20,000, half of his fortune, from his fellow club members to complete such a journey within this period. With Passepartout accompanying him, Fogg departs from London by train at 8:45 p.m. that evening; to win the wager, he must return to the club by this same time on 21 December, 80 days later. They take the remaining £20,000 of Fogg's fortune with them to cover expenses during the journey.

The itinerary (as originally planned)

London to Suez, Egypt	Rail to Brindisi, Italy, via Turin and steamer (the Mongolia) across the Mediterranean Sea	7 days
Suez to Bombay, India	Steamer (the Mongolia) across the Red Sea and the Indian Ocean	13 days
Bombay to Calcutta, India	Rail	3 days

		days
Calcutta to Victoria, Hong Kong with a stopover in Singapore	Steamer (the Rangoon) across the South China Sea	13 days
Hong Kong to Yokohama, Japan	Steamer (the Carnatic) across the South China Sea, East China Sea, and the Pacific Ocean	6 days
Yokohama to San Francisco, United States	Steamer (the General Grant) across the Pacific Ocean	22 days
San Francisco to New York City, United States	Rail	7 days
New York to London, United Kingdom	Steamer (the China) across the Atlantic Ocean to Liverpool and rail	9 days
Total		**80 days**

Map of the trip.[5]

Fogg and Passepartout reach Suez on time. While disembarking in Egypt, they are watched by a Scotland Yard policeman, Detective Fix, dispatched from London in search of a bank robber. Since Fogg fits the vague description Scotland Yard was given of the robber, Detective Fix mistakes Fogg for the criminal. Since he cannot secure a warrant in time, Fix boards the steamer (the Mongolia) conveying the travellers to Bombay. Fix becomes acquainted with Passepartout without revealing his purpose. Fogg promises the steamer engineer a large reward if he gets them to Bombay early. They dock two days ahead of schedule.

After reaching India, they take a train from Bombay to Calcutta. Fogg learns that the Daily Telegraph article was wrong; an 80 km (50 mi) stretch of track from Kholby to Allahabad has not yet been built. Fogg purchases an elephant, hires a guide and starts toward Allahabad. They come across a procession in which a young Indian woman, Aouda, is to undergo sati. Since she is drugged with opium and hashish and is obviously not going voluntarily, the travellers decide to rescue her. They follow the procession to the site, where Passepartout takes the place of Aouda's deceased husband on the funeral pyre. He rises from the pyre during the ceremony, scaring off the priests and carries Aouda away. The twelve hours gained earlier are lost but Fogg shows no regret.

The travellers hasten to catch the train at the next railway station, taking Aouda with them. At Calcutta, they board a steamer (the Rangoon) going to Hong Kong, with a day's stopover in Singapore. Fix has Fogg and Passepartout arrested. They jump bail and Fix follows them to Hong Kong. He shows himself to Passepartout, who is delighted to again meet his travelling companion from the earlier voyage.

In Hong Kong, it turns out that Aouda's distant relative, in whose care they had been planning to leave her, has moved to Holland, so they decide to take her with them to Europe. Still without a warrant, Fix sees Hong Kong as his last chance to arrest Fogg on British soil. Passepartout becomes convinced that Fix is a spy from the Reform Club. Fix confides in Passepartout, who does not believe a word and remains convinced that his master is not a bank robber. To prevent Passepartout from informing his master about the premature departure of their next vessel, the Carnatic, Fix gets Passepartout drunk and drugs him in an opium den. Passepartout still manages to catch the steamer to Yokohama but cannot inform Fogg that the steamer is leaving the evening before its scheduled departure date.

Fogg discovers that he missed his connection. He searches for a vessel that will take him to Yokohama, finding a pilot boat, the Tankadere, that takes him and Aouda to Shanghai, where they catch a steamer to Yokohama. In Yokohama, they search for Passepartout, believing he arrived there on the Carnatic as initially planned. They find him in a circus, trying to earn the fare for his homeward journey. Reunited, the four board a paddle-steamer, the General

Grant, taking them across the Pacific to San Francisco. Fix promises Passepartout that now, having left British soil, he will no longer try to delay Fogg's journey but instead support him in getting back to Britain so he can arrest Fogg in Britain itself.

In San Francisco, they board a transcontinental train to New York, encountering several obstacles along the way: a massive herd of bison crossing the tracks, a failing suspension bridge and a band of Sioux warriors ambushing the train. After uncoupling the locomotive from the carriages, Passepartout is kidnapped by the Indian warriors. Fogg rescues him after American soldiers volunteer to help. They continue by a wind-powered sledge to Omaha, where they get a train to New York.

In New York, having missed the ship China, Fogg looks for alternative transport. He finds a steamboat, Henrietta, destined for Bordeaux, France. The captain of the boat refuses to take the company to Liverpool, whereupon Fogg consents to be taken to Bordeaux for $2,000 (approximately $42,683 in 2019) per passenger. He then bribes the crew to mutiny and make course for Liverpool. Against hurricane winds and going on full steam, the boat runs out of fuel after a few days. Fogg buys the boat from the captain and has the crew burn all the wooden parts to keep up the steam.

The companions arrive at Queenstown (Cobh), Ireland, take the train to Dublin and then a ferry to Liverpool, still in time to reach London before the deadline. Once on English soil, Fix produces a warrant and arrests Fogg. A short time later, the misunderstanding is cleared up – the actual robber, an individual named James Strand, had been caught three days earlier in Edinburgh. Fogg has missed the train and arrives in London five minutes late, certain he has lost the wager.

The following day Fogg apologises to Aouda for bringing her with him since he now has to live in poverty and cannot support her. Aouda confesses that she loves him and asks him to marry her. As Passepartout notifies a minister, he learns that he is mistaken in the date – it is not 22 December, but instead 21 December. Because the party had travelled eastward, their days were shortened by four minutes for each of the 360 degrees of longitude they crossed; thus, although they had experienced the same amount of time abroad as people had experienced in London, they had seen 80 sunrises and sunsets while London had seen only 79. Passepartout informs Fogg of his mistake and Fogg hurries to the Reform Club just in time to meet his deadline and win the wager. Having spent almost £19,000 of his travel money during the journey, he divides the remainder between Passepartout and Fix and marries Aouda.

Background and analysis

Around the World in Eighty Days was written during difficult times, both for France and Verne. It was during the Franco-Prussian War (1870–1871) in which Verne was conscripted as a coastguard; he was having financial difficulties (his previous works were not paid royalties); his father had died recently; and he had witnessed a public execution, which had disturbed him.[6] The technological innovations of the 19th century had opened the possibility of rapid circumnavigation, and the prospect fascinated Verne and his readership. In particular, three technological breakthroughs occurred in 1869–70 that made a tourist-like around-the-world journey possible for the first time: the completion of the First transcontinental railroad in America (1869), the opening of the Suez Canal (1869), and the linking of the Indian railways across the sub-continent (1870). It was another notable mark at the end of an age of exploration and the start of an age of fully global tourism that could be enjoyed in relative comfort and safety. It sparked the imagination that anyone could sit down, draw up a schedule, buy tickets and travel around the world, a feat previously reserved for only the most heroic and hardy of adventurers.[6]

The story began serialization in Le Temps on 6 November 1872.[7] The story was published in installments over the next 45 days, with its ending timed to synchronize Fogg's December 21 deadline with the real world. Chapter XXXV appeared on 20 December;[8] 21 December, the date upon which Fogg was due to appear back in London, did not include an installment of the story;[9] on 22 December, the final two chapters announced Fogg's success.[10] As it was being

published serially for the first time, some readers believed that the journey was actually taking place – bets were placed, and some railway companies and ship liner companies lobbied Verne to appear in the book. It is unknown if Verne submitted to their requests, but the descriptions of some rail and shipping lines leave some suspicion he was influenced.[6]

Concerning the final coup de théâtre, Fogg had thought it was one day later than it actually was because he had forgotten that during his journey, he had added a full day to his clock, at the rate of an hour per 15° of longitude crossed. At the time of publication and until 1884, a de jure International Date Line did not exist. If it did, he would have been made aware of the change in date once he reached this line. Thus, the day he added to his clock throughout his journey would be removed upon crossing this imaginary line. However, Fogg's mistake would not have been likely to occur in the real world because a de facto date line did exist. The UK, India, and the US had the same calendar with different local times. When he arrived in San Francisco, he would have noticed that the local date was one day earlier than shown in his travel diary. Consequently, it is unlikely he would fail to notice that the departure dates of the transcontinental train in San Francisco and of the China steamer in New York were one day earlier than his travel diary. He would also somehow have to avoid looking at any newspapers. Additionally, in Who Betrays Elizabeth Bennet?, John Sutherland points out that Fogg and company would have to be "deaf, dumb and blind" not to notice how busy the streets were on an apparent "Sunday", with the Sunday Observance Act 1780 still in effect.[11]

Real-life imitations

Following publication in 1873, various people attempted to follow Fogg's fictional circumnavigation, often within self-imposed constraints:

In 1889, Nellie Bly undertook to travel around the world in 80 days for her newspaper, the New York World. She managed to do the journey within 72 days, meeting Verne in Amiens. Her book Around the World in Seventy-Two Days became a best seller.

In 1889, Elizabeth Bisland working for the Cosmopolitan became a rival to Bly, racing her across the world to try and achieve the global crossing first.[12]

In 1903, James Willis Sayre, an American theatre critic and arts promoter, set a world record for circling the earth using public transport: 54 days, 9 hours and 42 minutes.[13]

In 1908, Harry Bensley, on a wager, set out to circumnavigate the world on foot wearing an iron mask. The journey was abandoned, incomplete, at the outbreak of World War I in 1914.[citation needed]

In 1928, 15-year-old Danish Boy Scout Palle Huld travelled around the world by train and ship in the opposite direction to the one in the book. His trip was sponsored by a Danish newspaper and made on the occasion of the 100th birthday of Jules Verne. The trip was described in the book A Boy Scout Around the World. It took 44 days. He took the Trans-Siberian Railway and did not go by India.

In 1984, Nicholas Coleridge emulated Fogg's trip, taking 78 days; he wrote a book titled Around the World in 78 Days.[14]

In 1988, Monty Python member Michael Palin took on a similar challenge without using aircraft, as a part of a television travelogue, called Around the World in 80 Days with Michael Palin. He completed the journey in 79 days and 7 hours.

Since 1993, the Jules Verne Trophy has been given to the boat that sails around the world without stopping and with no outside assistance in the shortest time.

In 2009, twelve celebrities performed a relay version of the journey for the BBC Children in Need charity appeal.

In 2017, Mark Beaumont, a British cyclist inspired by Verne, set out to cycle across the world in 80 days. He completed the trip in 78 days, 14 hours and 40 minutes, after departing from Paris on 2 July 2017. Beaumont beat the previous world record of 123 days, set by Andrew Nicholson, by cycling 29,000 km (18,000 mi) across the globe visiting Russia, Mongolia, China, Australia, New Zealand, Canada, US and a number of countries in Europe.[15]

Origins

The idea of a trip around the world within a set period had clear external origins. It was popular before Verne published his book in 1873. Even the title Around the World in Eighty Days is not original. Several sources have been hypothesized as the origins of the story.[6]

Another early reference comes from the Italian traveler Giovanni Francesco Gemelli Careri. He wrote a book in 1699 that was translated into French: Voyage around the World or Voyage du Tour du Monde (1719, Paris).[16]

Around the World by Steam, via Pacific Railway, was published in 1871 by the Union Pacific Railroad Company, and an Around the World in A Hundred and Twenty Days by Edmond Planchut. In early 1870, the Erie Railway Company published a statement of routes, times, and distances detailing a trip around the globe of 38,204 km (23,739 mi) in 77 days and 21 hours.[17] American William Perry Fogg traveled the world, describing his tour in a series of letters to The Cleveland Leader newspaper, entitled, Round the World: Letters from Japan, China, India, and Egypt (1872).[18][19]

In 1872, Thomas Cook organised the first around-the-world tourist trip, leaving on 20 September 1872 and returning seven months later. The journey was described in a series of letters published in 1873 as Letter from the Sea and from Foreign Lands, Descriptive of a tour Round the World. Scholars have pointed out similarities between Verne's account and Cook's letters. However, some argue that Cook's trip happened too late to influence Verne. According to a second-hand 1898 account, Verne refers to a Cook advertisement as a source for the idea of his book. In interviews in 1894 and 1904, Verne says the source was "through reading one day in a Paris cafe" and "due merely to a tourist advertisement seen by chance in the columns of a newspaper." Around the World itself says the origins were a newspaper article. All of these point to Cook's advert as being a probable spark for the idea of the book.[6]

The periodical Le Tour du monde (3 October 1869) contained a short piece titled "Around the World in Eighty Days", which refers to 230 km (140 mi) of the railway not yet completed between Allahabad and Bombay, a central point in Verne's work. But even the Le Tour de monde article was not entirely original; it cites in its bibliography the Nouvelles Annales des Voyages, de la Géographie, de l'Histoire et de l'Archéologie (August 1869), which also contains the title Around the World in Eighty Days in its contents page. The Nouvelles Annales were written by Conrad Malte-Brun (1775–1826) and his son Victor Adolphe Malte-Brun (1816–1889). Scholars[who?] believe that Verne was aware of the Le Tour de monde article, the Nouvelles Annales, or both and that he consulted it or them, noting that the Le Tour du monde even included a trip schedule very similar to Verne's final version.[6]

A possible inspiration was the traveller George Francis Train, who made four trips around the world, including one in 80 days in 1870. Similarities include the hiring of a private train and being imprisoned. Train later claimed, "Verne stole my thunder. I'm Phileas Fogg."[6]

The book page containing the famous dénouement (page 312 in the Philadelphia – Porter & Coates, 1873 edition)[20]

Regarding the idea of gaining a day, Verne said of its origin: "I have a great number of scientific odds and ends in my head. It was thus that, when, one day in a Paris café, I read in the Siècle that a man could travel around the world in 80 days, it immediately struck me that I could profit by a difference of meridian and make my traveller gain or lose a day in his journey. There was a dénouement ready found. The story was not written until long after. I carry ideas about in my head for years – ten, or 15 years, sometimes – before giving them form." In his April 1873 lecture, "The Meridians and the Calendar", Verne responded to a question about where the change of day occurred since the international date line only became current in 1880 and the Greenwich prime meridian was not adopted internationally until 1884. Verne cited an 1872 article in Nature, and Edgar Allan Poe's short story "Three Sundays in a Week" (1841), which was also based on going around the world and the difference in a day linked to a marriage at the end. Verne even analysed Poe's story in his Edgar Poe and His Works (1864).[6]

Rahul Sankrityayan

Rahul Sankrityayan (born **Kedarnath Pandey**; 9 April 1893 – 14 April 1963) was an Indian writer and a polyglot who wrote in Hindi. He played a pivotal role in giving travelogue a 'literary form'. He was one of the most widely travelled scholars of India, spending forty-five years of his life on travels away from his home.[1]

Rahul Sankrityayan

Statue of Sankrityayan in Darjeeling

Born	Kedarnath Pandey 9 April 1893 Pandaha, United Provinces of Agra and Oudh, British India
Died	14 April 1963 (aged 70) Darjeeling, West Bengal, India
Occupation	Writer essayist scholar
Nationality	Indian
Subject	Sociology, Indian nationalist history, Indology, Buddhism, Tibetology, lexicography, philosophy, grammar, textual editing, folklore, science, drama, politics
Notable awards	1958: Sahitya Akademi Award 1963: Padma Bhushan
Spouse	Santoshi, Ellena Narvertovna Kozerovskaya, Kamala Sankrityayan

He became a Buddhist monk (*Bhikkhu*) and eventually became a Marxist.[1] Sankrityayan was an Indian patriot, having been arrested and jailed for three years for his anti-British writings and speeches.[1] He is referred to as the 'Greatest Scholar' for his scholarship.[1] He was a polymath and polyglot.[1] The Government of India awarded him the civilian honour of the Padma Bhushan in 1963.[2]

Contents

Childhood

He was born as Kedarnath Pandey to a brahmin family[3] on 9 April 1893 in Pandaha village.[4] His ancestral village was Kanaila Chakrapanpur, Azamgarh district, in Eastern Uttar Pradesh.[5]

Philosophy

Initially, he was a keen follower of Arya Samaj of Swami Dayananda Saraswati.[*citation needed*] Then Buddhism changed his life.[*citation needed*] After taking Diksha in Sri Lanka he became Rahul (son of Buddha) also used his gotra (Sankritya) with his name and was finally called "Rahul Sankrityayan". He lost faith in God's existence but still retained faith in reincarnation.[*citation needed*] Later he became a Socialist and rejected the concepts of reincarnation and the afterlife. The two volumes of *Darshan-Digdarshan*, a collected history of the world's philosophy give an indication of his philosophy where the second volume is much dedicated to Dharmakirti's Pramana Vartika. This he discovered in a Tibetan translation from Tibet.[*citation needed*]

Travels

Learn more

This section **does not cite any sources**. *(August 2022)*

Sankrityayan's travels took him to different parts of India including Ladakh, Kinnaur, and Kashmir.[*citation needed*] He also travelled to several other countries including Nepal, Tibet, Sri Lanka, Iran, China, and the former Soviet Union. He spent several years in the Parsa Gadh village in the Saran district in Bihar.[*citation needed*] The village's entry gate is named "Rahul Gate".[*citation needed*] While traveling, he mostly used surface transport, and he went to certain countries clandestinely; he entered Tibet as a Buddhist monk. He made several trips to Tibet and brought valuable paintings and Pali and Sanskrit manuscripts back to India.[*citation needed*] Most of these were a part of the libraries of Vikramshila and Nalanda Universities. These objects had been taken to Tibet by fleeing Buddhist monks during the twelfth and subsequent centuries when the invading Muslim armies had destroyed universities in India.[*citation needed*] Some accounts state that Rahul Sankrityayan employed twenty-two mules to bring these materials from Tibet to India. Patna Museum has a special section of these materials in his honor, where a number of these and other items have been displayed.[*citation needed*]

Books

Sankrityayan understood several languages and dialects, including Hindi, Sanskrit, Pali, Bhojpuri, Magahi, Urdu, Persian, Arabic, Tamil, Kannada, Tibetan, Sinhalese, French and Russian.[1] He was also an Indologist, a Marxist theoretician, and a creative writer.[1] He started writing during his twenties and his works, totaling well over 100, covered a variety of subjects, including sociology, history, philosophy, Buddhism, Tibetology, lexicography, grammar, textual editing, folklore, science, drama, and politics.[1] Many of these were unpublished.[1] He translated Majjhima Nikaya from Prakrit into Hindi.[1]

Rahul's Tombstone at Darjeeling.[*citation needed*] This tombstone is established at a place called "Murda Haati" which is a cremation ground downtown in the lower altitudes of Darjeeling around 25 minutes drive from the ChowRasta. The same place also has the tombstone of Sister Nivedita.[*citation needed*]

One of his Hindi books is *Volga Se Ganga* (*A journey from the Volga to the Ganges*) – a work of historical fiction concerning the migration of Aryans from the steppes of the Eurasia to regions around the Volga river; then their movements across the Hindukush and the Himalayas and the sub-Himalayan regions; and their spread to the Indo-Gangetic plains of the subcontinent of India. The book begins in 6000 BC and ends in 1942, the year when Mahatma Gandhi, the Indian nationalist leader called for the Quit India movement. It was published in 1942. A translation into English of this work by Victor Kiernan was published in 1947 as *From Volga to Ganga*.[6]

His travelogue literature includes:

Tibbat Me Sava Varsha (1933)
Meri Europe Yatra (1935)
Athato Ghumakkad Jigyasa
Volga Se Ganga
Asia ke Durgam Bhukhando Mein
Yatra Ke Panne
Kinnar Desh Mein

More than ten of his books have been translated and published in Bengali. He was awarded the Padmabhushan in 1963,[7] and he received the Sahitya Akademi Award in 1958 for his book *Madhya Asia Ka Itihaas*.[*citation needed*]

Personal life and family

Sankrityayan on a 1993 stamp of India

Rahul was married when very young and never came to know anything of his child-wife, Santoshi.[*citation needed*] Probably he saw her only once in his 40s as per his autobiography: *Meri Jivan Yatra*. During his stay in Soviet Russia a second time, accepting an invitation for teaching Buddhism at Leningrad University, he came in contact with a Mongolian scholar Lola (Ellena

Narvertovna Kozerovskaya).[citation needed] She could speak French, English, and Russian and write Sanskrit. She helped him in working on Tibetan- Sanskrit dictionary. Their attachment ended in marriage and the birth of son Igor Rahulovich.[citation needed] Mother and son did not accompany Rahul to India after the completion of his assignment.[citation needed]
Late in life, he married Kamala Sankrityayan, who was an Indian writer, editor and scholar in Hindi and Nepali. They had a daughter Jaya Sankrityayan Parhawk,[8] one son, Jeta. Jeta is a professor of Economics at North Bengal University.[9]

Death

Rahul accepted a teaching job at a Sri Lankan university, where he fell seriously ill with diabetes, high blood pressure and a mild stroke.[citation needed] He died in Darjeeling in 1963.[citation needed]

Volga Se Ganga

Publication history and translations

Sanskritayan wrote his debut novel *Jine Ke Liye* in 1938. Meanwhile, 1941-42, he was inspired by the historical stories of Bhagawat Sharan Upadhyay. Later he wrote 20 short stories while imprisoned in Hazaribagh Central Jail for taking part in Indian independence movement. [2] It was first published in 1943 and is considered one of the greatest Hindi book of modern Indian literature.[2]

It has been translated into many languages including Assamese, Marathi, Bengali, English, Kannada, Tamil, Malayalam, Telugu, Punjabi where he ran into several editions, besides foreign languages like Russian, Czech, Polish Chinese, and many more. [2] This book is now considered a classic in history of Indian literature. The first Bengali translation was published in 1954.The first Tamil translation was published in 1949 by Kanna.Muthaiyyah.

Synopsis

Volga Se Ganga is about the history of Indo–European people who were later known as the Aryans. The 20 stories are woven over a span of 8000 years and a distance of about 10,000 km.

The first story, "Nisha", is about cavemen living in Caucasia (southern Russia) about 6000 BC. The society or its precursor at that time was matriarchal and so the story is named after the leader of the family 'Nisha'. Although all the 20 stories are independent, the sequence in which they are arranged nevertheless serves a very important purpose. Here one can find a gradual transformation from a matriarchal society (the first two stories) to a patriarchal one (the rest), a gradual change from freedom to slavery, from acceptance of slavery to its loathing and the likes. If one is to believe Sankrityayan, then an apprehension for technological advancement is nothing new. People were wary of the newly better armament which was fast replacing the older stone equipment (fourth story – "Puruhoot" (Tajikistan 2500 BC)). The same story tells how an arms race was started during that period and how southerners amassed great wealth at the expense of the northerners.

The sixth story, "Angira" (Taxila 1800 BC), is about a man who wants to save the Aryan race from losing its identity to other races by teaching about their true culture (precursor to Vedic Rishis). The eighth story (*Pravahan* (700 BC. Panchala, U.P.). is about the upper class manipulating religion for their own vested interests and conspiring to keep people in dark for at least 2000 years). One can see how easily and frequently the Indians, the mid easterners and the Greeks mingled with each other in the times of Chanakya and Alexander by reading the tenth story *Nagdatt*, which is about a philosopher classmate of Chanakya who travels to Persia and Greece and learns how Athens fell to Macedonia. The eleventh story (*Prabha*, 50 AD) is about the famous (also the first Indian) dramatist Aśvaghosa, who adopted the Greek art of drama into Indian culture in a very beautiful and authentic way, and his inspiration. *Baba Noordeen* (1300), the 15th story is about the rise of Sufism. The seventeenth story *Rekha Bhagat* (1800 is about the barbarous rule of the East India company and the anarchy it brought to parts of India. The last story ("Sumer", 1942) is about a man who goes on to fight the Japanese because he wants Soviet Russia to triumph, for this nation according to him is the only hope left for humanity.

About the author

Rahul Sankrityayan was greatly influenced by Marxist ideas. This influence can be easily felt in the last three stories. Mangal Singh (the protagonist in 18th story) personally knows Marx and Engels and is amazed how Marx knows so much about India. He explains to Anne, his beloved, how Science is indispensable to India but unfortunately the Indians put faith above it. He goes on to fight the Britishers in the 1857 uprising with a strict code of conduct.

The author (original name *Kedarnath Pandey*) was so deeply influenced by Buddhism that he adopted it along with the name *Rahul* (The name of Gautam Buddha's son). This influence is also felt in his stories *Bandhul Mall* (490 BC, 9th story) and *Prabha*. Also the dynamical view of life which is at the centre of Buddhist philosophy can be seen. One more characteristic feature that deserves mention here is the simplicity of language. There are no pointless linguistic decorations here. The author instantly gets to the point just like Voltaire with *Candide*.

Jon Krakauer

Early life

Krakauer was born in Brookline, Massachusetts, as the third of five children of Carol Ann (née Jones) and Lewis Joseph Krakauer. His father was Jewish and his mother was a Unitarian of Scandinavian descent.[1][2] He was raised in Corvallis, Oregon. His father introduced the young Krakauer to mountaineering at the age of eight. His father was "relentlessly competitive and ambitious in the extreme" and placed high expectations on Krakauer, wishing for his son to attend Harvard Medical School and become a doctor. Krakauer wrote that this was his father's view of "life's one sure path to meaningful success and lasting happiness."[3] He competed in tennis at Corvallis High School, and graduated in 1972. He went on to study at Hampshire College in Massachusetts, where in 1976 he received his degree in environmental studies. In 1977, he met former climber Linda Mariam Moore, and they married in 1980. They lived in Seattle, Washington, but moved to Boulder, Colorado, after the release of Krakauer's book *Into Thin Air*.[4]

Mountaineering

After graduating from college, Krakauer spent three weeks alone in the wilderness of the Stikine Icecap region of Alaska and climbed a new route on the Devils Thumb, an experience he described in *Eiger Dreams* and in *Into the Wild*.[3]:135–153 In 1992, he made his way to Cerro Torre in the Andes of Patagonia—a sheer granite peak considered to be one of the most difficult technical climbs in the world.[5]

In 1996, Krakauer took part in a guided ascent of Mount Everest. His group was one of those caught in the 1996 Mount Everest disaster, in which a violent storm trapped a number of climbers high on the slopes of the mountain. Krakauer reached the peak and returned to camp, but four of his teammates (including group leader Rob Hall) died while making their descent in the storm.[6]

A candid recollection of the event was published in *Outside* magazine and, later, in the book *Into Thin Air*. By the end of the 1996 climbing season, fifteen people had died on the mountain, making it the deadliest single year in Everest history to that point. This has since been exceeded by the sixteen deaths in the 2014 Mount Everest avalanche, and the 2015 earthquake avalanche disaster in which twenty-two people were killed. Krakauer has publicly criticized the commercialization of Mount Everest.[7]

Journalism

Krakauer in 2009

Much of Krakauer's popularity as a writer came from his work as a journalist for *Outside*. In November 1983, he was able to give up his part-time work as a fisherman and carpenter to become a full-time writer. In addition to his work on mountain climbing, the topics he covered as a freelance writer varied greatly; his writing has also appeared in *Architectural Digest*, *National Geographic Magazine*, *Rolling Stone*, and *Smithsonian*. Krakauer's 1992 book *Eiger Dreams* collects some of his articles written between 1982 and 1989.

On assignment for *Outside*, Krakauer wrote an article focusing on two parties during his ascent of Mt. Everest: the one he was in, led by Rob Hall, and the one led by Scott Fischer, both of whom successfully guided clients to the summit but experienced severe difficulty during the descent. The storm, and, in his estimation, irresponsible choices by guides of both parties, led to a number of deaths, including both head guides. Krakauer felt the short account did not accurately cover the event, and clarified his initial

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statements—especially those regarding the death of Andy Harris—in *Into Thin Air*, which also includes extensive interviews with fellow survivors.

In 1999, he received an Arts and Letters award for Literature from the American Academy of Arts and Letters.[8]

Books

Eiger Dreams

Eiger Dreams: Ventures Among Men and Mountains (1990) is a non-fiction collection of articles and essays by Jon Krakauer on mountaineering and rock climbing. It concerns a variety of topics, from ascending the Eiger *Nordwand* in the Swiss Alps, Denali in Alaska or K2 in the Karakoram, to the well-known rock climbers Krakauer has met on his trips, such as John Gill.

Into the Wild

Into the Wild was published in 1996 and spent two years on *The New York Times* Best Seller List. The book employs a non-linear narrative that documents the travels of Christopher McCandless, a young man from a well-to-do East Coast family who, in 1990, after graduating from Emory University, donated all of the money ($24,000) in his bank account to the humanitarian charity Oxfam, renamed himself "Alexander Supertramp", and began a journey in the American West. McCandless' remains were found in September 1992; he had died of starvation in Alaska on the Stampede Trail at 63°52′5.96″N 149°46′8.39″W. In the book, Krakauer draws parallels between McCandless' experiences and his own, and the experiences of other adventurers. *Into The Wild* was adapted into a film of the same name, which was released on September 21, 2007.

Into Thin Air

In 1997, Krakauer expanded his September 1996 *Outside* article into *Into Thin Air*. The book describes the climbing parties' experiences and the general state of Everest mountaineering at the time. Hired as a journalist by the magazine, Krakauer had participated as a client of the 1996 Everest climbing team led by Rob Hall—the team which ended up suffering the greatest casualties in the 1996 Mount Everest disaster.

The book reached the top of *The New York Times*' non-fiction bestseller list, was honored as "Book of the Year" by *Time* magazine, and was among three books considered for the General Non-Fiction Pulitzer Prize in 1998. The American Academy of Arts and Letters gave Krakauer an Academy Award in Literature in 1999 for his work, commenting that the writer "combines the tenacity and courage of the finest tradition of investigative journalism with the stylish subtlety and profound insight of the born writer. His account of an ascent of Mount Everest has led to a general reevaluation of climbing and of the commercialization of what was once a romantic, solitary sport."

Krakauer has contributed royalties from this book to the Everest '96 Memorial Fund at the Boulder Community Foundation, which he founded as a tribute to his deceased climbing partners.

In a TV-movie version of the book, Krakauer was played by Christopher McDonald. *Everest*, a feature film based on the events of the disaster directed by Baltasar Kormákur, was released in 2015.[9] In the film, Krakauer is portrayed by Michael Kelly. Krakauer denounced the movie, saying some of its details were fabricated and defamatory. He also expressed regret regarding Sony's rapid acquisition of the rights to the book. Director Baltasar Kormákur responded, claiming Krakauer's first-person account was not used as source material for the film, and alleged that his version of events conflicted with the plot.[10]

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In the book, Krakauer noted that Russian-Kazakhstani guide Anatoli Boukreev, Scott Fischer's top guide on the expedition, ascended the summit without supplemental oxygen, "which didn't seem to be in [the] clients' best interest".[11] He also wrote that Boukreev descended from the summit several hours ahead of his clients, and that this was "extremely unorthodox behavior for a guide".[12] He noted however that, once he had descended to the top camp, Boukreev was heroic in his tireless attempts to rescue the missing climbers. Five months after *Into Thin Air* was published, Boukreev gave his own account of the Everest disaster in the book *The Climb*, co-written with G. Weston DeWalt.

Differences centered on what experienced mountaineers thought about the facts of Boukreev's performance. As Galen Rowell from the *American Alpine Journal* wrote to Krakauer, "the fact [is] that every one of Boukreev's clients survived without major injuries while the clients who died or received major injuries were members of your party. Could you explain how Anatoli [Boukreev]'s shortcomings as a guide led to the survival of his clients...?"[13] In an article in the Wall Street Journal, Rowell cited numerous inconsistencies in Krakauer's narrative, observing that Krakauer was sleeping in his tent while Boukreev was rescuing other climbers. Rowell argued that Boukreev's actions were nothing short of heroic, and his judgment prescient: "[Boukreev] foresaw problems with clients nearing camp, noted five other guides on the peak [Everest], and positioned himself to be rested and hydrated enough to respond to an emergency. His heroism was not a fluke."[14] Conversely, Scott Fischer, the leader of Boukreev's team who died on the mountain, had complained continuously about Boukreev's shirking responsibility and his inability to meet the demands put upon him as the top guide—complaints documented in transcripts of radio transmissions between Fischer and his base-camp managers[*citation needed*]. After the publication of *Into Thin Air* and *The Climb*, DeWalt, Boukreev, and Krakauer became embroiled in disagreements about Krakauer's portrayal of Boukreev. Krakauer had reached a détente with Boukreev in November 1997, but the Russian climber was killed by an avalanche only a few weeks later while climbing Annapurna.[15]

*Under the Banner of Heaven*E

In 2003, *Under the Banner of Heaven* became Krakauer's third non-fiction bestseller. The book examines extremes of religious belief, specifically fundamentalist offshoots of Mormonism. Krakauer looks at the practice of polygamy in these offshoots and scrutinizes it in the context of the Latter Day Saints religion throughout its history. Much of the focus of the book is on the Lafferty brothers, who murdered Erica and Brenda Lafferty on July 24, 1984 in the name of their fundamentalist faith.[16]

In 2006, Tom Elliott and Pawel Gula produced a documentary inspired by the book, *Damned to Heaven*.

Robert Millet, Professor of Religious Understanding at Brigham Young University, an LDS institution, reviewed the book and described it as confusing, poorly organized, misleading, erroneous, prejudicial and insulting.[17] Mike Otterson, Director of Media Relations for the Church of Jesus Christ of Latter-day Saints (LDS), told the Associated Press, "This book is not history, and Krakauer is no historian. He is a storyteller who cuts corners to make the story sound good. His basic thesis appears to be that people who are religious are irrational, and that irrational people do strange things."[17]

In response, Krakauer criticized the LDS Church hierarchy, citing the opinion of D. Michael Quinn, a historian who was excommunicated in 1993, who wrote that "The tragic reality is that there have been occasions when Church leaders, teachers, and writers have not told the truth they knew about difficulties of the Mormon past, but have offered to the Saints instead a mixture of platitudes, half-truths, omissions, and plausible denials." Krakauer wrote, "I happen to share Dr. Quinn's perspective".[18]

In April 2022, a limited series of *Under the Banner of Heaven* was released by Hulu starring Andrew Garfield and Daisy Edgar-Jones.[19]

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Where Men Win Glory: The Odyssey of Pat Tillman

In the October 25, 2007, season premiere of *Iconoclasts* on the Sundance Channel, Krakauer mentioned being deeply embroiled in the writing of a new book, but did not reveal the title, subject, or expected date of completion. Doubleday Publishing originally planned to release the book in the fall of 2008, but postponed the launch in June of that year, announcing that Krakauer was "unhappy with the manuscript."[20]

The book, *Where Men Win Glory: The Odyssey of Pat Tillman*, was released by Doubleday on September 15, 2009. It draws on the journals and letters of Pat Tillman, an NFL professional football player and U.S. Army Ranger whose death in Afghanistan made him a symbol of American sacrifice and heroism, though it also became a subject of controversy because of the U.S. Army's cover-up of the fact that Tillman died by friendly fire. The book draws on the journals and letters of Tillman, interviews with his wife and friends, conversations with the soldiers who served alongside him, and research Krakauer performed in Afghanistan. It also serves in part as a historical narrative, providing a general history of the civil wars in Afghanistan.

Writing about the book in the *New York Times Book Review*, Dexter Filkins said that "too many of the details of Tillman's life recounted here are mostly banal and inconsequential," but also stated, concerning Tillman's death, "While most of the facts have been reported before, Krakauer performs a valuable service by bringing them all together—particularly those about the cover-up. The details, even five years later, are nauseating to read."[21] In his review in the *Los Angeles Times*, Dan Neil wrote that the book is "a beautiful bit of reporting" and "the definitive version of events surrounding Tillman's death.".[22]

Three Cups of Deceit: How Greg Mortenson, Humanitarian Hero, Lost His Way

Three Cups of Deceit is a 2011 e-book that made claims of mismanagement and accounting fraud by Greg Mortenson, a humanitarian who built schools in Pakistan and Afghanistan; and his charity, the Central Asia Institute (CAI). It was later released in paperback by Anchor Books.

The book—and a related *60 Minutes* interview broadcast the day before the book's release—were controversial. Some CAI donors filed a class-action lawsuit against Mortenson for having allegedly defrauded them with false claims in his books.[23] The suit was eventually rejected.[23] In December 2011, CAI produced a comprehensive list of projects completed over a period of years and projects CAI is currently working on.[24]

Mortenson and CAI were investigated by the Montana attorney general,[25] who determined that they had made financial "missteps", and the Attorney General reached a settlement for restitution from Mortenson to CAI in excess of $1 million.[26][27]

The 2016 documentary *3000 Cups of Tea* by Jennifer Jordan and Jeff Rhoads claims that the accusations against Mortenson put forward by *60 Minutes* and Jon Krakauer are largely untrue. Jordan said in 2014: "We are still investigating this story. So far, our findings are indicating that the majority of the allegations are grossly misrepresented to make him appear in the worst possible light, or are outright false. Yes, Greg is a bad manager and accountant, and he is the first to admit that, but he is also a tireless humanitarian with a crucially important mission."[28][29]

Missoula: Rape and the Justice System in a College Town

Missoula: Rape and the Justice System in a College Town (2015) explores how rape is handled by colleges and the criminal justice system. The book follows several case studies of women raped in Missoula, Montana, many of them linked in some way to the University of Montana. Krakauer

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attempts to illuminate why many victims do not want to report their rapes to the police, and he criticizes the justice system for giving the benefit of the doubt to assailants but not to victims. Krakauer was inspired[30] to write the book when a friend of his, a young woman, revealed to him that she had been raped.

Emily Bazelon, writing for the *New York Times* Book Review, gave the book a lukewarm review, criticizing it for not fully exploring its characters or appreciating the difficulty colleges face in handling and trying to prevent sexual assault.[30] "Instead of delving deeply into questions of fairness as universities try to fulfill a recent government mandate to conduct their own investigations and hearings—apart from the police and the courts—Krakauer settles for bromides," Bazelon wrote. "University procedures should 'swiftly identify student offenders and prevent them from reoffending, while simultaneously safeguarding the rights of the accused,' he writes, asserting that this 'will be difficult, but it's not rocket science.'"

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