

## JONATHAN SWIFT

### GULLIVER'S TRAVELS: HANDOUT WITH ANSWERS

This handout was prepared by Dr. William Tarvin, a retired professor of literature. Please visit my free website [www.tarvinlit.com](http://www.tarvinlit.com). Over 500 works of American and British literature are analyzed there for free.

**Answers to the underlined blanks are provided within the handout.**

Text used: Jonathan Swift, Gulliver's Travels: Based on the 1726 Text: Contexts, Criticism. Ed. Albert J. Rivero. New York: Norton, 2002.

#### I. INTRODUCTION

##### A. PUBLICATION AND RECEPTION

1. Swift was working on it as early as 1721; completed and published in **1726**.
2. The book was very popular: Three editions were published in its first three months. Pope reported it was universally read, "from the cabinet-council to the nursery."

##### B. SATIRE

1. It is a **satire** against human failings and the defective political, economic, and social institutions that they call into being.
2. It shows that society lies in perpetual danger of corruption.
3. It is a satire of four aspects of man: the physical, the political, the intellectual, and the moral.
4. It expresses indignation at the follies, **vices** and stupidities of people.
5. It is also a brilliant **parody** of **travel** literature since Swift adopts an ancient satirical device: the **imaginary** voyage.
6. **THEME:** The book's general theme is human beings' pettiness and greed, **pride**, infinite perversion of reason, and the absurdities and evils of various **professions**, such as doctor, lawyer, politician, etc.

### C. NOBLE SAVAGE:

1. Swift does not adopt the view of writers who praise primitive inhabitants of far-off places as being “**noble savages**.”
2. Gulliver does not discover some happy society where people lived a simple, uncorrupted life, instructed entirely by **natural** instincts, and from which European human beings were seen as the victims of civilization.
3. Gulliver’s experiences are not of that order, for the people among whom he is cast are in no sense children of **nature**; they are all living in highly organized societies and are governed by civilized institutions.

### D. OVERVIEW OF THE FOUR VOYAGES:

**Book 1:** In the first, Gulliver is shipwrecked in the empire of **Lilliput**, where he finds himself a giant among a **diminutive** people.

He is charmed by their miniature city and amused by their toylike prettiness; but in the end they prove to be treacherous, malicious, ambitious, vengeful, and cruel.

Gulliver has good cause to conclude that these little people are as contemptible morally as they are **small** in stature.

**Book 2:** In the second, Gulliver is abandoned by his shipmates in Brobdingnag, a land of **giants**, creatures ten times as large as Europeans.

Though he fears that such monsters must be brutes, the reverse proves to be the case.

At first his initial view is borne out since his first master almost works himself to death out of sheer **greed**.

However, once Gulliver to its court, he sees that Brobdingnag is something of a utopia, governed by a humane and enlightened **prince** who is the embodiment of moral and political wisdom.

Gulliver refuses to recognize this view, holding as he leaves the land that Europe is superior to Brobdingnag.

**Book 3:** In the third voyage, to **Laputa** (a pun on the Spanish La Puta, “the whore”), Swift is chiefly concerned with attacking extremes of theoretical and speculative reasoning, whether in science, politics, or economics.

In this voyage alone Gulliver is an observer and not an actor.

**Book 4:** The final voyage sets Gulliver between a race of **horses**, **Houyhnhnms** (the word which is pronounced as “whinnims,” suggests the **whinny** or neighing of a horse), who live entirely by **reason** except for a few well-controlled and muted social affections, and their slaves, the **Yahoos**, whose bodies are obscene caricatures of the human body and who have no glimmer of reason, but are mere creatures of appetite and **passion**.

In the first three books, Gulliver saw himself in relation to humans, but here he is suddenly forced into comparison not with human beings at all but animals, and two orders of animals.

The obvious moral symbolism which is present throughout the fourth book is that people may so live as to be worthy of God-given status; on the other hand people may, by forfeiting their humanity, become **bestial**.

Gulliver stays longer in Houyhnhnmland than in any other place.

**E. HOW GULLIVER GETS TO EACH PLACE:** The tone of each book is established by the nature of the event that brings about the adventure.

1. In the first voyage (the happiest of all) **accident**, or at worst the carelessness of the lookout, accounts for the shipwreck.
2. In the second, much more somber in tone, Gulliver is left alone in a strange land through the **cowardice** of his shipmates.
3. In the third, he is captured and later **abandoned** by pirates (evil in action).
4. In the fourth, his crew of cutthroat **mutineers** seizes his ship and leaves him to starve on a nearby island.

## F. COMEDY

1. While tragic, it is at the same time a great **comic masterpiece**. Comic aspects: We laugh at the **toy kingdom** of the Lilliputians; at the acrobatic skill of the **politicians** and courtiers; at the **absurd jealousy** of the diminutive minister who suspects an adulterous relationship between his wife and the giant Gulliver.

2. We laugh at the plight of Gulliver in Brobdingnag: He is frightened by a **puppy**, rendered ludicrous by the tricks of a mischievous **monkey**, and in a war with a **dwarf**. Furthermore, he is embarrassed by the lascivious antics of the **maids of honor** and at last is content to be tended like a **baby** by his girl-nurse.

3. We laugh at the abstractness of the **philosophers** of Laputa, at the **mad experimenters** of Balnibarbi.

4. We smile at the **preposterous horses**, so limited and so positive in knowledge and opinions, so skilled in such improbable tasks as **threading needles** or carrying trays, so complacent in their assurance that they are “the **Perfection of Nature**.”

5. The surface of the book is comic, but at its center is **tragedy**, transformed through style and tone into irony.

## G. SWIFT AND MODERNISM:

1. Swift wrote always in opposition to the **Enlightenment** and as an enemy of **modernism**.

2. Swift doubted the capacity of human reason to attain metaphysical and theological truth.

3. **RELIGION:** As a Christian, Swift believed that human beings' fallen nature could never transcend their own limitations and so fulfill the hopes of that optimistic age. The book contains **no criticism of religion**, no anti-clericalism.

4. Human beings must be better than they are and thus, though our institutions can never be perfect, they need not be corrupt. Major themes in all four books are a rage at the **physical aspects** of the body, obsessive fear of **filth**, distress at the idea of human **sexuality**.

5. Swift protested against human beings falling to the level of **animals** or rising to the point they feel they become **angels**.

6. It is fallacious and stupid to attribute to our race qualities that it can never possess.

7. To do so is **pride**, the **theme** of **all four voyages**.

8. Thus in Books 1 and 2, Gulliver is put in a middle state; in Lilliput he looks down the **chain of being** and knows himself an awkward, if kindly, giant in that delicate kingdom.

9. In Brobdingnag he looks up the chain and discovers a race of superior beings, among whom his pride shrivels through the humiliating knowledge of his own physical insignificance.

10. **SCIENCE:** Second, Swift **opposed experimental and theoretical science**, advocated by, propagandized, and nourished by the Royal Society.

11. Science gave sanction to the **idea of progress**, deluding people with the promise of an improving future.

12. Science fostered the **secularization of society** and of human values, promising people the mastery of nature and the abolition of all mysteries of religion.

13. Swift never grasped that the greatest practical advantages commonly follow apparently recondite theoretical discoveries.

14. **HUMAN NATURE:** Third, the **Enlightenment** promoted a new conception of people, teaching the **essential goodness of human nature**.

15. **MONEY:** Fourth, Swift was **distrustful** of the **new moneyed wealth** of England.

16. He looked at London and the Court and was assured that this new vulture wealthy class was corrupting both the individual and the social and political institutions of England.

17. **GOVERNMENT:** Fifth, he **opposed** the increasing power of **centralized government** in the hands of a few ministers.

#### **H. MAJOR INCONSISTENCY:**

1. The most obvious inconsistency is that the book is supposed to have been written by Gulliver **after his travels** are over. But by that time, Gulliver is totally disillusioned by humanity; yet in the first three books Gulliver writes of human beings with affection and respect.

2. The first three books and half of book 4 are clearly not written by the sour **misanthrope** of the conclusion of book 4.

## II. CHARACTER OF GULLIVER

1. Lemuel Gulliver, the narrator—**39** years old at the start of the book—is a ship's surgeon.
2. He is a reasonably well educated man: He has some **university** education both at Cambridge and at Leyden, where he studied medicine.
3. He is good-natured, hard-working, curious, kindly, resourceful, cheerful, inquiring, patriotic, faithful, observant, reasonably intelligent, thoroughly capable in an emergency, brave, hopeful, simple, direct, uncomplicated, and, when all is said, rather unimaginative.
4. He is, in short, a reasonably decent example of humanity, with whom a reader can readily identify.
5. Swift may have meant him to represent the fool among knaves (his name suggests "**gullible**").
6. Some of his extraordinary experiences he understands, some he does not.
7. He shows himself to be kind, honorable and magnanimous in his dealings with the **Lilliputians** who, by contrast, are prideful, greedy and cruel.
8. However, when Gulliver encounters the giants of **Brobdingnag**, he attempts to preserve his dignity as a man and as an Englishman, and in the process, grows mean and contemptible. Gulliver begins to appear as a figure of absurdity as he attempts to win the respect of the King.
9. In book 3, Gulliver again appears as a figure of humane common sense in relation to the absurd astronomers and projectors of **Laputa** and Lagado.
10. Finally, in book 4, Gulliver is slowly driven mad by the realization that he can never hope to achieve the state of existence of the supremely rational, noble **Houyhnhnms**.
11. In book 4, Gulliver discovers a growing resemblance between himself and the odious Yahoos and increasingly alienates himself from the human race. At the end he is driven **mad**.
12. He falls victim to the same **sin of pride** which he condemns in others, the sin of failing to recognize and accept his limitations as a man.
13. Gulliver is **not to be confused with Swift**. Thus Gulliver's final **misanthropy** is not Swift's. However, at some point in most of the books, Gulliver does become the obvious mouthpiece for Swift

## BOOK ONE: A VOYAGE TO LILLIPUT

### I. PROPORTIONS AND PERSPECTIVES

1. In latitude and longitude, Lilliput is near Australia.
2. The exactness of the proportions (1:12), whether of people, buildings, clothes, distances, makes one ready to accept the events.
3. In book 1, Gulliver is not only much larger than the tiny Lilliputians; he is also much better than they are.
4. Lilliput is a world of **animated dolls**.
5. The little people—absurd, delightful, and doll-like—are yet vicious, corrupt, malicious, and deceitful.
6. Their **viciousness**, which seems little more than absurd and laughable when they practiced it on each other, becomes more serious when it begins to be directed against Gulliver.
7. The Lilliputians are not simply toys. They are like any human, capable of deadly destructiveness.
8. Although Gulliver has the physical advantage, each Lilliputian possesses his full adult human measure of malice, hypocrisy, envy, pride, treachery, greed, and ingratitude.
9. The book also shows Swift's prudish infatuation with discipline, decency, and **cleanliness**.

### II. THEME OF PRIDE AND POLITICAL SATIRE

1. It deals with the theme of the **evil of pride**.
2. The Lilliputians are tiny, but puffed up with their importance as if they were the masters of the universe.
3. They are unaware of how ridiculous their pretensions are in relation to their size.
4. Much political satire, covering the years 1708-1715. However, most

readers do not know or care about the political allegory.

5. The **Lilliputians** intrigue like the Whigs, a major political party in England during Swift's life.

6. However, the work is more than just political allegory, and it is not an exact political allegory. It is a general satire on **political** corruption, not just that of one period.

a. Swift depicts a society which is politically corrupt and traces the roots of that political corruption back to the basic moral defect of the Lilliputians, their **pride**.

b. The Lilliputian **Emperor** is an absolute monarch. Since all power rests in his hands, his subjects are forced to abandon their dignity as men in order to win advancement in his court.

c. Their advancement is not based upon merit but upon their willingness to submit to the Emperor's power. They are rewarded for their ability to **dance** on a **rope** or to climb above and **creep** under a **stick** raised or lowered at the Emperor's bidding.

7. The Lilliputian **Emperor** is an ironic depiction of King George I, the King of England during part of Swift's life, although they are physically dissimilar:

a. The Emperor is handsome, young, and athletic, while George I was sluggish and boorish. On the other hand, the Emperor's love of military display and pageantry bears a direct resemblance to those features in King George.

b. The Lilliputian Emperor is a figure of absurd pride and cruelty. He is an absolute monarch with unbounded ambition, a quality absurd in light of his insignificant physical stature.

8. **Flimnap** and **Bolgolam** are Swift's depiction of corrupt politicians. They are extremely envious and are given to constant intriguing.

a. They conceive an immediate **jealousy** of Gulliver because of the favor he finds with the Emperor at first, and the more Gulliver does for Lilliput, the more envious do Flimnap and Bolgolam grow.

b. Finally they are able to launch a successful intrigue against Gulliver, forcing him to flee their country.

c. **Flimnap** is a representation of **Sir Robert Walpole**, the Whig Prime Minister under George I, a man particularly despised by Swift.

**Chapter One:**



1. Gulliver seems like a normal middle-aged Englishman.
2. Only c. 500 words for the first **39** years from Gulliver's birth to the sailing of the Antelope in May 1699.
3. The **Lilliputians** are initially presented **favorably** through their display of **courage** (they approach and walk on the "giant's" body), **ingenuity** (they devise the engine to move the "giant"), and their **care and concern** (they provide him with food and drink and attempt to reason with him).

### Chapter Two:

1. The Lilliputian **council** debates putting Gulliver to **death**.
2. This debate shows that the Lilliputians are capable of **cruelty**, a despicable quality especially when we consider their small stature.
3. Gulliver is called Quinbus **Flestrin** (the **Great Man Mountain**).

### Chapter Three:

1. The rope **dancing** and leaping/**creeping** are devices to show how corrupt Lilliputian politics is.
2. The candidates give up their dignity by performing tricks.
3. Like the real-life prime minister Robert **Walpole**, **Flimnap** is renowned for using political tricks, such as bribery and favoritism.
4. Their **pride** is seen in their dictating terms to a giant.
5. The Emperor is called the "Terror of the Universe" (36).
6. **Blefuscu** is mentioned as the enemy of Lilliput.

### Chapter Four:

1. The Lilliputians show impressive feats in **city planning and architecture**.
2. Gulliver is charmed by the Lilliputians.
3. The rottenness of Lilliputian society is seen by its internal **political** strife, even pitting father against son.

4. Expressing political differences in terms of the **height** of one's **heels** serves to show how ridiculous the political controversy is.

5. **Religious** controversy: Swift attacks religious strife and mocks a religious dispute based on such a ridiculous issue as the question of which **end** of an **egg** to break in order to eat it.

6. Gulliver's pride is shown in his saying that another work is planned on the description of Lilliput.

7. The capital of Lilliput is **Mildendo**.

### Chapter Five:

1. Gulliver seizes 50 **ships** of the Empire of Blefuscu, the rival of Lilliput.

2. Gulliver is rewarded for this military feat by being named **Nardac**, the highest honor among the Lilliputians.

3. The basic sin of pride of Lilliput is mirrored in Gulliver's sense of **pride** in being named Nardac.

4. The Emperor then requests Gulliver to help him **enslave** the **Blefuscudians**. Gulliver refuses.

5. Later Gulliver learns that the Emperor never forgave Gulliver for refusing his request.

6. Irony: Gulliver's capturing the enemy fleet (a great service to Lilliput) got Gulliver into trouble because it engendered jealousy in those surrounding the Emperor and **anger** in the Emperor himself who was not used to being refused.

7. Gulliver becomes aware of the corrupt intriguing at the heart of Lilliputian **political** life.

8. Because of their own pride, Flemap and **Bolgolam** would rather get rid of Lilliput's savior.

9. The **fire** episode occurs, turning the **Queen** against Gulliver.

### Chapter Six:

1. This chapter contains Swift's comments on **education** and customs in Lilliput.

2. Gulliver expresses his pride again by mentioning another treatise on Lilliput which he plans to write (47).

3. Swift is bringing out the point that England once had good governmental institutions, but like Lilliput, it had declined.

4. England is torn apart by warring factions of ambitious **politicians**, fraud, and informers. It has become a country where it is unsafe to be morally good.

5. This chapter marks the further disillusionment of Gulliver with the Lilliputians: the discrepancy between their ideals and their **actual** way of life.

6. Swift's ideas about **justice** are reforms that he felt were needed: Reward **good** citizens by giving them a large sum of money and abolish the intolerance of barring **unbelievers** from public office.

7. Similarly Swift would have approved of the ideas about education and **childrearing**. The original Lilliputians practiced the draconian educational system which Gulliver approves later in Houyhnhnmland:

(a) It is best to separate **children** from their **parents** at an early age.

(b) Deprive children of **love** and affection.

(c) Allow children no time for **play**.

(d) Rigidly **separate** the sexes.

(e) Educate children according to **class** or social stature.

(f) **Family** love is to be sacrificed for good education.

8. This section is not satirical. Instead Swift is presenting his deep and bitter fury against the normal patterns of family life. Thus this passage has a bearing on what we think about Swift's attitudes towards the Houyhnhnms in book 4. The Lilliputian program of education is **Houyhnhnm**-like in its calculating inhumanity.

9. Age and **years** seem to be computed by .70. Thus a 15 year-old in Lilliput would be a 21 year-old in England.

10. The scandal: The gossip about Flipnap's **wife** having an affair with Gulliver exposes the preposterous pride of Lilliputians since such a love affair is physically impossible.

## Chapter Seven:

1. In Gulliver's **seventh** month there, the plot against him begins.
2. A secret visitor to Gulliver tells him that **four** major charges were brought against Gulliver: urination, Blefuscudian slavery, his **friendliness** with the Blefuscudian ambassadors, and his desire to visit **Blefuscu**.
3. The Lilliputians are so blinded by their pride that they do not realize how ridiculous it is for them to be meting punishment out to a giant.
4. Their self-**deception** is seen in their believing they are treating Gulliver with justice and mercy in deciding to blind and starve him.
5. **Blindness** and **starvation** are the penalties imposed on Gulliver by **Reldresal**, who thinks he is being merciful. These are associated with a tragic, not comic, view toward life. For instance, the Philistines blinded Samson.
6. Gulliver tells himself that he could not see the leniency of being blinded.
7. Gulliver considers stoning the capital **Mildendo**, but rejects this idea, partly because of his high title of Nardac.
8. Gulliver escapes to Blefuscu.

### Chapter Eight:

1. Gulliver has learned from his stay in Lilliput to distrust kings and courtiers.
2. He has seen that **politics** is a hotbed of corruption, intrigue, and ambition.
3. The **Emperor** of Blefuscu is no better than the Emperor of Lilliput since he bids Gulliver to stay and serve him (presumably in a war against the Lilliputians).
4. Gulliver escapes by a salvaged **boat** and gets back to England on April 3, 1702; thus he was gone almost **three** years.
5. After two months, Gulliver has the urge to travel again and signs up as a surgeon on the **Adventure**.

## BOOK TWO: A VOYAGE TO BROBDINGNAG

### I. PROPORTIONS AND PERSPECTIVES

1. In Brobdingnag, the perspectives is **12:1**, all things in the Brobdingnagian world being **twelve** times as large as those in the human world.
2. However, there is not only a physical shift in perspective but a moral shift.
3. In book 1, Gulliver had a condescending view of the Lilliputians. They are morally and physically small.
4. In book 2, Gulliver tries to assert his worth against the disdain of the **giants**. Gulliver becomes guilty of the same sins as the **Lilliputians**.
5. Far from being able to straddle across an army, Gulliver confesses he cannot calculate the size of one because they occupy so vast an area.
6. Far from being able to pull easily a 50-ship navy, Gulliver's naval skills are restricted to a **toy** boat in a **bathtub**.
7. Unlike in Lilliput, in Brobdingnag Gulliver is vulnerable, impotent, absurd, and insignificant. He is totally dependent upon the benevolence and **care** of others.
8. Gulliver's obsession with the **grossness** of the giants' flesh, their stench and the coarseness of their complexions reflects more upon Gulliver than it does upon the giants.

### II. THEME OF PRIDE

1. In this book, it is **Gulliver** who is morbidly obsessed with flesh and imprisoned by pride.
2. The Brobdingnagians are shown as very ordinary people made into **giants**, but with about the same range of natural vices and **virtues** as ordinary human beings. A very practical people, they study only what will improve their **moral** lives and living conditions.
3. In addition, they are not above the human average in cleanliness, intelligence, or sensitivity to others.
4. However, in war, intrigue, corruption, and politics, the Brobdingnagians have

fewer vices than Lilliputians and Europeans. There is none of the **political** corruption of Lilliput, or such things as rope dancing.

5. The **King** of Brobdingnag, a man of common sense and a good king—notice that he does not have the grandiloquent title of **Emperor**—is without pride.

6. He seems aware of the dangers of exceeding the limitations of his species; he does not want complete power over others and thus he **rejects** Gulliver's **gunpowder**, believing that weapons of cruelty are best avoided.

7. He abhors the thought of exercising arbitrary and unlimited power over his subjects whose **freedom** he respects.

8. While Gulliver himself (so physically puny) is apparently unmoved by the suffering that he shows those weapons to be capable of causing, the **King** is appalled at his callous reaction.

9. Gulliver finds the King's refusal to accept **gunpowder** as the effects of narrow principles and short-term views.

10. In Book 2, Swift, who had made us sympathize with **Gulliver** in book 1, springs his satiric trap. Gulliver struggles valiantly to retain his **dignity** as a man and to convince the Brobdingnagians that he deserves to be taken seriously as a human being.

11. In the process, Gulliver becomes pathetic because in trying to impress the King of Brobdingnag with English life and government, he becomes the spokesperson for institutions and behavior which are **corrupt** and **cruel**, but he tries to gloss over their corruption and cruelty.

12. Gulliver behaves toward the **giants** as the Lilliputians had behaved toward him. In this hostile environment, he is shown to be as **prideful**, corrupt, and cruel as were the **Lilliputians**.

13. The effect of book 2 is to question seriously the high opinion of humanity and to suggest that human beings are a good deal more complex creatures than any simply optimistic view of human nature would indicate. For we see that even reasonably good men like Gulliver (and not only Lilliputians) are smitten by **pride**.

### III. IMPERFECTIONS IN BROBDINGNAG

1. While the King (and to an extent the **Queen**) represent the virtuous life, Brobdingnag is not free from imperfections and vices.

2. Gulliver's first master, the **farmer**, is full of avarice and unfeeling exploitation, nearly working Gulliver to **death** as soon as he realizes the little man can serve as a source of income.

3. A foolish mother gives Gulliver as a plaything to her **baby**.
4. A schoolboy nearly knocks out Gulliver's brains with a **hazelnut**.
5. The King's **dwarf** endangers Gulliver's life twice out of envy and malice.
6. Male and female **beggars** live in appalling conditions of dirt and disease.
7. Public **executions** are treated as public entertainment.

### Chapter One:

1. Seeing the giants, Gulliver realizes that now he is like the **Lilliputians**.
2. Gulliver prejudices that these giants must be **brutes** or **barbarians** (72).
3. Significantly the earliest people who encounter Gulliver think of him as an **animal**: The harvester thought of him as a "dangerous little animal" like a **weasel** (73), and the Farmer's Wife screams as if he were "a toad or a **spider**" (75).
4. Next Gulliver is viewed as a cute **toy** as when the baby puts Gulliver's head in its mouth (76). They respond with laughter and amusement to his actions, such as proposing a toast, as we do to the actions of a small child.
5. Gulliver's disgust at the sight of the **skin** of the Brogdingnagians (77) suggests that from another perspective human beings would be as bodily repulsive as the giants. Only our **pride** makes us beautiful.
6. Gulliver is attacked by two **rats**, one of which he kills (78).

### Chapter Two:

1. Gulliver does not seem to realize the incongruity of a mature adult allowing himself to be treated as a doll, baby, or a pet by **Glumdalclitch**, the 9-year-old daughter of the farmer. Her name means "Little Nurse."
2. She gives Gulliver the name of **Grildrig**. This name means "manikin" or "puppet" (79-80).
3. Foreshadowing: Gulliver mentions here that later he was the "instrument of her **disgrace**" (80).
4. Gulliver consoles his pride at having to be an entertaining freak by reflecting

that even the King of Great Britain would have to do what the giant told him to if he were every in such a situation (81).

5. During a performance at the Green Eagle Inn, a young boy almost kills Gulliver by throwing a **hazelnut** at Gulliver's head (82).

6. From the figures given on p. 83, Brobdingnag must be 6,000 **miles** across.

7. The name of the capital is **Lorbrulgrud**, meaning the **pride** of the universe (83).

### Chapter Three:

1. Gulliver is so overworked by the farmer that he (and the farmer) are certain that Gulliver will soon **die**.

2. Gulliver is bought by the **Queen**, who also takes Glumdalclitch as an attendant for Gulliver.

3. The Queen, like the other Brobdingnagians, is as delighted by Gulliver as we are when we see a dog or monkey mimicking **human** behavior.

4. It is because Gulliver is not quite **human** (to the giants) yet does **human** things that they find him charming.

5. Gulliver is flattered by their attention: There is no insistence as in Lilliput for his **freedom**, but as the book progresses he will become more and more frustrated by their inability to realize he is a real human being.

6. The Queen takes him to the Brobdingnagian **King**, who is told by scholars that Gulliver is **replum scalcath** or a freak of nature. Since Gulliver cannot survive in Brobdingnag on his own, he must be simply one of nature's mistakes.

7. Gulliver resents being called a **freak** and argues that he is adapted to life in his own country (87)

8. The Brobdingnagian King responds to Gulliver's description of **English political** life in much the same way Gulliver responded to Lilliputian politics: He is astounded that tiny people could cause such **great** conflicts.

9. He "observed how contemptible a Thing was human Grandeur, which could be mimicked by such **diminutive Insects** as I" (89).

10. Gulliver's misadventures with the Queen's **Dwarf**—dropped in a pitcher of **cream**, squeezed into a marrow **bone**, attacked by **flies** which the dwarf had loosed on him—confirms that Gulliver is viewed as a plaything, not a human being.



### Chapter Four:

1. Brobdingnag is **6,000** miles long and **3,000-5,000** miles in breadth (92).
2. Gulliver sees the horrible **beggars** of Lorbrulgrub.
3. Gulliver's pride shines forth when he says that the Temple (3000 feet high) was "**disappoint**[ing]" (95).
4. The first mention in the text of Brobdingnag occurs on p. 95. (Note: On p. 256, book four, "Gulliver" says it should be spelled **Brobdingrag**, another instance of Swift's game-playing.)

### Chapter Five:

1. Gulliver says that he was "**happy enough**" in Brobdingnag (96).
2. The "**accidents**"—the apples shaken on his head by the **dwarf**, the hailstorm, the white **spaniel**, the kite, the **mole** hill, the **snail** shell he tripped over—reinforce the disparity in size between Gulliver and the Brobdingnagians.
3. Gulliver is almost unconsciously forced to behave in a **childish** way: He teases the dwarf and he seeks Glumdalclitch's praise for capturing a **bird**, just as a child seeks the praise of a parent.
4. Gulliver often seems pathetic in his attempt to preserve his dignity as an **adult**.
5. The Maids of **Honor** episode is an attack based on **physical** disgust at the human **body**. Gulliver is coming to the conclusion that no human being—no matter what size—can be **proud**, given his/her foul physical being.
6. The **boat** episode shows the ladies supplying Gulliver with a toy for his amusement, but in effect the Queen has made a **toy** of him for her own **amusement**.
7. Other episodes involving the frog, the monkey, and the cow dung make Gulliver the **laughing** stock of the court and even of his nurse **Glumdalclitch**.

### Chapter Six:

1. In making the **chairs** and the **purse** and by performing on the **piano**, Gulliver is attempting to impress the King and Queen (or Glumdalclitch) with his

ingenuity and craftsmanship in the way a child tries to get attention from its parents.

2. Gulliver sets out to remove the contempt he thinks the King has for **England**. Gulliver begins the interview with the King as a simple-minded patriot, but not vicious or corrupt in his love of his country. In his description of the English government, Gulliver describes it not as it really is, but as it might be ideally (105-06).

3. The King's opinion about England is the same as Gulliver's own judgment of the **Lilliputians**. Gulliver is being forced to see his country as morally **corrupt** as Lilliput was.

4. Gulliver is offended by the King's attitude and thus is put in the position in which he must defend those aspects of **English** life which the King finds contemptible.

5. Gulliver's physical smallness is symbolic of his moral smallness, the King implies: "**pernicious** race of **little odious vermin**" (111).

### Chapter Seven:

1. Gulliver—in his **pride**—attributes the King's failure to appreciate English customs to shortcomings in the **King's** own education (111).

2. To show the King's narrow-mindedness, Gulliver states that the readers should consider how the King reacted when Gulliver described the European invention of **gunpowder**.

3. How opposite is the Brobdingnagian's King's reaction to getting total dominance to that of the Lilliputian **Emperor**.

4. In Lilliput, Gulliver was horrified at the Emperor's desire to subjugate Blefuscu, but in Brobdingnag, he is dumbfounded by the King's **refusal** to be an absolute ruler.

5. In essence, Gulliver shows himself to be no better than the **Lilliputians**.

6. In the gunpowder episode, Gulliver shows himself morally as well as physically inferior to the **Brobdingnagians**.

7. In this chapter, Gulliver has been pushed into a position where he is no longer the naïve patriot. He becomes the evil spokesman of a **corrupt** humanity. Here the reader dissociates himself/herself from Gulliver.

8. The King says that "whoever could make **two Ears** of **Corn**, or **two Blades** of **Grass** to grow upon a spot of Ground where **only one** grew before, would deserve better of Mankind, and do more essential Service to his Country than the whole race of **Politicians** put together" (113).

9. The Brobdingnagians' love of **simplicity** in politics, law, and writing Gulliver interprets as a lack of sophistication. In Brobdingnag laws must be simple, not exceeding in words the **22** letters of the Brobdingnagian **alphabet**.

10. In real life Swift attacked a society of scholars who pursued abstract (not practical) learning. Thus Swift approved of the Brobdingnagian **education**, which Gulliver criticized.

11. The Gulliver of Brobdingnag is different from the earlier pragmatic Gulliver of Lilliput. He criticizes the giants for their lack of **abstract** and theoretical scholarship.

### **Chapter Eight:**

1. Gulliver begins to yearn for **home** (116).
2. When the King says that he hopes to find a female for Gulliver so that they might propagate, Gulliver hates the idea of his offspring being kept as **pets** in cages (116).
3. He spent **two** years in Brobdingnag (117).
4. Gulliver's traveling box is picked up by an **eagle**.
5. The box is dropped into the ocean, and after several hours, he is lifted aboard an **English** ship.
6. Gulliver left on June 20, 1702 and returns on June 3, 1706, being gone almost **four** years.

## BOOK THREE: A VOYAGE TO LAPUTA

### I. SATIRE AND THE THEME OF PRIDE

1. Book 3 was the last of the **four** to be written.
2. It shows the pride of human beings in scientific pursuits; Swift argues that **science** has no morality to it.
3. The book satirizes the feverish hunt for novelty and the lack of realism and of **common** sense.
4. It is criticized for being a disjointed series of **adventures** and Swift's antagonistic ideas about **science**. We seem to hear Swift and not Gulliver talking.
5. Also, Gulliver is not developed as a **character**. He becomes a **mouthpiece** for the opinions of Swift about **science** and technology.
6. Gulliver has no active role. He is entirely the outsider. He is entirely passive, merely the **observer**.

### II. MAJOR CHARACTERS OF BOOK 3

1. The **Laputan King**, along with his mathematicians and astronomers, is an absurd, **absent**-minded individual, so given to abstract speculation that he cannot even carry on a conversation without being reminded by his servants that he must **listen** and speak. Even their **wives** despise them and seek every opportunity to escape from their dreary existence.
2. The **Projectors of Lagado** attempt to apply the abstract learning of the Laputan scientists to the practical affairs of life. They are **madmen** engaged in useless schemes which never work and bring ruin upon their land.
3. **Count Munodi**, unlike the projectors, is a man of **common** sense who is glad to make use of the best ideas and methods inherited from the past.  
He is, however, despised by the projectors who pressure him to use their methods.  
He is an alternative to the **scientific** approach to life. He makes use of traditional wisdom because he recognizes that man's intellect alone is not enough to deal with human problems.

4. The **Struldbruggs** are doomed to eternal life. However, since they are not blessed with eternal **youth**, they are in a state of perpetual decay. They are meant as an object lesson in the foolishness of the human desire for **immortality**.

5. Gulliver comes to understand that **death** can be a blessing and that the problem for a human being is to live as well as he can in his allotted time span rather than to hanker after an immortality which would be just as much a curse as it is an impossibility.

### III. SWIFT'S ATTACK ON SCIENCE IN BOOK 3

1. Swift shows us that the Laputians, these supreme **scientists**, are entirely cut off from **real** life. They cannot converse with each other, so lost are they in **thought**; their wives despise them and seek only to escape them; and their knowledge of mathematics, astronomy, and music does not even guarantee that their **clothes** will fit them.

2. The reason science could have no moral importance for a person was that science, it seemed to Swift, was an endeavor that depended entirely on the human **intellect**. Thus, he shows us the projectors trying to apply scientific principles to the solution of human problems and failing miserably.

3. In effect, the **scientists** and **projectors** are guilty of **intellectual pride**, of failing to understand the limitations of the unaided human mind. Swift uses **science** as a metaphor for human beings' search for unnecessary knowledge and the tendency to overlook the limitations of human **intellect**.

4. Swift was not opposed to science or the new, only to its **misuse** or to its insistence on **discarding traditional wisdom**.

5. Ever the faithful churchman, to Swift science and technology were two fields humans misused to elevate their own position at the expense of a **religious** approach.

#### Chapter One:

1. Gulliver agrees to a new voyage, saying he still has a "**thirst**" to see the world (129).

2. The cruelty of the Dutch **pirates** seems to reinforce what the King of Brobdingnag had said about Europeans.

3. This chapter uses our **childhood** myths of magic carpets and flying horses: Icarus and Leonardo da Vinci and Superman.

## Chapter Two:

1. Swift is depicting the **harmful** effects of inward speculation or machination.
2. This is a false use of our **God**-given reason.
3. Laputa is a land where **reason** is incorrectly used. It is never directed to the management of one's daily life.
4. Laputans are cut off from **real** life.
5. They are **incapable** of love and domestic happiness since they neglect their life on earth.
6. They must use **flappers** (servants with a blown bladder on the end of a short stick) to draw them back to the real world.
7. Gulliver gives a false etymology of the word **Laputa** (136), but as the footnote reveals, it comes from the Spanish **la puta** (the **prostitute**).
8. A **tailor** measures Gulliver for new clothes, using a quadrant, a ruler, and a compass, and never even touching Gulliver's **body**. Not surprisingly the clothes do not fit Gulliver.
9. For the Laputans, everything revolves around **mathematics** and **music**, although they also have a fascination with **politics** (138).

## Chapter Three:

1. Their scientific advances (in mechanics and astronomy, in which the Laputans excelled Europeans) have not brought them **moral** happiness.
2. Gulliver describes the **magnet** which allows the island to fly.
3. The earth base of Laputa is **Balnibarbi** (143).
4. The island cannot move beyond the bounds of Balnibarbi and can ascend only **four** miles.
5. The flying island allows the King to exercise an almost complete power over his subjects in Balnibarbi since by hovering over a **rebellious** part of the island, he could deprive it of **sun** and rain, or he could let the island drop directly upon the rebels.
6. Four paragraphs at the end of this chapter were omitted from the original version of the work since they dealt with the **Irish boycott** which Swift led against England. These paragraphs are given on pp. 258-60.

7. The episode deals with an allegory where Lindalino becomes **Ireland** and its resistance, led by Swift in his role as Drapier, to the attempt by the **English** to force the country to take some specially minted copper coins in 1724.

8. The **Lindalinians** put magnets on top of each of their town's towers (259). When the King of the Flying Island tried to break their rebellion, first by depriving them of sun and rain and then by dropping stones on the towns, the Lindalinians had set up strategies to thwart him (259).

9. Finally the King ordered that the flying island to be dropped on the town, but the **magnets** which the Lindalinians had put on the towers upset the magnet of the flying island and would have caused the island to crash (259).

10. "The incident broke entirely" the **King's** plan to destroy the Lindalinians and he had to agree to their terms (259-60).

#### Chapter Four:

1. Gulliver is soon bored living on Laputa and requests permission to be lowered onto **Balnibarbi** (147).

2. In criticizing the Laputan intellectuals and in praising the one who befriends him before Gulliver leaves the flying island, Gulliver contrasts the enlightened curiosity of a well educated man with the self-absorbed mania of the others.

3. In **Lagado**, the capital of Balnibarbi, Swift meets **Lord Munodi**. Here Swift addresses the Ancients vs. the **Moderns** quarrel: Munodi's agricultural and architectural success is the direct result of adhering to the traditional methods of farming and the architectural styles of the past.

4. Munodi is derived from the Latin **mundum odi** ("I hate the world").

5. On the other hand, the **Academy of Projectors** advances many new and revolutionary schemes; these are ingenious, but they typically fail. Consequently most of the people of Lagado live in **poverty**.

6. Swift did not hold that because something was new it was necessarily bad, but conversely he felt that just because something is **new** did not make it good.

7. Swift felt it was insane to discard the **wisdom** of the past. The Projectors are self-absorbed and full of **pride**. They are committed to novelty merely for the sake of **novelty**.

#### Chapter Five:

1. Gulliver is given a tour of the “grand Academy of **Lagado**” (151).
2. In each case, the projectors are engaged in projects which are **impractical** or **useless**: extracting **sunbeams from cucumbers** (151), converting human **excrement** back into the **food** from which it came (152), converting ice into gunpowder, building **houses** from the top down, using **pigs** to plow fields (152), using a bellows inserted into the rectum to relieve **intestinal** gas (153), or breeding a herd of sheep without **wool** (154).
3. Swift uses much **exaggeration** here.
4. **Gulliver** is weakly portrayed as being too **gullible** since he often **praises** the projects or offers no criticism of them.
5. Gulliver also visits the Projectors of Speculative Learning whose chief concern is to find new methods of **education**.
6. Here there are **word** machines (154), attempts to eliminate useless parts of **speech**, using objects for communication instead of **words** (157), and learning mathematics by eating **wafers** on which mathematic propositions are written (158).
7. Swift is not attacking education, but a general attitude toward education which views learning as a **mechanical** process.
8. For instance, the projector who believes that geometry can be taught through ingesting wafers believes in **rote** learning, not learning as training the mind how to think.

## Chapter Six:

1. Some of the proposals of the political projectors are sensible, but Gulliver considers them outlandish.
2. However, since all through book 3 Swift depicted the Projectors as ridiculous, it is inconsistent with his satiric techniques suddenly to show the **political** projectors as sensible.
3. The distortion of letters to make someone appear guilty of treason reminds one of the corrupt and secret plotting of the court of **Lilliput**.
4. Since Gulliver was the victim of such plotting there, it is strange that here he would appear to **advocate** (and even improve on) such corruption.
5. Each of these projectors has a gimmick to ensure **good** government. Swift believed simply that good government (as in Brobdingnag) proceeded from good people and that as in Lilliput bad government proceeds from morally bad people. There are no mechanical **solutions** to moral problems.



6. The **anagram** on p. 163 at first does not seem to work since there is no **j** in the second sentence, but there is an extra **i**. However, **i** was not distinguished from **j** until the 17<sup>th</sup> century, so there is no mistake in the anagram.

### Chapter Seven:

1. Gulliver prepared to leave Lagado and return to **Europe**.
2. Gulliver is convinced to make a trip to **Glubbdubdrib**, an island close to Balnibarbi, but which is mislocated on the map for the third book.
3. The governor of Glubbdubdrib has servants who are ghosts. The governor has the power to summon the **dead** if Gulliver wants to talk with anyone dead.
4. Gulliver has him summon up **Alexander** the Great, Hannibal, Julius **Caesar**, Pompey, and **Brutus**.
5. Gulliver says that he had much conversation with **Brutus**, who mentions that in the next world he converses with the six wisest people. Sir Thomas **More** is the only modern member of the great **sextumvirate** of philosophers. More is the only Christian in the group.
6. This chapter is largely a praise of ancient **Rome**, a main idea of the 18<sup>th</sup> century.

### Chapter Eight:

1. This chapter, still set on Glubbdubdrib, marks Swift's return to the battle of the **books**.
2. The **ghosts** of **Homer** and **Aristotle** represent the Ancients while that of **Descartes** represents the Moderns.
3. Next Gulliver asks to see the ancestors of some of the great noble and royal families of Europe. He discovers that the lineage of many of these is full of **servants** and crooks.
4. Gulliver says that he was "**disgusted** with modern History" (169). Great people got their position by **prostituting** themselves, their wives, and their daughters or by betraying their country or by **poisoning**.
5. In modern times, moral **decay** is accompanied by physical decay, largely due to **sypilis**.

6. Swift felt that modern aristocracy had been debased by **money**.

### Chapter Nine:

1. Gulliver finally arrives in **Luggnagg**, a large island close to Japan.
2. He has to get permission from the King of Luggnagg to continue on to Japan, so Gulliver must journey to the capital of Luggnagg, Traldragdubh (also pronounced Trildrogdrib).
3. There, in approaching the King, Gulliver must **lick** the floor, reminiscent of the rope-dancing of Lilliput.
4. Gulliver stays four months in Luggnagg, a favorite of the King, but thoughts of his family in English causes him to want to leave.

### Chapter Ten:

1. The **Luggnuggians** (175; notice that the *a* becomes a *u* in designating the people of Luggnagg) are mainly sensible people.
2. Some of them tell Gulliver about the **Struldrugs or Immortals**; these are born with a circular red spot above their left eyebrow, which changes in color as they age.
3. The most severe form of **human vanity**, Swift shows in the chapter on the Struldrugs, is the desire to **live forever** and to **escape death**.
4. The desire for eternal life is another species of human **pride**, the essential sin of human beings.
5. Gulliver's panegyric to the Struldrugs and immortal life has foreshadowing which prepares for his final disillusionment:
  - (a) He says his expressions were "perhaps a little too **extravagant**."
  - (b) His rhetoric is excessive: "**Happy Nation** . . . Happy People . . . but happiest beyond all."
  - (c) The reactions of the gentlemen who smiled with pity at his **ignorance**.
6. Thus even before Gulliver is invited to lavish his eloquence on the theme of immortal life, we have already become suspicious.

7. After his panegyric, the Luggnuggians laugh at Gulliver's naiveté; they reveal that the Struldbrugs have **immortal** life, but not eternal **youth**. They describe to Gulliver the **eternal** decay which face Struldbrugs and make them yearn for the release of death.

8. Gulliver is convinced of the **foolishness** of his first response to being able to live forever. He regrets that he cannot take some Struldbrugs back to England as an object lesson on the folly of the **fear** of death (181).

### Chapter Eleven:

1. Gulliver gets to **Japan** and is warmly greeted by the **Emperor** because of his letter of recommendation from the King of Luggnagg.

2. Gulliver gets permission to take a Dutch ship heading toward Europe. Also he is not required to **trample** on the **cross**, something all foreigners are supposed to do.

3. The **Dutch**, the Emperor of Japan tells Gulliver, care more for money than their religion since they do not hesitate to trample on the cross.

4. On p. 184, there seems to be an error, for Gulliver is described as arriving in Amsterdam on "the 16<sup>th</sup> of April," and then leaving for England, where he arrived on April 10. Other editions I checked, including the first edition of the Norton Critical Edition of Gulliver's Travels, list this as "the **6<sup>th</sup>** of April."

5. On April 10, 1706, Gulliver arrives in England and is reunited with his family. Since he had left on Aug. 5, 1706, he is gone for **3 1/2** years.

## BOOK FOUR: A VOYAGE TO THE COUNTRY OF THE HOUYHNNMS

### I. INTRODUCTION

1. The book contains Swift's most vehement **denunciation** of the human species.

2. It expresses Swift's anger at the cruelty and stupidity of human beings towards each other; what earlier ages called Swift's **pessimism** strikes most of us today as merely common sense.

3. In this voyage Swift propounds his deepest analysis of humankind, but it is **not misanthropy**. The Houyhnhnms are not so much an ideal race as a means of criticizing humanity.

4. It is here that Swift obtained the one great **tragic vision** of his age. Human beings could be governed by **reason** and should be governed by reason, but the lower elements of the nature of human beings, the very foundations of their existence, have debased what is fine within them.

5. Humanity's only hope, Swift insists, is to see clearly and without illusion, to recognize the **Yahoo** in the human. Thus aware of our essential foulness, we may not entirely give in to it.

6. The book is a moral, intellectual, and spiritual challenge to achieve genuine **human** dignity.

7. The true pessimist gives up on humankind; but the true benefactor, like Swift, uncompromisingly forces humankind to face the **truth** and accept its challenge.

8. The **Houyhnhnms** are to be seen as only another object of satire, the **rational** man without **emotions**.

9. The playfulness of the work may be suggested by the fact that Swift's friends often addressed one another as "Yahoo" and "Houyhnhnm" in their **letters**.

10. Before the other three voyages, Gulliver was ready to set out on them. Here he is content to live with his family for five months. Only Capt. Pocock talks him into leaving.

11. The book is based on two common myths:

(a) **Talking animals**: Aesop's fables, Chaucer's Chanticleer.

(b) **Half-animal humans:** Yeti, Shakespeare's Caliban, Rousseau's noble savage.

12. Gulliver chooses reason, but is rejected by the **rationalists**. Gulliver rejects bestiality and yet is accepted by the **beasts**.

## II. HOUYHNNMS AND YAHOO

### A. INTRODUCTION

1. In book 4 of Gulliver's Travels, Swift deals with the question, "What is the **nature** of human beings?"

2. To answer this question, he places Gulliver (an ordinary mortal, basically kind, well-educated, resourceful, inquiring, but also, as his name suggests, a little **gullible**) directly between the figures of impossible perfection, the **Houyhnhnms**, and the figures of impossible degradation, the **Yahoos**.

3. **Aesthetic:** **Yahoos** are ugly, smelly, noisy, incontinent, and dirty. They excrete and copulate copiously.

The **Houyhnhnms** are handsome, graceful, clean smelling, quiet, and if they do copulate or excrete, they do it secretly.

4. **Moral:** The Yahoos are covetous, angry, envious, proud, lazy, greedy, and lustful. The Houyhnhnms have not one of these **Seven Deadly Sins**. In contrast, the Houyhnhnms possess the **Four** Cardinal Classical Virtues of Prudence, Justice, Temperance, and Fortitude.

5. There is no place in the scheme of the **Three Great Christian Virtues—Faith, Hope, and Love**.

6. Instead the Houyhnhnms have two principal virtues: **Friendship** and Benevolence.

Significantly, when Gulliver returns to England and sets up the **horses** in his stable, he mentions his "amity" and "friendship" with them.

7. **Intellectual:** The Yahoos are totally irrational. The Houyhnhnms are entirely **rational** and intelligent.

### B. YAHOO:

1. Physically, they resemble a **human** being, but their behavior suggests

that of an **animal**.

2. They are odious, filthy, greedy, tormented brutes, seemingly possessing **no** reason.
3. The Yahoos are all disorder and **passion**, competitive beasts vying for satisfaction and supremacy.
4. Often they are associated with their **excrement**.
5. The Yahoos are images of what humans would become were they totally devoid of **reason** and completely removed from civilization. (Swift did not accept the primitivist doctrine of the “noble **savage**.”)
6. Gulliver comes to the mistaken conclusion that the Yahoos represent humankind, the climax of the book coming when Gulliver has to admit with shame and horror that he is more like the **Yahoos** than the **Houyhnhnms**.
7. The word **Yahoo** sounds like a scornful, drawn-out, whinnied version of “**you**.”

### C. HOUYHNNHNS:

1. Physically, they resemble an **animal**, but their behavior suggests that of a **rational** being.
2. Gulliver begins to love and admire the Houyhnhnms, but he makes the mistake of evaluating **human** conduct on the basis of **Houyhnhnm** standards.
3. Houyhnhnms’ reasoning (like that of angels, who are supposedly all **intellect**) is beyond the reach of even the best of human beings.
4. Seen through Houyhnhnm eyes, humanity appears even **worse** than the Yahoos, for the Houyhnhnms argue that **human** beings have made use of their small amount of **reason** for **bad** purposes (greed, war, etc.).
5. They “brainwash” **Gulliver** into seeing himself as a **Yahoo**, and while Swift probably wants us to take a critical view of the Houyhnhnms, Gulliver never does.
6. This criticism would show that the Houyhnhnms’ only **emotions** are the social or rational ones of friendship and **benevolence**.
7. They know neither **love** nor **grief** nor lust nor ambition.
8. With calm they face the major processes of life, marriage, **childbirth**, accident, and **death**.

9. They eat, **sleep**, and exercise wisely.
10. They believe in universal benevolence as an ideal, and accordingly have no **personal** ties or attachments.
11. The **family** is effectually abolished; **marriage** is arranged by friends; husband and **wife** like one another and their own **children** just as much and as little as they like everyone else.
12. Sex is accepted as normal, but only for the purpose of **procreation**.
13. They have no intellectual **curiosity**; their language, their arts, and their sciences are purely functional and restricted to the bare necessities of harmonious **social** existence.
14. Life is lived “without jealousy, fondness, quarreling, or discontent,” and it is lived in tribal **isolation** since they are cut off from other nations.
15. The Houyhnhnms’ **rational** way of life is so **dull** and impoverished, so alien to human behavior that few would wish to emulate them even if we could.
16. From a **human** perspective, the Houyhnhnms can be seen as merely grotesque and at times ridiculous.
17. Houyhnhnm is a neighing, twisted parody of “**human**.”

### C. Which is the correct view of human nature?

1. The answer that Gulliver comes to—that human beings are Yahoos—is probably not the one **Swift** advocates.
2. The **Yahoos** are not humanity any more than are the **Houyhnhnms**.
3. Deluded by his worship of pure **reason**, Gulliver commits the error of the Houyhnhnms in equating human beings with the **Yahoos**.
4. Gulliver assumes that because human beings cannot be Houyhnhnms, they must be **Yahoos**.
5. It is Gulliver, not Swift, who is dazzled by the **Houyhnhnms** and who aspires to rise above the human condition and become all reason.
6. He is surely right in recognizing and hating the **Yahoo** elements in human beings, but just as surely he is ridiculous in seeing only those elements and in admiring so unqualifiedly the rational **horses**.

7. Gulliver is committing the sin of **pride** because he overlooks the limits of human capability in judging human beings by standards inapplicable to humankind.

8. In judging humanity by **Houyhnhnm** standards, Gulliver grows alienated from his race and finds it unbearable to return to live among **human** beings.

9. Don Pedro **de Mendez**, the Spanish captain who rescues Gulliver, is basically a kind and caring man, but Gulliver regards him with repulsion, repelled by his clothes, food, and odor.

10. Gulliver's **family** greet him with love (and obviously tolerate his bizarre behavior), but he sees them only as **Yahoos**.

11. Gulliver does not see how greatly he differs from Yahoos in the **clothes** he wears, in his **cleanliness** vs. their filth, and in his capacity for moral choice between good and **evil**.

12. Swift's point seems to be that people are neither **Yahoo** nor **Houyhnhnm**.

13. Rather, a human being is an imperfect creature who, nevertheless, has the power to live a **decent** life if only he or she will recognize how limited he or she is.

14. Gulliver becomes a **maniac** because he is unable to come to terms with humankind's limited capabilities.

15. He thus commits the sin of **pride** as he is in the very process of condemning humans for being **proud**.

16. Humanity's only hope, Swift seems to be insisting, is to see clearly and without illusion the **dual** nature of human beings, neither of which can be eliminated: that is, to accept the **Yahoo** in human nature and try to **control** it, and to recognize the **Houyhnhnm** in human nature and try to **nurture** it, but not to the point of turning human beings into **rational** robots.

## Chapter 1:

1. In the first edition of GT, Gulliver leaves on August 2, 1710, but this was corrected in the 1735 Faulkner edition to **September** 7, 1710, since Gulliver had said he was at home for about five months: In the last paragraph of book 3, Gulliver said he arrived home on April 10, five months from then would be in September, not **August**.

2. Since Gulliver returns from his fourth voyage on December 5, 1715, he is gone for over **five** years.

3. Unlike the other voyages, Gulliver has to be **coaxed** into taking this one.



4. He goes as a **captain**, not a ship's surgeon, of the **Adventure**.
5. Gulliver is the victim of a **mutiny** by his crew and is at last set ashore in a strange land.
6. In a field he notices several animals, the most repulsive he has ever beheld.
7. Description of **Yahoos**: They are bearded like **goats**; their heads and breasts are covered with thick **hair**, and the rest of their bodies are bare and of a **brown-buff** color (189).  
 Note: From the color of the Yahoo's skin mentioned here, some critics have mistakenly said that they came from Africa. However, Gulliver clearly states that the Yahoos were descendants of a shipwrecked English man and woman: The original "two **Yahoos**, said to have been seen many ages ago on a mountain in Houyhnhnmland, from which the opinion is, that the race of these **brutes** hath descended; and these . . . may have been **English**, which indeed I was apt to suspect from the lineaments of their posterity's **countenances**, although very much defaced" (249 in the last chapter of GT).
8. In this first encounter Gulliver perceives no resemblance between the **Yahoos** and himself.
9. One "ugly **monster**" approached him, and Gulliver strikes him with the flat side of his sword, not wanting to kill or maim one of these "cattle" of the inhabitants of the island (190).
10. Other of the beasts attack Gulliver, even dropping **excrement** on him.
11. However, they are suddenly driven off by the appearance of a **horse**—a **dapple-gray** or spotted grey, which walks softly in the field, looking at Gulliver with amazement.
12. Soon another horse—a brown **bay**—joins the first, and Gulliver observes that they converse like human beings discussing matters of weight.
13. Gulliver thinks that the horses are really human beings—**magicians** who have themselves into horses (191).
14. He recognizes that they are employing the word "**Yahoo**" in speaking of him. He distinguishes another word, "**Houyhnhm**."
15. As foot note 5, p. 192, states, **Swift** invented both of these words.
16. He follows the **horses** where they lead him.
17. In chapter 1, there are creatures whose behavior is bestial, but whose shape is **human**. Also there are characters whose shape is bestial (that of a horse), but whose

behavior is **human** (rational).

## Chapter 2:

1. Gulliver reaches a rambling dwelling (193), and after seeking a human form in vain, Gulliver realizes that the **horse** is his host.

2. The graciousness of the horse is seen by his indicating for Gulliver to go in **first** (193).

3. Gulliver still expects to see humans (194); he still thinks everything is being done by sorcery and “**magic**” (194).

4. Gulliver is placed side by side with one of the detestable creatures he first met in the field, and sees to his horror that he is its counterpart, except for the fact that the other’s **face** is flatter and broader, the **lips** larger and the **body** coarser and hairier (195).

5. The horses, comparing the two, say “**Yahoo**” several times.

6. Gulliver disdains first the **food** of the Yahoos and then the **food** of the Houyhnhnms (195). He motions toward a passing **cow**, and the Houyhnhnms get him some milk (196).

7. An old steed, drawn in a vehicle by four **Yahoos**, comes to view the stranger along with many other horse-guests (196).

8. Gulliver indicates (1) that he is already planning to escape and (2) he does not consider the Yahoos and he are of the same species when he states: “. . . to keep me alive, till I could make my **escape** . . . to creatures of my own **species**” (197).

9. Gulliver next says that he stayed in Houyhnhnmland “for **three** years” (197).

10. Gulliver’s lodging on the first night is **midway** between the lodging of the Yahoos and of the Houyhnhnms (197-98), suggesting Gulliver’s **middle** state.

## Chapter 3:

1. Gulliver pleases the **Master horse** by his ability to pick up the Houyhnhnm language.

2. The Master is surprised that Gulliver is teachable, clean, and civil. These are qualities opposed to those of the **Yahoos**.

3. Also, Gulliver can speak, a sign that he possesses **reason** (198).

4. In this chapter, Gulliver is being forced to see himself through Houyhnhnm eyes. They recognize him basically as a **talented** Yahoo. Gulliver is being **BRAINWASHED** by the **horses** to deny his own identity.

5. Gulliver says that the Houyhnhnms have no books or written **literature** (199).

6. Gulliver tells his horse Master of his own antecedents, but the horse does not believe him.

7. **“The Thing Which Was Not”**: The Houyhnhnms have no word for lying.

8. Lying is altogether foreign to the culture of the Houyhnhnms, but the Master cannot conceive of a **vessel** that can sail the seas.

9. Gulliver finds out that “Houyhnhnm” means **“horse,”** and etymologically signifies “the **perfection of nature**” (199)

10. Gulliver tries to conceal one difference between himself and the Yahoos; he wears **clothes**. However, Gulliver is discovered without his clothes (200), and his deception is “uncovered” (200).

11. Upon seeing Gulliver disrobed, the **Master** horse is mystified at the invention of clothes. He asks why Gulliver’s race would desire to conceal what nature has provided.

12. Gulliver is learning to **loathe** his own **body**, a step in his BRAINWASHING.

13. The horse concludes that Gulliver is a **“perfect Yahoo”** (201).

14. Gulliver begs his Master not to call him a **Yahoo** (201), and he even persuades the Master not to tell other Houyhnhnms about his clothes. Note: Does this agreement by the Houyhnhnm not involve him in a **lie**, “the thing which was not”?

15. Gulliver announces that in his country the Yahoos are the **masters** and the Houyhnhnms the **brutes**. The Master’s reaction to this statement makes Gulliver hesitate to tell the truth about his own country—another sign of BRAINWASHING.

#### Chapter 4:

1. The Master is greatly disturbed. Here speech is for the purpose of being understood, and he cannot comprehend **lying** (202).

2. If anyone says “the **thing** which was **not**,” the whole end of speech is defeated (203).

3. Gulliver is again afraid to tell the **truth** (203).

4. The Houyhnhnm Master is indignant on hearing of a Yahoo riding a **Houyhnhnm** (203).
5. The Master says that **Yahoos** are physically too incapable to rule (203).
6. Gulliver says that male horses in Europe are often **castrated** (204).
7. Gulliver praises the simplicity of Houyhnhnm **language** (204).
8. The Houyhnhnm Master, perhaps angered by Gulliver's account of Yahoos in Europe riding horses, begins to compare Gulliver with a Yahoo and concludes that Gulliver is less equipped to **survive** than the Yahoo (204).
9. Again, by running down Gulliver's body, the Houyhnhnm makes Gulliver doubt his own physical nature. Gulliver is again being forced to see the **Yahoo** in himself, but he is not given time to contemplate that he is a **human** being, a different species from a Yahoo.
10. Gulliver's account of the crew's **mutiny** (206), and of human desire for power and money, proves shocking to his Master.
11. The Houyhnhnm Master says he is puzzled by human **vices**.
12. The Houyhnhnm's reasoning is false here. Gulliver has given examples of the **worst** of human beings (the **mutineers**), but the horse has concluded falsely that these are the **only** types of people.

## Chapter 5:

1. This chapter deals with European **wars** and laws. The ideas presented in this chapter—concerning the folly of **war** and the corruption of **laws**—present Swift's own criticism.
2. In his accounts, Gulliver exaggerates much: “a **million** Yahoos . . . killed” (207).
3. Gulliver discourses to his Master on the state of **England** (207).
4. Gulliver calls his own language “barbarous” (207), a testament of how he has been so BRAINWASHED that he doubts the sufficiency of his own **language**.
5. He tells of great **wars** caused by the ambition of kings or by a mere difference in opinion (207).
6. **Religious** wars were particularly hateful to Swift (207). Gulliver forgets that a religious abuse does not make all **religion** evil.

7. “Poor nations are **hungry**, and rich nations are **proud**, and pride and hunger will ever be at variance” (208): This is one of the most quoted sentences from GT.
8. His Master hears of this warfare among human beings with horror. He notes that European people are worse than **Yahoos** since the latter in their fighting cannot bite each other very well and consequently cannot easily **kill** each other (208-09).
9. Gulliver describes the art of war in Europe, mentioning cannons, **bullets**, powder, and the large number who drown during sea battles (209).
10. He proudly paints the valor of his countrymen when they blew up a **hundred** of their enemies at once (209).
11. His Master’s detestation of **Europeans** increases with this account (209).
12. In this country the Yahoos are not blamed for their odious qualities, but when a reasonable creature descends to such enormities the Master wonders whether the **corruption** of **reason** is not more dreadful than brutality (209-10).
13. Gulliver goes on to describe English law; in his world a society of young men is encouraged to prove that black is white and white black, according to who pays them; these are the **lawyers** (210).
14. **Judges** are chosen from these men, who all their lives have been biased against truth and justice (210).
15. The Master is further grieved to hear these things (211).

## Chapter 6:

1. In Chapter 6, Gulliver expresses major ideas which Swift held: (1) The fear of a **money**-oriented society. (2) The emphasis on **luxuries** instead of the necessities of life. (3) The few who are **wealthy** while the **many** are poor. (4) **Moral** decay and physical **illness** encouraged by money and luxuries.
2. Gulliver describes the use of money: The poor man furnishes by his labors the luxury of the **rich** (213).
3. “The whole globe of earth must be at least three times gone round before one of our **female** Yahoos could get her **breakfast**” (212-13).
4. England produces more **food** than it needs, but exports food needed at home by the poor in order to satisfy the follies and **vices** of the wealthy (213-14).
5. Thus vast numbers of people must seek food by “**begging**, robbing, **stealing**, cheating, pimping, forswearing, **flattering**” (213). A long list of **vices** is

given here.

6. When Gulliver tries to explain the **medical** profession, the Master cannot understand the meaning of sickness, since the Houyhnhnms suffer no **diseases** (214).

7. Gulliver enlarges on the bad eating habits of his countrymen. **Doctors** are more skilled in predicting death than they are able to aid a patient in his or her recovery (214-15).

8. A political representative of Gulliver's world is the prime **minister** of England. This politician's promise is a **curse** since he never keeps his word. He procures his position by knowing how to get rid of a wife, daughter, or sister—that is, he sells or prostitutes his family—or by betraying his predecessor (215).

9. INSERTION BY PUBLISHER: See pp. 257-58, for the praise of Queen **Anne** inserted in paragraphs 5 and 6 on p. 215. Swift in his correspondence and Gulliver in his letter to Cousin Sympson (253-57) call this an interpolation by the first publisher of GT. Swift disavowed that he wrote such **flattery**.

10. Again Swift and Gulliver are at one here in the following attacks on the ministerial **government in England**: (1) **bribery**, (2) greed, and (3) toadyism (215-16).

11. When the Master horse flatters Gulliver by saying that he must be of **noble** birth because of his cleanliness and color, Gulliver informs him that he is of **humble** origin. Why does the Master compliment Gulliver? Because Gulliver is telling the Houyhnhnm what he **wants** to hear—a criticism of a place where human beings **rule** and horses are kept as **slaves**.

12. Note: Despite Gulliver's (and Swift's) criticism of the upper class, in the real world Swift himself approved of the stationary **class** system of the Houyhnhnms; that is, a horse stays in the social position in which it was born. Swift did not approve of the movement from one class, say, the lower class, to another, such as the middle or upper class. If a person was born into a family which farms, that person should remain a farmer.

13. **Nobility**, Gulliver says, breeds idleness and disease, dullness, ignorance, and sensuality (217), again a prejudiced exaggeration since history shows that many noblemen and noblewomen made significant contributions to society.

## Chapter 7:

1. In Chapter 7, the Master Houyhnhnm draws similarities between what Gulliver said about human beings in Europe and the behavior of **Yahoos**.

2. Gulliver is forced to see human behavior mirrored in the Yahoos. He is

BRAINWASHED to see human beings as **animals**.

3. Gulliver informs the reader that his clarity concerning the human race was owing to the greater enlightenment which he obtained while living among the **horses** (217).

4. Through daily BRAINWASHING the Houyhnhnm Master points out Gulliver's faults: He "**daily** convinced me of a **thousand** faults in myself" (218).

5. Truth became so important to Gulliver, he says, that he wished never to return to his own world again. "I had not been a year [there] but [wished] to pass the rest of my **life** among the **admirable** Houyhnhnms" (218).

6. Gulliver says that in his account of Europe he gave "as **favorable** turn to his Master" as he could; that is, he presented Europe in as a good a light as he could (218).

7. The Houyhnhnm Master concludes that human beings had only a small amount of **reason**, which they used to **corrupt** themselves (218).

8. He tells Gulliver that Yahoos are **physically** superior to Europeans in strength, agility, speed, and climbing. He calls the Yahoos "**brethren** [brothers]" to Europeans.

9. The Master tells Gulliver of how the Yahoos **fight** over **food** even when there is an excess of it (219).

10. He continues describing how the Yahoos make **war** on each other (219).

11. He adds that they delight in a **shining** stone, which when they find them they hide (220).

12. Furthermore, they have **lawyer**-like individuals (220) who rob from the others.

13. Also the Yahoos are guilty of **gluttony** and they get **intoxicated** (221). Their **greed** foments **disease** (221).

14. The Yahoos have a governor who has a lackey who "**licks**" his behind (221).

15. They are lecherous (222), dirty (222), and the **female** Yahoos are promiscuous (222-23).

## Chapter 8:

1. Chapter 8 deals with two matters: (1) Gulliver is assaulted by a **female** Yahoo. (2) Houyhnhnm life is described.

2. The chapter opens with a **baby** Yahoo befouling Gulliver (224).
3. Gulliver concludes that the Yahoos are the most unteachable of animals, cursing, malicious, cowardly, with no desire to be governed by **reason** as the Houyhnhnms are.
4. Gulliver notes that the female Yahoos show **maternal** affection (225), which will contrast later with the Houyhnhnm females.
5. Accompanied by a strong **sorrel** nag, Gulliver observes the Yahoos.
6. THE SWIMMING SCENE: Here Gulliver is sexually assaulted by a **female** Yahoo “**not . . . above eleven years old**” (225), thus putting her only two years older than the nine-year-old Glumdalclitch from Brobdingnag.
7. Gulliver concludes that he is a **Yahoo** since he attracts a **female** Yahoo. He overlooks that he was **not attracted** to her.
8. Gulliver next presents a picture of Houyhnhnm life. The strategy is apparent: By first establishing the Yahoos’ brutality and their similarity to human beings, Gulliver knew that the portrayal of **Houyhnhnm** life will make the horses appear more favorable than presenting their way of life first.
9. Gulliver notes that the Houyhnhnms accept the principles which the Greek philosopher Socrates announced, and look on **benevolence** and **friendship** as the two principal **virtues** (226).
10. The Houyhnhnms marry with an eye to perpetuating strength and comeliness (226): **EUGENICS**.
11. Each family produces only **two** offspring. Thus population is limited. If a family has two boys, they **exchange** one with a family which has two girls. (226).
12. They never commit **adultery** (227).
13. **Education**: The education of the young (both males and females) is basically the **same**. There is no special **love** between parent and child (227).

## Chapter 9:

1. **GENOCIDE**: At the General Assembly of the Houyhnhnms the question is debated as to whether the Yahoos ought to be **exterminated** from the face of the earth (228).
2. Gulliver promises a fuller literary work on **Houyhnhnm** life later.



3. **Origin of Yahoos:** From the Houyhnhnms Gulliver learns that many years ago, two of the Yahoos appeared together upon a **mountain**. There was speculation they were the product of **mud** and slime or came from the froth of the **ocean** (228). Later the Houyhnhnm master says the first two were abandoned by a ship in Houyhnhnmland as Gulliver said he was.

4. They lived in the mountains and became **savage** (229). Here Swift is attacking **PRIMITIVISM** by arguing that separated from **society** people will become savages.

5. Over time, the Houyhnhnms turned some of the Yahoos into **domestic** animals (228-29).

6. At the Council it is argued that **asses** would be more easily trained and much preferable to live with (229).

7. Gulliver's Master, having learned from his guest of the **castrating** of horses, suggests the measure be applied to the **Yahoos** (229).

8. We learn more of Houyhnhnm culture. They have no written **history**, but their **poetry** is excellent (230).

9. They use their **limbs** with great dexterity for every practical purpose.

10. They live **70-75** years. They die only of **old** age, and without regret (231).

11. They have no word to describe the concept of **evil**. Anything unpleasant is indicated by suffixing "**Yahoo**" (232).

12. Just as the Houyhnhnm language lacked a word for evil, one would imagine any possible Yahoo language would lack one for **good**.

## Chapter 10:

1. Gulliver has retained his **clothes** to distinguish himself from the Yahoos (232). His new clothes he makes from the **skin** of Yahoos (233).

2. Gulliver's catalog of human vices shows that he has stopped seeing any good in **human** beings (233).

3. Gulliver has lived in this land with great happiness. Here there were no doctors, no **lawyers** to ruin him, no **politicians**, no wits, no bores, no pedants, no scoundrels, and no disreputable nobles (233).

4. When dining with Houyhnhnms he preferred to **listen** and learn. Their talk was only of virtue, friendship, benevolence, reason, and poetry (233-34).

5. Thinking of his own world, Gulliver understands the human species for what he now believes it is: Human beings are in shape and temper like Yahoos and use what little reason they have merely to multiply their vices (235).

6. Gulliver is now completely BRAINWASHED: He sees all other human beings as Yahoos in “shape” (234, that is physically) and “disposition (234, that is mentally). Gulliver has learned to hate himself.

7. One day, seeing his own reflection in a lake, he draws back in horror, and thereafter begins to imitate the voice and gestures of the Houyhnhnms (234).

8. But in the midst of his happiness, Gulliver is told that the last General Assembly had ordered that he must leave Houyhnhnmland. (235).

9. The General Assembly has taken offense at the Master for treating a Yahoo like one of them.

10. The Houyhnhnms fear that Gulliver might organize and lead a rebellion of the Yahoos (235).

11. On hearing this news, Gulliver swoons, and on reviving cries that death were preferable to the horrifying prospect of passing the rest of his days in a world ruled by Yahoos (236).

12. However, he knows that he must obey the Houyhnhnm decision. He builds a canoe, and in two months takes leave of his Master (237).

13. He feels honored that when he prostrates himself before his Master to kiss the Houyhnhnm’s hoof, that worthy animal raises it gently to Gulliver’s mouth.

## Chapter 11:

1. Gulliver leaves on the day after Valentine’s Day, February 15, 1715 (footnote 8, p. 238).

2. Gulliver obviously had influenced the Houyhnhnms because the sorrel nag shows compassion (238) in her farewell to him.

3. Gulliver determines not to return to Europe, but to find a deserted island and pass his life there (239).

4. Gulliver sails to a small island where he is attacked by its natives (240).

5. He sees a ship approaching, and out of compassion for him, Gulliver is seized and carried by the sailors against his will to the ship (241).

6. DON PEDRO **DE MENDEZ**: So obsessed is Gulliver with his view of human beings as Yahoos, he is incapable of recognizing decency in a human being. Despite the kindness of Captain de Mendez, Gulliver sees him as a Yahoo. Therefore Gulliver hates even good people because they are not Houyhnhnms (241-42).

7. The first night aboard the ship, Gulliver tries to jump **overboard** to escape returning to a Yahoo life.

8. In Lisbon de Mendez convinces Gulliver to return to his **family** (243).

10. Home in **England**, Gulliver is disgusted with his family. He decides that Yahoos should be gradually exterminated by refusing to cohabit with his **wife** (244).

11. He buys two **horses** with which to converse (244).

12. Gulliver returns on **December 5, 1715**. He had left on August 2, 1710 (corrected to September 7, 1710). So he was gone for **five** years and **three** months.

## Chapter 12:

1. Chapter 12 is a diatribe against those who sail to new lands, there to plunder and **enslave** the natives.

2. His travels, Gulliver says, lasted **sixteen** years and around **seven** months.

3. He asserts that he could have made up some “strange **improbable** tales,” but instead he says he has stuck to the “**truth**” (245): “I imposed on myself as a maxim, never to be swerved from, that I would strictly adhere to **truth**” (245), following the examples of his **Houyhnhnm** Master (246).

4. Gulliver says the purpose of his work is to **instruct**, not to amuse.

5. He is qualified to instruct since his stay among the Houyhnhnms has given him “some **superiority**” (247).

6. Gulliver says that all of the places he visited belong to the British crown, but he thinks it would not be worthwhile to assail the **Lilliputians**, the **Brobdingnagians**, the **Flying Islanders**, or the **Houyhnhnms** (247).

7. He criticizes colonizers, but exempts the **British** from this criticism (248).

8. He says he finally has begun to allow his **wife** to sit at the dinner table with him (249).

9. Gulliver asks all English Yahoos to keep forever out of his **sight**.

10. In attacking human **pride**, Gulliver irrationally shows his own **pride**.

### **SWIFT'S CORRESPONDENCE ON GULLIVER'S TRAVELS**

The following summarizes some letters by Swift and his contemporaries about Gulliver's Travels. The page numbers are from the Norton edition cited at the beginning of this handout.

1. SWIFT TO CHARLES FORD (a London friend) – 15 April 1721: Swift says that he is working on GT (260).
  
2. SWIFT TO FORD – 14 Aug 1725: Swift says he has finished GT and believes it will “wonderfully **mend** the world” (260).
  
3. SWIFT TO FORD – 16 Aug. 1725: Swift says he is “correcting and transcribing” GT.
  
4. SWIFT TO THOMAS SHERIDAN (a Dublin friend) – Sept. 11, 1725
  - a. Swift says that a person should “expect no more from Man than such an **animal** is capable of” (261).
  
  - b. As footnote 1, p. 261 states, Sheridan had evidently read parts of GT.
  
5. POPE TO SWIFT - Sept. 14, 1725: Pope writes that he has heard “much of” GT.
  
6. SWIFT TO POPE – Sept. 29, 1725
  - a. VERY IMPORTANT LETTER.
  
  - b. Swift says he is finishing the correction and emendation to GT.
  
  - c. He wonders if he can find a “**printer** [publisher]” “brave enough to venture his ears.” Cutting off of a publisher’s ears was a penalty for publishing treasonous writing.
  
  - d. Swift says his “chief end” in GT is “to **vex** the world rather than divert it” (261).

e. Swift tells Pope that in his poems he should give the world “one **lash** the more at my request” (262).

f. Swift says that he hates the species of men (lawyer, judge, soldier, English, French, etc.), but “all my love to towards **individuals**” (262).

“Principally I hate and detest that **animal** called man, although I heartily love John, Peter, Thomas, and so forth” (262).

g. Swift defines a person not as “**animal rationale** [a rational animal],” but “only **rationis capax** [an animal capable of reasoning]” (262).

h. He continues that this distinction is the “great foundation of **misanthropy** (though not Timon’s manner)” upon which “the whole building of my Travels [GT] is erected” (262). Timon refers to Timon of Athens, the misanthropic protagonist of Shakespeare’s play, Timon of Athens.

#### 7. SWIFT TO POPE – Nov. 26, 1725

a. VERY IMPORTANT LETTER.

b. Swift says, “I do not hate **Mankind**” since he does not accept people as being “**reasonable** animals”; therefore he cannot be “disappointed” (262).

#### 8. “RICHARD SYMPSON” TO BENJAMIN MOTTE – Aug. 8, 1726

a. VERY IMPORTANT LETTER.

b. See footnote 4, p. 263. When Swift left Ireland in March 1726, he carried the GT manuscript. He was there around five months, but only toward the end did he contact the publisher Benjamin Motte with this letter. The letter was composed by Swift under the pseudonym Richard Sympson, but copied by John Gay (the famous playwright and Swift’s London friend), for purposes of secrecy.

c. “**Sympson**” speaks of being Gulliver’s “cousin” (263).

d. He will let Motte keep and peruse a portion of the manuscript for three days.

e. If Motte wishes to publish after three days he must send 200 pounds.

f. The rest of the manuscript will be sent once the 200 pounds has been received.

9. MOTTE TO “RICHARD SYMPSON” – Aug. 11, 1726: Motte answers that he wants to publish the manuscript, but he cannot so quickly raise 200 pounds.

10. "RICHARD SYMPSON" TO MOTTE – Aug. 13, 1726: Swift (as Sympson) says that the work should come out in two volumes and be published by Christmas.
  
11. JOHN ARBUTHNOT (a close friend of Swift, Arbuthnot had been the physician to Queen Anne) – Nov. 5, 1726
  - a. GT was published on **October** 28, 1726.
  - b. Arbuthnot says it will be as popular as John Bunyan's Pilgrim's Progress, the largest selling book in England at that time.
  - c. He says that the **Princess Caroline** (the wife of the heir apparent George II) was reading GT and laughed at the part about the hobbling prince.
  - d. Arbuthnot says book 3 is "the least **brilliant**" (265).
  - e. He adds that GT is in "everybody's hands," that is, that everyone is reading it (265).
  - f. A friend of Arbuthnot told him that a Captain of a ship had confided to him that he was acquainted with the real Captain Gulliver, but the printer had mistaken Gulliver's residence. He also states that an old gentleman, when reading book 1, had consulted his map trying to find Lilliput (265).
  
12. POPE TO SWIFT - Nov. 16, 1726
  - a. Pope congratulates Swift "upon what you call your cousin's wonderful book" (265).
  - b. He prophesizes that the book will be "in the future the admiration of all men" (265).
  - c. At present, he says everyone is reading it.
  - d. Most people are accepting the "**satire**" as "general," and not directed at particular people, although "the mob of critics" have connected it with contemporary events.
  - e. He says that Motte is saying how secretly he received the manuscript, so although everyone knows **Swift** is the author, no one has any proof since it was supposed delivered to Motte, Pope says inaccurately, "after you left England" (266).
  
13. GAY TO SWIFT – Nov. 17, 1726

a. Gay says that GT was published around 10 days ago (really Oct. 28) and has “been the conversation of the whole town ever since” (266).

b. Gay writes that, “’Tis generally said that you are the **author**, but I am told, the Bookseller [Motte] declares he knows not from what hand it came” (266).

c. “From the **highest** to the **lowest** it is universally read, from the Cabinet-council to the Nursery” (266).

d. Politicians agree that the satire is general, not addressed to particular people, but some says that the satire is “too severe” (266).

e. Gay expects “keys” (annotations) to be published on the book (266).

f. He says that Lord Bolingbroke censures the work for “depreciate[ing] human nature,” but the Duchess of Marlborough “is in raptures at it” (266).

g. Thus Gay concludes that “you are not much injured by being supposed the author” of GT (266).

h. Princess Caroline (the heir apparent’s wife) has “read it with great pleasure” (267).

i. Gay says that most find book 3 as “the **least** entertaining” (267).

14. MRS. HOWARD (a lady in waiting to Princess Caroline) TO SWIFT – Nov. 17, 1726:  
She again attests that Princess Caroline, the wife of the heir apparent, was enthralled by GT.

15. SWIFT TO MRS. HOWARD – NOV. 27, 1726

a. In his answer, Swift **pretends** he is not the author of GT; he says he could not understand Mrs. Howard’s letter until he received a copy of GT and he complains that he “thought it hard to be forced to read a book of 700 pages in order to understand a letter of 50 lines” (269).

b. He criticizes Gulliver as a person who “extenuate[s] the vices, and magnif[ies] the virtues, of mankind, and perpetually dins our ears with the praises of his country” (269).

16. SWIFT TO POPE – Nov. 27, 1726

a. As footnote 4, p. 269, states, here Swift is referring to changes in the text of GT which Motte made for fear of arrest at publishing scandalous material (269).

b. Swift tells Pope that like him Arbuthnot disliked book **3**.

c. Swift quotes with amusement that a Dublin bishop condemns GT as a book “full of improbable lies, and for his part, he hardly believed a word of it” (270).

d. Swift says that the printed “copy was basely mangled, and abused, and added to, and blotted out by the printer,” particularly in Books 3 and 4 (the second volume) (270).

17. “LEMUEL GULLIVER” TO MRS. HOWARD – Nov. 28, 1726

a. Swift writing as Gulliver thanks Mrs. Howard for her praise of his book.

b. He comically apologizes for any offense he gave to Maids of Honor through passages in books 1 and 2 (the **urinating** sequence or the being fondled by the Brobdingnagian maids of honor). To redeem himself, “Gulliver” encloses with his letter a “crown of Lilliput” as a peace-offering (270).

18. FORD TO MOTTE - Jan. 3, 1726/27 (For the months of Jan. through March, double year designations were used to distinguish the Old Style (Julian) calendar from the New Style (Gregorian) calendar.

a. Ford tells Motte that Motte’s edition of GT “abounds with many gross **errors** of the press” (271). He encloses a list of these and hopes “you will insert them when you make another edition” (271).

b. Ford particularly objects to the passage on Queen **Anne** in book 4, ch. 6, asserting that she never governed through a prime minister, asking that it “be left out in the next edition” (271).

19. SWIFT TO MRS. HOWARD – Feb 1, 1726-7: Swift says that one of “my Houyhnhnms” (horses) “bit my little finger.”

20. SWIFT TO KNIGHTLEY CHETWODE (a Dublin friend) – Feb. 14, 1726/7: Swift says GT has made Motte wealthy, but he says that Motte “mangled” the text.

21. POPE TO SWIFT – Feb. 17 (?), 1726/7: Pope refers to the poems he wrote about GT.



22. "RICHARD SYMPSON TO BENJAMIN MOTTE - Apr. 27, 1727: Presumably a request by "Richard Sympson" to get a share in the profits of any future editions of GT.

23. SWIFT TO THOMAS SHERIDAN – May 13, 1727: Swift lightheartedly reports that Princess Caroline tried to get Swift to admit being the author of GT ("the author of a bad book"), which she said had pleased both her and her husband. However, Swift said he would not, although he gave her liberty "since she liked the book, to suppose what author she pleased" (273).

24. SWIFT TO MOTTE – Dec. 28, 1727 (written from Dublin)

a. Swift gives his suggestions for woodcuts and illustrations or prints for a new edition of GT.

b. Note: The original edition had only the maps, supposedly designed by Swift himself.

25. SWIFT TO GEORGE FAULKNER – June 29, 1733

a. See footnote 3, p. 275. Faulkner, a Dublin printer, proposed a new edition of GT towards the end of 1732.

b. Swift wrote him that Motte's edition had "several alterations which I much disapprove of" (275).

c. Swift advises Faulkner to try to obtain the interleaved copy of GT containing Ford's corrections which, Swift believed, was in the hands of Matthew Pilkington, an associate of Motte. Pilkington's widow disclaimed any knowledge of it.

26. SWIFT TO FORD – Oct. 9, 1733 (written from Dublin)

a. Swift asks Ford if he has the interleaved copy of GT containing the corrections which Swift made, since Pilkington's widow said she did not have it.

b. Again Swift says that Motte's copy was "mingled and mangled" (276).

c. Swift identifies Rev. Andrew Tooke as the person Motte hired to correct and emend the manuscript of GT.

27. FORD TO SWIFT – Nov. 6, 1733

a. Ford says that almost all of the corrections were made in Motte's second edition of GT, published in 1727, using this interleaved copy.

b. He tells Swift that he will try to get a copy of the second edition for Faulkner to use.

28. SWIFT TO FORD - Nov. 20, 1733

a. Swift says that since the original manuscript and the interleaved copy of emendations cannot be located, "all I can do is to strike out the trash in the edition to be printed here" (277).

b. Swift states that "it was to avoid offense, that Motte got those alterations and insertions to be made I suppose by Mr. Tooke the clergyman [now] deceased" (277).

c. Swift refers to the Queen Anne passage. He also says that "the whole sting is taken out in several passages, in order to soften them. Thus the style is debased, the humor quite lost, and the matter insipid" (277).