

CRITICAL STUDY
OF
GILFILLAN'S TRAVELS

A. A. EDDY

Gulliver's Travels

A Critical Study

By

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"In this city (Keba) there is established an Academy in which the liberal arts are taught. My landlord conducted me, one solemn festival day, to the college auditory, at the time of creating a MADIK, or Doctor of Philosophy. The business proceeded without the least ceremony, except in so far that the candidate held a neat and well-grounded discourse on a certain physical problem; whereupon he became inscribed, . . . and received a license to teach publicly. After our return home, when my landlord asked me how I liked this manner of obtaining promotion, I answered him, that it appeared to me, much too dry and insipid. I related to him, that with us the *magistri* and doctors were obliged to wrangle previous to their being created to those dignities; at which information he wrinkled up his nose in a very strange sort of way. He then inquired of me, not without a degree of contemptuousness, regarding the nature of these disputations; in what manner they were maintained; and wherein they differed from others. I told him, that they in general treated on matters of the greatest importance; particularly on such as regarded the manners, language, and dress, of two ancient nations, which had flourished in Europe in days of yore. I assured him that I, myself, had maintained in three learned disputations all that I conceived could be said respecting the slippers belonging to these said two ancient nations. On hearing me utter these words, he burst into so immoderate a fit of laughter, that it echoed through the whole house."

("Journey of Klimius to the World Underground.")

Preface

The investigation of the literary relations of *Gulliver's Travels* falls naturally and inevitably into three parts. In the first, I shall attempt to distinguish the philosophic type of *Imaginary Voyage* literature, and discuss briefly the most important of *Gulliver's* fore-runners. I shall note the various narrative forms of the *Philosophic Voyage*, and indicate the general trend of its satiric and utopian content. This survey of the field will be followed by a concise statement of the sources used by Swift in the composition of *Gulliver's Travels*.

In the second and most substantial part of the present work a detailed study will be made of each one of the voyages of Gulliver. The four voyages present such a variety of adventure and criticism that it will be convenient to think of them as four separate *Philosophic Voyages* instead of one. Each one of the *Voyages* will be related to its own special tradition in fiction and satire.

The third and last part will be devoted to the influence of *Gulliver's Travels* on subsequent literature of the eighteenth century: the immediate popularity of the work; a bibliography of keys, commentaries, sequels, and imitations that appeared in large numbers; and a statement of the significance of *Gulliver* in the history of English literature.

The present study was undertaken, originally, to fulfil the requirements of the degree of Doctor of Philosophy. It has been executed, nevertheless, with unexpected interest and pleasure. Neither Swift himself, nor his many readers, I dare say, would care to read a prosaic analysis of *Gulliver's Travels*. Wit dies promptly, when it is laid out and dissected. An edition of *Gulliver*, annotated like this book, would forfeit forever its willing readers. No labor, however, is misspent, which discloses to an unsuspecting public a rich vein of humor and imagination. This intensive study of *Gulliver* has revealed other works of similar interest, now almost entirely forgotten. I doubt if more than one of the ten readers of this book have read the comic *Voyages* of Cyrano de Bergerac, or the *Journey of Klimius to the World Underground*, by Baron Holberg, or any one of a dozen other masterpieces of fancy, related in one way or another to the *Travels* of the famous Captain Gulliver. These, I maintain, are worth preserving. Man may be a Yahoo, but he has also been called an animal gifted with the sense of humor. The saint and the cynic agree at least in this: that

wit is the divine gift, which must not be hidden in the ground. The justification for this present work is that it unearths a valuable portion of that treasure.

The limitations apparent throughout the book are my own. Its merits are in no small part due to the generous assistance rendered by others: to the untiring patience and professional skill of Mr. Howard Leach, the Reference Librarian of Princeton University; to the sympathetic interest and invaluable advice of Dr. Geoffroy Atkinson of Amherst College, upon whose scholarship I have leaned heavily; to my esteemed teacher and friend, Dr. Robert Kilburn Root, of Princeton University, who has guided my steps in this task, and whose rare gift of attracting students to literature by lectures which themselves are delightful works of art, first turned my ambitions toward his own profession; and, finally, to Mary Garvin Eddy, whose sacrifices of time and labor made this work possible, and whose enthusiastic and discriminating appreciation of the literature of the eighteenth century turned the task into a mutual pleasure.

WILLIAM A. EDDY.

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BIBLIOGRAPHICAL NOTE

Gulliver's Travels

The text which has formed the basis for this study, and which is quoted throughout, is the edition by G. Ravenscroft Dennis, 1899, Vol. VIII of the *Prose Works of Jonathan Swift*, edited by Temple Scott. London, 1897-1907. 12 vols. in-8.

In the footnotes, the text is referred to as *Gulliver*, without further description. In the case of all other editions, the editor's name is given.

In the footnotes to the individual voyages in part two of this book, the text of Dennis is sometimes referred to by name of sub-division; for example, *Lilliput*, 32.

The very complicated matter of the bibliography of the editions of *Gulliver* is discussed by Dennis, *Gulliver*, xxx-xxxi, and by Temple Scott, *Prose Works of Jonathan Swift*, XII, 225 ff.

Swift

The edition used and quoted throughout is the one by Temple Scott, *The Prose Works of Jonathan Swift, D.D.* London. George Bell and Sons. 1897-1907. 12 vols. in-8. The references in the notes to this edition are given as follows: *Prose Works*, X, 337 (*etc.*)

The text for Swift's poems is the following:

The Poems of Jonathan Swift, D.D., Edited by William Ernst Browning. London, George Bell and Sons, 1910. 2 vols. in-8.
(Uniform binding with *Prose Works*.)

References to this edition are to *Poems*, II, 38, (*etc.*)

The text for Swift's letters is the following:

The Correspondence of Jonathan Swift, D.D., Edited by F. Elrington Ball. London, George Bell and Sons, 1910-1914. 6 vols. in-4.

References to this edition are to *Correspondence*, III, 337, (*etc.*)

Part I

The Fore-runners
of
Gulliver's Travels

“(Rabelais)—I would as soon undertake to measure the difference between the height and bulk of the giant Gargantua and his Brobdingnagian Majesty, as the difference in merit between my writings and Swift’s. If anyone takes a fancy to like my book, let him freely enjoy the entertainment it gives him. . . . If another person likes *Gulliver*, let him toast Dr. Swift. If a third likes neither of us, let him silently pass the bottle and be quiet.

(Lucian)—But what if he will not be quiet? A critick is an unquiet creature.

(Rabelais)—Why then he will disturb himself, not me.”

(Lyttleton’s, “Dialogue Between Lucian and Rabelais.”)

Introduction

(Which the reader will find uninteresting but necessary)

All accounts of travel are either authentic or fictitious. Those of the former class may be, and frequently are, embroidered by the writer's imagination. This does not, however, alter the fact that in every case the narrative is an account of, either a voyage that has actually been made, or of a voyage that never had any existence outside of the writer's imagination. All *Voyages* of the latter class will be described in this book by the term *Imaginary Voyages*.

The term *Philosophic Voyage* is employed in this study to designate a didactic treatise in which the author's criticism of society is set forth in the parable form of an *Imaginary Voyage* made by one or more Europeans to a non-existent or little known country, including an account of the traveler's journey and adventures, together with a description of the imaginary society visited.

This definition will enable us to emerge at once from the outer darkness of voyage literature. Two classes of *Voyages* are obviously eliminated from further consideration: first, all accounts of actual travel; second, all books of travel whose chief purpose is to entertain the reader. The *Philosophic Voyage* is wholly fictitious and primarily didactic.

One obvious difficulty must be disposed of at once. It becomes apparent upon reflection that a great deal of voyage literature is to some extent didactic. The tired business man does not return from his two-hundred dollar trip to the Bermudas without telling of the better way in which things are done down there. Tourists in general, whether relating experiences or inventing their accounts, are much given to describing the superior customs of some remote race unknown to their audience. *Robinson Crusoe*, certainly not a *Philosophic Voyage*, does not lack passages and even chapters designed to admonish the reader and inform him of the workings of Providence (1). All of this is true, but the object of this study is not to trace

(1) *Robinson Crusoe*, 1719. It has even been argued that "Defoe wrote it primarily for the edification rather than for the delectation of his readers." (W. P. Trent, *Cambridge Hist. of Eng. Lit.*, IX, 1913, 22.) This is, I believe, a mistake, but there can be no question of Defoe's didactic purpose, which is evident at many points in the narrative. See especially the unreadable sequel, *Serious Reflections of Robinson Crusoe*, 1720.

the didactic element in voyage literature. It is rather to discuss those *Voyages*, which, like *Gulliver*, were written primarily to expound a philosophical position, and in which the narrative is simply a vehicle for instruction.

It should be evident, then, that the *Philosophic Voyage* is an artificial and sophisticated form of literature. It is employed only by educated writers, who, seeking new mediums for instruction, borrow the popular forms of travel literature in order that they may attract readers to a serious theme. The *Philosophic Voyage* is a form of novel, analogous to the modern novel of propaganda, that deals with a social "Problem"; analogous also to the dramatized sermons of Bernard Shaw. So *Gulliver's Travels*, and all *Philosophic Voyages*, are critical works disguised as fiction, one way in which society's pills have been sugar-coated.

On the other hand, the *Philosophic Voyage* must not be a mere homily; the story element must be genuine and considerable. There must be the adventures and discoveries characteristic of a voyage. Harrington's *Oceana* (2), and More's *Utopia* (3), in which the imaginary countries are created in a few paragraphs and described in several hundred pages, are not genuine *Philosophic Voyages*. These and other works designated by Morley as *Ideal Commonwealths* do not possess any considerable account of adventure; the voyage element is either very negligible or else wholly lacking. They belong, essentially, not to voyage literature but to the purely philosophic form of treatise best represented by Plato's *Republic*. That these *Ideal Commonwealths* are closely related to the *Philosophic Voyage* will become clear as we proceed to study its relation to other forms of expression.

Classification of *Philosophic Voyages*

Philosophic Voyages might be classified into groups according to the nature of the philosophy they contain, but I have not found that convenient. Each author has his own peculiar purpose in writing, and selects his favorite objects of satire.

(2) James Harrington, *The Commonwealth of Oceana*, 1656. (Morley's Universal Library, Vol. 53.) *Oceana*, representing England, is a Utopia characterized by an idealized political economy. There is no voyage or story of adventure at all. The imaginary country is gratuitously assumed to exist.

(3) Sir Thomas More, *Utopia*. (Written in Latin about 1516.) The narrative thread is slight and soon lost. *Utopia* is described by the seaman Raphael, who is said to have visited it in the course of his voyages. These voyages, however, are in the past, not a part of the account itself. See further below, chapter 2.

Many of the works that come under this type are separated from each other by long intervals of time, and by the differing culture and environment of the writers. The various *Philosophic Voyages* are not bound to each other by a community of theme, but rather by their common story forms, in respect to which certain definite lines of influence and imitation can be distinguished. The classification here used, therefore, is made on the basis of narrative forms. These same narrative forms exist, it should be remembered, in *Voyages* that are purely romantic and fictional, as well as in those that are didactic. Confusion will be avoided, however, if the reader will keep in mind the fact that this investigation is limited to those *Voyages*, of each narrative type, that are *Philosophic*.

(a) *Fantastic Voyages*

The phrase *Fantastic Voyage* is employed throughout this work to designate a narrative of a chimerical voyage made by one or more Europeans to a fabulous country, in which the marvelous or supernatural elements are sufficiently prominent to make the account obviously unreal.

The fundamental distinction of *Fantastic Voyages* is their admittedly marvelous character, the fact that they are not credible and not intended to be accepted by readers as authentic. Realistic strokes may abound, as they do in *Gulliver’s Travels*, but if so they are only a part of the narrator’s art, calculated to insure the reader’s interest rather than to impose upon his credulity.

Fantastic Voyages may be sub-divided for convenience as follows:

- (1) *Extra-terrestrial*. Example, Cyrano de Bergerac’s *Histoire comique de la lune*. (4)
- (2) *Sub-terrestrial*. Example, Holberg’s *Journey of Klimius to the World Underground*.
- (3) *Terrestrial*. Example, *Gulliver’s Travels*.

(b) *Realistic Voyages*

The phrase *Realistic Voyage* is employed throughout this study to designate a fictitious narrative purporting to be the veritable account of a voyage made by one or more Europeans to an existent country, or one that might easily exist, in which the mode of travel and the adventures are restricted to the possibilities of an actual voyage.

(4) See further below, chapter 1. All *Voyages* hereafter mentioned in the text are *Philosophic*, unless it is otherwise stated. Unnecessary repetition will thus be avoided.

In determining the "possibilities of an actual voyage" the knowledge possessed by the author's contemporaries must be taken into account. A seventeenth century *Voyage* describing unicorns and hermaphrodites (5) does not on that account fail to be a *Realistic Voyage*, however prodigious such features may seem to a modern scientist.

It is not necessary for our purpose to distinguish the degrees of realism within this type. Whether a voyage be to Australia or to Utopia makes no material difference, so long as the account was credible when written. An example of a *Realistic Voyage* of didactic content is the *Histoire des Sévarambes* (6), by Denis Vairasse d'Alais.

The above classification of *Imaginary Voyages* into *Fantastic* and *Realistic*, with convenient sub-divisions, will be found exhaustive and satisfactory. These terms will cover every *Imaginary Voyage*, not alone those of didactic content. The *Voyages of Sindbad the Sailor*, Jules Verne, and Baron Munchausen, are *Fantastic*; Sterne's *Sentimental Journey*, and Defoe's matchless imitations of real travel, are *Realistic*. The classification is made on the basis of form and is therefore indisputable. Readers may differ about the purpose for which a book is written, but there can be no question about the form in which it is published.

Of the application of the other method of classification, made on the basis of the author's purpose in writing, I am not so sure. It may be that some *Voyages* will elude classification as *Philosophic* or *Romantic*. Certainly it is true that entertainment and instruction are frequently combined in baffling proportions. Whether or not this grouping will account for every *Imaginary Voyage*, there will be no difficulty in recognizing as *Philosophic* all those *Voyages* which, like *Gulliver*, are primarily works of criticism rather than works of fiction. Indeed there is no single work so likely to defy this classification as *Gulliver's Travels*, a classic of juvenile fiction that has been reprinted times without number for the delectation of

(5) See P. Justel, *Recueil de divers voyages faits en Afrique et en l'Amérique qui n'ont point esté encore publiez*. Paris/1674, where there is a long discussion on the unicorn (pp. 220-223) under the title, *De la fameuse licorne, des lieux où elle est nourrie et comme elle est formée*. This description appears side by side with detailed accounts of plants and animals common in Africa and elsewhere.

Foigny, in Jacques Sadeur, 1676 (see further chapter 2) describes a race of hermaphrodites in Australia.

(6) Published, 1677. See further, chapter 2.

the lovers of romance. If I can succeed in establishing my point with regard to *Gulliver*, there will be no difficulty about any of the other works classed as *Philosophic Voyages*.

Classification Used by Other Critics

No thorough or consistent classification of *Imaginary Voyages* ever has been made. Four or five of the most important *Philosophic Voyages* are called by Dunlop in his *History of Prose Fiction* (7), *Voyages Imaginaires*, a phrase loosely used by various writers, especially French ones (8). The trouble with this term is that it has been employed to describe all sorts and conditions of "Voyages" from Sterne's *Sentimental Journey*, and Montesquieu's *Troglodytes*, to the *Golden Ass* of Apuleius and the erotic dreams of Boccaccio; and it has become, consequently, worse than useless for a critical study.

Voyages Imaginaires is the title of a collection of *Imaginary Voyages* in thirty-six volumes, 1787, in which types are hopelessly confused. The set has been of great value to me in rendering accessible a variety of *Voyages*, some of which are now unobtainable in any other edition. The collection lacks any introduction (10), but a sub-division into groups is made that will illustrate the confusion that must have existed in the minds of the editors. The *Voyages Imaginaires* are printed in four divisions, entitled, 1.—*Romanesque*; 2.—*Merveilleux*; 3.—*Allégoriques*; and 4.—*Amusans*. The futility of such a classification must be obvious; form has been confused with content. A marvelous *Voyage* may be amusing and allegorical at the same time; there is nothing in fact to prevent any one *Voyage* from belonging to all four groups at the same time. It is like saying that all men are either 1.—Tall, 2.—Good-natured, or 3.—Clean-shaven. If this study accomplishes nothing else, it is to be hoped that a consistent division will bring order out of the chaos in which *Imaginary Voyages* have been allowed to remain.

(7) First edition, 1814. See edition by Henry Wilson, 1911, Vol. II, pp. 518-538. Criticism of *Imaginary Voyage* literature began with, and must always be dependent upon, Dunlop's excellent review of a few of the most significant *Voyages*.

(8) *Voyages Imaginaires, Amsterdam et se trouve a Paris MDCCLXXXVII* (1787). The phrase is employed by French writers. See, for example, G. Lanson, *Manuel de la littérature française*, 1914, p. 519.

(10) Introductions, of four or five pages, often less, are prefixed to each volume, giving brief accounts of the individual authors and remarks about the various *Voyages*. There is no discussion of the field as a whole.

The *Voyages* to planets, by Cyrano and his imitators (11), have been variously described as *Marvelous* (12) and *Fantastic* (13), of which I have selected the latter term, extending its meaning to include all chimerical *Voyages* whether confined to the surface of the earth or not.

Quite recently Geoffroy Atkinson has employed the phrase *Extraordinary Voyage* (14) in a very specialized sense to describe a limited group of *Realistic Voyages* written in France between 1675 and 1720, which reflect the growth of French rationalism. This use of the adjective, *Extraordinary* (15), is to my mind unfortunate, in view of the fact that the *Voyages* in question are selected on the basis of their realistic setting. In fact the term would be more aptly applied to the class of *Voyages* that I have called *Fantastic*. The connexion made by Atkinson between his *Extraordinary Voyages* and contemporary rationalism, renders the term unsuitable for a more inclusive classification, even were it a desirable one. Apart from this point of mere terminology, however, Atkinson's book is by far the most valuable contribution to the study of *Imaginary Voyages* that has yet appeared. In it he has traced the beginnings in one country of the novel in voyage form, and has analyzed in a most scholarly and fruitful fashion a closely related group of French *Philosophic Voyages*.

The survey of the history of the *Philosophic Voyage* in the three chapters that follow is not an exhaustive study, except in so far as *Gulliver's Travels* is concerned. A great deal remains to be done in the way of specialized investigation of certain *Voyages*, a work to which I hope this study of *Gulliver's Travels* may prove an incentive.

(11) See further, chapter 1.

(12) By Pietro Toldo, *Revue des études Rabelaisiennes*, 1906-7. Vols. 4 and 5.

(13) See Ferdinand Lotheissen, *Geschichte der Französischen Literatur im XVII Jahrhundert*. 1877, pp. 453-462.

Also, Heinrich Körting, *Geschichte des Französischen Romans im XVII Jahrhundert*. 1891, pp. 169-205.

(14) *The Extraordinary Voyage in French Literature* (before 1720) in two volumes. Vol. I, Columbia University Press, 1920. Vol. II, in preparation.

(15) Atkinson follows M. Gustave Lanson who first applied to the same group of *Voyages* the title, *Voyages extraordinaires*. *op. cit.* (note 8 above), pp. 518-519.

CHAPTER 1

Narrative Types of the *Philosophic Voyage*.I. *Fantastic Voyages*.

In its mature form the *Philosophic Voyage* represents a blend of two distinct literary types: a story of adventurous travel, and a didactic account of some imaginary commonwealth. Historically, both of these literary types preceded the *Philosophic Voyages*. The *Odyssey* is a *Fantastic Voyage* of the non-philosophic variety. Plato's *Republic* and his description of the submarine country, Atlantis (1), are philosophic accounts of imaginary commonwealths, lacking any narrative of adventure. Each of these types has its lineal descendants. Certain ones of the *Arabian Nights* stories, *Baron Münchhausen*, and the romances of Jules Verne, belong to the Homeric category; Campanella's *Civitas Solis* (2), More's *Utopia* (3), and Andreae's *Christianopolis* (4), to the Platonic. Although works of the types just mentioned contributed materially to the development of the *Philosophic* type of *Voyage*, they do not enter directly into the field of the present study. This is not a thorough study of the *Philosophic Voyage* closing arbitrarily with the publication of *Gulliver's Travels* in 1726. *Gulliver* is our starting point in the consideration of certain important fore-runners, which, by virtue of their influence upon, or their resemblance to, the work of Swift, make its significance in the history of literature more clear. *Philosophic Voyages* not vitally related to *Gulliver* are, for the sake of unity, omitted altogether from the text. Such *Voyages* may be consulted in the appendix.

These opening chapters may seem inadequate, furthermore, on account of the very cursory remarks to which the discussion

(1) See Plato's *Timaeus* and *Critias*. *Works of Plato*, translated by Henry Davis, 1894, vol. II, pp. 325-9, 420-9. The people of Atlantis are described as possessing "true and altogether lofty ideas," and practising "mildness united with wisdom." The fiction of the Atlantis was revived by Francis Bacon in his *New Atlantis*, 1622-4, and in Mrs. Manley's work with the same title, 1709.

(2) By Thomas Campanella, circa 1632. Translation in Morley's *Ideal Commonwealths*, 1896.

(3) Written in Latin, 1515-16. Translation in Morley, *op. cit.*

(4) Johann Valentin Andreae, 1619 (Latin). Translation by F. E. Held, 1914 (University of Illinois, *Studies*).

of each *Voyage* is limited. In this connexion I wish to emphasize the point that the first part of this study is restricted to considerations of *Gulliver's Travels* as a whole. Relationships between fore-runners and individual voyages of Gulliver, including nearly all the definite parallels, are reserved for the detailed study of the various situations in the second part of this work.

The earliest known *Philosophic Voyage* is Lucian's *True History* (5), written about 170 A. D., for our purposes one of the most important if not the most important of all *Fantastic Voyages* before *Gulliver's Travels*. We have no example of a *Realistic Voyage*, on the other hand, earlier than Foigny's *Jacques Sadeur* (6), 1676, by which time at least eleven *Fantastic Voyages* had appeared (7). The reason for this is not hard to find. Realism in travel literature was a late development, a result of the increased knowledge of the world brought about by geographical discovery in the sixteenth and seventeenth centuries. *Jacques Sadeur* differs from the *True History* in the same way that the authentic *Voyages* of Dampier differ from the *Travels* of Mandeville. The *Philosophic Voyage* grew up rapidly in the atmosphere of magic long before the forbidding hand of science waved the imaginary travellers back to earth. In his preface to the *True History* Lucian insists that his story is no exaggeration of the supernatural accounts given out by contemporary travellers as true history. Later, the marvellous features of medieval literature furnished the writers of *Philosophic Voyages* with models for their fantastic narratives. The whole cycle of dream visions and spiritual allegories, including the *Divine Comedy* itself, reflects medieval preference for fantastic travel and disregard for geographical realism. The legend of *St. Patrick's Purgatory* (8) is a good example. *Sir Owain* is dragged about the universe by grinning devils. Praying for escape from a pit into which he has been cast, he is expelled by a blast of wind which comes in answer to his petition. The *Marvellous*

(5) The text upon which this study is based is the translation by Tom Brown in the *Dryden Lucian*, 1711, vol. III, a text with which Swift himself was probably familiar (see chapter 4). The best critical studies of Lucian's *True History*, are the following:

1. Pietro Toldo, *Revue des Etudes Rabelaisiennes*, vol. 4, 1906, continued in vol. 5.

2. H. W. Hime, *Lucian, The Syrian Satirist*, 1900.

(6) See further below, chapter 2.

(7) See the chronological list of *Fantastic Voyages* in the appendix.

(8) For bibliography and synopsis of this medieval legend see J. E. Wells, *A Manual of the Writings in Middle English*, 1916, pp. 334-5, 806, 815.

Voyages of St. Brandan (9) are even more fantastic. The travellers visit an island inhabited by sheep, another ruled by birds. They celebrate Mass on the back of a whale, and pass through many other adventures no less grotesque. There is no need here to do more than illustrate the proverbial fondness of the medieval mind for the marvellous, and to point out that it was largely responsible for the fantastic form of the earliest *Philosophic Voyages*.

Lucian wrote two *Fantastic Voyages*. One of these, *Icaromenippus, or a Voyage to Heaven*, is interesting chiefly on account of its influence upon the *Voyage to Lilliput*, and it will be considered in chapters four and six, below. The other one, the *True History*, may be regarded as the real beginning of *Philosophic Voyage* literature. The *True History* is so essential to an understanding of the fore-runners of *Gulliver*, and we shall have occasion to refer to it so frequently in the chapters that follow, that it will be well to become familiar with its contents at once.

Lucian’s “Gulliver” begins by setting sail with fifty companions and a trusty pilot to discover what lies beyond the western ocean. After encountering a storm which lasts eighty days they arrive at a hilly and richly wooded island, where they find a pillar of brass, with an inscription in Greek, “Thus far came Bacchus and Hercules.” Two footprints, one of enormous size, mark the farthest step of god and hero. The rivers of the island flow with wine instead of water. The women there below the waist are mere vines. When two of the travellers attempt to kiss them, they are clasped tight in their tendrils and transformed into vines. These vines scream with pain when any twig is broken off.

Sailing away from the island, the ship is caught by a whirlwind which carries it three thousand stadia into the air. The real adventures of the crew now begin. They sail to the moon, are hospitably received by King Endymion, and enlist in the war which he is about to wage with King Phaëton. Endymion’s forces consist of eighty thousand warriors who bestride vultures, each with three heads, so huge that every feather is as big as a ship’s mast. The battle ends in the total discomfiture of Endymion. The inhabitants of the moon live a strange life. They do not die, but vanish when the time of death approaches. Their only nourishment is the odor of roasted frogs. They extract oil from onions, get pure water from their grapes, wear garments of glass, and drink air squeezed into a goblet. To preserve their sight they take out their eyes, using them but rarely, the rich buying up the spare eyes of the poor.

Leaving the moon, the travellers come next to the City of Lanterns (Compare Rabelais, V, ch. 32) where they land and see many curious things. After several other adventures they are swallowed up by an enormous whale, three hundred miles long, at one gulp, ship and all. (Compare Rabelais, I, ch. 38.) Once inside they

(9) *Les Voyages Merveilleux de Saint Brandan, Légende en vers de XIIe siècle*. Paris, 1878. (Introduction by F. Xavier Michel.)