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The Influence of Cyrano De Bergerac's "Voyages to the Sun and the Moon" on Jonathan Swift's "Gulliver's Travels"

Nancy Crampton

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THE INFLUENCE
OF
CYRANO DE BERGERAC'S "VOYAGES TO THE SUN AND THE MOON"
ON
JONATHAN SWIFT'S "GULLIVER'S TRAVELS"

by

NANCY CRAMPTON

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts
English Department

Division of Graduate Instruction
Butler University
Indianapolis
1935
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FOREWORD

It may have occurred to the French man of letters that Cervantes was the author of Don Quixote. The Englishman was the author of Shakespeare's Hamlet. The French man of letters will be taken to mean the Englishman's indebtedness to the French writer, but in no degree will it be necessary to give any of the more indirect influence upon Te Deum. 

As we have already mentioned, some account of De Ruyter may be given because of Swift's knowledge of him or because of his reference to him in all but Gyronoe se Horsem or when there is no mention of his writings. But de Ruyter's

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It has been claimed by the French that Cyrano de Bergerac was the source for Jonathan Swift's GULLIVER'S TRAVELS. In the following paper an effort will be made to show the Englishman's indebtedness to the French writer, but in so doing it will be necessary to give some of the more indirect influences upon de Bergerac as well as upon Swift.

To such authors as are herein mentioned, some credit for inspiration may be given because of Swift's knowledge of them or because of his reference to them—to all but Cyrano de Bergerac of whom there is no recognition in any of his writings. But de Bergerac's HISTOIRE DES ETATS ET EMPIRES DE LA LUNE, which was written in 1649, and which had acquired a well-deserved reputation among works of this style, in all probability influenced Swift who used this style in his famous satire.
CHAPTER I

JONATHAN SWIFT AND HIS WORKS
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JONATHAN SWIFT AND HIS WORKS

1
PLAN OF GULLIVER'S TRAVELS

Few works have had greater success on their first appearance than GULLIVER'S TRAVELS, which was not published until after Swift's return to Ireland, in 1727, after a disappointing experience in England, although the work appeared with an affected mystery, of which the author was very fond, and which even his most intimate friends were compelled to respect. There was a reason for this concealment, for the Prime Minister (Walpole) was so enraged by an earlier work that he threatened to arrest Swift from which design, however, he was dissuaded by a judicious friend who knew that the Irish people, a trampled and oppressed nation, would support the man who, in their defence, bade defiance to the crown, the bench, and the Parliament, for they revered him as a guardian.
and obeyed him as a dictator.

The scheme of the great satire, *Gulliver's Travels*, is that of a series of four voyages made by one Gulliver to various parts of the world. The original design was formed by Pope who discussed it with Swift; but Swift thought that Arbuthnot was the only one capable of carrying it out, while Arbuthnot begged Swift to work on it during his melancholy retirement at Letcombe. But Swift had other things to occupy his mind at this time, so the actual writing of this work of genius was delayed for a while. The romance occupies a high place in English literature because of the extent of the knowledge shown, the brilliancy of the wit, the richness of the humor, the variety of the fancy and conversation, the vigor of the thought, and the pungency of the satire.

The work begins with Gulliver's account of himself and his setting forth upon the travels.
THE VOYAGE TO LILLIPUT

The story of the first voyage, an attempt to reach the East Indies, tells of the ship being driven by a strong wind and a violent storm upon a rock on which it split. Gulliver, with six of the crew, put to sea in a small boat, but being at the mercy of the waves, they were overset; Gulliver, finding himself alone, swam as fortune directed him until he was able to wade ashore where he soon fell asleep because of extreme fatigue.

Upon awakening he found that he had been made prisoner by the tiny inhabitants of the land. Because of his mild disposition he gained favor with the Emperor and his Court and was granted release on condition that the Man-Mountain, as they called him, remain with the Lilliputians and be their ally against their enemies.¹

Gulliver studied their arts of civilization and warfare and defended the country against an invasion. But

¹. Swift, Jonathan. Gulliver's Travels, p. 46
Flimnap, the Lord High Treasurer, jealous of the favor shown Gulliver, despite his loyalty to the country, brought false charges against him. The Emperor, governed largely by his favorite, Flimnap, began to lose interest in Gulliver. But as Gulliver said:

I had been hitherto all my life a stranger to courts, for which I was unqualified by the meanness of my condition. I had indeed heard and read enough of the dispositions of great princes and ministers; but never expected to have found such terrible effects of them in so remote a country, governed, as I thought, by very different maxims from those in Europe. ²

Such petty quarrels and intrigue moved him to plan an escape from the island; a friend at Court said to him:

Out of gratitude for the favors you have done me, I have procured information of the whole proceedings and a copy of the Articles of impeachment brought against the Man-Mountain.³

Having been granted permission to visit the Emperor of the neighboring island of Blefuscu to strengthen further the bond of peace for which he had been responsible, he sought refuge with that monarch until, soon after his arrival, he found means to return to his native country after an absence of three years.

1. Swift, Jonathan. Gulliver's Travels, p. 72
2. Ibid. p. 73
3. Ibid. p. 74
THE VOYAGE TO LILLIPUT is an exposure of the policy of the English Court during the reign of George I. He stigmatizes, under the name of Flimnap, the Prime Minister, Walpole, who Swift believed was largely responsible, because of personal ambition and jealousy, for opposition to the Treaty of Utrecht which would have secured naval supremacy for Great Britain and prevented France as a rival on the sea. Walpole had many enemies even in the nominal Whig party who professed themselves adherents to the Prince of Wales; but they knew that they could not of themselves form an administration so they projected a coalition with the Tories, and attempted to describe the difference between the parties in principle not greater than that between "high-heels" and "low-heels" of Lilliput.

The political views advocated in Lilliput were generally popular and much advantage was hoped for in political circles for they gratified the entire body of the Tories, the discontented section of the Whigs, and the great multitude which in every free state looks upon Utopian advantages from the mere fact of change.
THE VOYAGE TO BROBDINGNAG

After a sojourn of two months in England, Gulliver's "insatiable desire of seeing foreign countries" took him once more to sea, in June 1702. Many and severe storms were encountered but after sailing for a year, there was "the most distress for water," whereupon land being discovered by a boy on the top-mast they cast anchor and a dozen of the men were sent ashore by the Captain in search of fresh water. Gulliver, who had asked permission to accompany them, wandered inland, through curiosity, but becoming weary he returned to the point of landing only to find his comrades had departed leaving him alone, and thus began his adventures in THE VOYAGE TO BROBDINGNAG.

He was overcome by grief and despair and lamented his folly and wilfulness in attempting this second Voyage against the advice of friends and family when he was discovered by one of the giant farmers, who lived in the land,
whose size "scared and confounded" him¹ for he believed that "as human creatures ... are more savage and cruel in proportion to their bulk, what could I expect but to be a morsel in the mouth of the first among these enormous barbarians that should happen to seize me?"²

The farmer upon seeing him lifted the lappet of his coat and put Gulliver gently in it.³

After frequent and wearisome exhibitions, he was sold to the Queen, with whom he soon became a great favorite; but he quarreled with her dwarf who had become jealous of his popularity.

There was much that was pleasant in this strange land but Gulliver grew discontent because of some accidents due to his smallness,⁴ and to the disagreeable familiarity of the Maids-of-Honour for whom he felt no liking.

The King, who asked Gulliver about his own country and her system of laws and government, was not deeply impressed for in this land, as he said:

2. Ibid. p. 95
3. Ibid. p. 97
4. Ibid. p. 135, 1.8
   p. 136, 1.19
   p. 137, 1.2, 22
   p. 139, 1.4
The learning of the people is very defective, consisting only in morality, history, poetry, and mathematics, wherein they must be allowed to excel.  

and he gave it as his opinion that whoever could make two ears of corn ... grow upon a spot where only one grew before would ... do more essential service to his country than the whole race of politicians put together.  

After a little more than two years in this country, Gulliver was taken on a progress with the King and Queen being carried, as usual, in his traveling-box which was captured by an eagle and dropped into the sea from which he was rescued by a passing ship. The Captain was on his return to England where, after a prosperous voyage, Gulliver again returned home nine months after his escape from Brobdingnag.  

In Brobdingnag, the land of giants, the satire takes a wider range for instead of criticizing the tactics of a party, Swift assails the general system of a political party in his attempt to sketch the ideal character of a patriot King and an efficient system of government. Here he is not dealing with political events or statesmen  

2. Ibid. p. 153
but he wants to show the vanity of our desires and the insignificance of our pursuits.

The fiction is well suited to this design and the opinions which were likely to form from the intrigue and scandals of a European court are developed with exquisite skill.

The contrast between Gulliver's position in Brobdingnag and Lilliput is happily conceived and lends force to the general application of the satire. In Brobdingnag, Gulliver is a Lilliputian in comparison to the size of the gigantic inhabitants of this strange land in which he became a court toy of these coarse but kindly and humane people. The most serious attack in the VOYAGE TO BROBDINGNAG is against the Maids-of-Honour for whom Swift had no real admiration.
After two months at home, Gulliver began his third journey celebrated in THE VOYAGE TO LAPUTA, when he was captured by pirates but, through the malice of a Dutchman, he was sent adrift in a small boat from which, after five days, he reached the shore of a small island which he found inhabited by a people whose ideas were "perpetually conversant in lines and figures, ... they would praise the beauty of a woman ... by rhombas, circles, parallelograms, ellipses, and other geometrical terms;" "and I observed in the King's kitchen all sorts of mathematical and musical instruments, after the figures of which they cut up the joints that were served to His Majesty's table."  

These were a people of most eccentric conduct and they were under continual disquietudes, their apprehensions arising from changes they dreaded in the celestial bodies for they had great faith in judicial astrology.

Even the wife could be faithless in ease and security for the husband was always rapt in speculation.

After six months on this island, Gulliver entreated leave to depart which permission was granted him, but with regret. He then went to Lagado where, by royal patent, had been erected an Academy of Projectors in which college the professors contrived new rules and methods of agriculture and building and new instruments and tools for all trades and manufactures whereby ... one man shall do the work of ten. And though none of their projects were brought to perfection the people, instead of being discouraged, were more bent upon prosecuting their schemes.¹

Gulliver sailed for Japan but a storm drove his ship to seek shelter and they cast anchor off the Kingdom of Luggnagg where he was told the King would appoint the time when he would "have the honor to lick the dust before his (the King's) footstool."²

The Luggnaggians were a polite and generous people and were courteous to strangers who were in favor at Court. Gulliver thought these people must be very happy

². Ibid. p. 234
for they lived in the land where the Immortals, or Struldbrugs, a famous tribe of men who gained physical immortality without immortal youth; but his "keen appetite for perpetuity of life was much abated" when he learned that they grew melancholy and dejected, and that they experienced all the infirmities and follies of other old men; they became peevish, covetous, morose, vain, talkative, but incapable of friendship, and dead to all affections.²

Obtaining license to depart, Gulliver sailed to Japan in May 1709 arriving the following month, but he remained only a short time once more returning to England, by way of Amsterdam, where he landed in April 1710. THE VOYAGE TO LAPUTA, where the traveler saw the result of fantastic speculation when intellect is not disciplined by prudent wisdom, was the least enjoyed of the Voyages because it was the least understood at the time of its publication.

This third Voyage is a satire directed against the chimerical pretenders to science and the professors of mathematical magic for the inhabitants of the Island

1. Swift, Jonathan. Gulliver's Travels, p. 244
2. Ibid. p. 242
were designed to ridicule such fantastic proceedings as developed during the rage for speculation, proceedings as absurd as any Swift described.

The melancholy description of the Struldbrugs appears to have been written with too correct an anticipation of the calamitous end of Swift's own life; it is written with the same feeling that dedicated his exclamation to Dr. Young when they passed a withered oak, "I am like that tree, I shall die at the top."
Gulliver's fourth voyage was made to the land of the Houyhnhnms where horses under this name, the embodiment of bestial mankind, have an ideal government and are superior to their Yahoo associates. This, the most unpopular of the voyages, is the most improbable of the creations of Swift's fancy; it has attracted the least interest on the part of the reader and has been the object for the greatest criticism for lack of talent and judgment on the part of the author.

In this Voyage is evidence of too much disapprobation against the follies and vices to which the nature of man is subject so that persons of delicacy and refinement have been hurt by its grossness for, as John Mitford, an editor of GULLIVER'S TRAVELS, said:

It betrays such a bitter misanthropy; it indulges in such a fiendish mockery of the degraded specie; and holds up such hideous representations of the loathsome depravity of our sins.
The irony and satire of this Voyage is understood when one remembers that the whole structure of the travels is built upon the great foundation of misanthropy, which was a revenge aimed at all mankind whom Swift hated by instinct, but whom he might have endured had he been allowed to become a part of that political society he had come to satirize in the travels made in the assumed role of one Gulliver who journeyed to far and strange lands.

While the humor is at times grotesque and the invention somewhat wild, there is a grave and serious purpose underlying the original design to satirize the author's enemies; but the book would have perished with the author had the aim been personal only, for the vices and follies which it portrays exist in all ages so that its very familiarity with all peoples has earned for it a lasting reputation.

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But the misanthropy is repulsive, almost disgusting; the condition of a man who can derive pleasure from a satire against humanity must be miserable, indeed. But the state of society at that time in Ireland was such as
to arouse the worst opinions of human nature; Swift saw a faction of petty tyrants and a nation of trampled slaves; the penal laws, absurd and iniquitous, seemed to regard persecution as a pastime and made human suffering a sport not human.

Other causes helped to strengthen and develop this morbid tendency to misanthropy.

While much has been written of his personal history, very little is absolutely certain although it has been proven that Swift and "Stella" were privately married, though they never lived as man and wife, and that he had to confess this secret marriage, after seven years, to "Vanessa" who urged him to make her his wife; she changed her will, which had been made in his favor, and did not long survive the shock of the confession and the disappointment thus brought to her own life. So with her gone to an early grave and Stella fast following her, two tender and affectionate hearts were his victims, and Swift felt this sorrow keenly.

All his ambitious projects were blighted, and a
disease, the worst to which man may be exposed, had warned him of its near approach.

It was such conditions that gave rise to the gloomy feelings under which that character of the Yahoos was drawn. But the disgusting picture conveys a lesson for it is a probable delineation of what humanity might become if exposed to the brutalizing influence of ignorance and unregulated passions; it pictures the triumph of sensuality over intelligence, and therefore shows the necessity of moral training and religious instruction.

Each episode, according to its own special tradition in fiction and satire, was introduced for the purpose of strengthening the whole work. And while the satire may have attracted some classes of politicians, there were many readers who found the narrative agreeable for Gulliver's character was so real, so perfectly that of an English sailor of the time, that they recognized him as a living person of their acquaintance.

Nor was the fame of Gulliver confined only to Britain for it spread rapidly through Europe. Voltaire, who was in England at the time, recommended it to his friends in France
and advised a translation, which task was undertaken but fear prevented a literal version of the bold questions found in the English work.

This seems to me more consistent with the spirit of the narrative, which have lost their popularity for the general reader, and remain a masterpiece of wit and invention in the variety of adventures because of its difficulty outlining and consistency of detail and general appearance of reality. It has given pleasure to so many readers, that, while we may forget the author, Gulliver will live long.

The Voyages that appeared before Gulliver were absurd, the imagination of the author determining the
IMPORTANCE OF GULLIVER'S TRAVELS

Cold charity enabled Swift to enter college where life was made miserable for him, those less worthy being preferred before him for political reasons; and throughout his life disappointment followed disappointment and neglect until disillusion and failing health so embezzled him that he poured forth his denunciations in his great satire, GULLIVER'S TRAVELS.

This romance is more coherent than most of its forerunners, which have lost their popularity for the general reader, and remains a masterpiece of wit and invention in its variety of adventures because of its definite outline and consistency of detail and general appearance of reality. Swift has given pleasure to so many readers, that, while they may forget the author, Gulliver will live long.

The Voyages that appeared before Gulliver were fabulous, the imagination of the author determining the
place and the manner of reaching it; there was no attempt
to inspire a feeling of belief, while Swift's tale takes
on the appearance of authentic history; he becomes a dis-
coverer of lands and civilizations in the Pacific Ocean
which he reaches by scientific means as did they who
journeyed forth to countries and peoples already well-
known,—a compass and the North Star directed him and
the experiences encountered were those of the usual mode
of sea travel. His sense of proportions and type of
naturalness give the air of probability to his story
which many authors have not been able to attain.

He did depart from the prevailing method when he
described his supernatural adventure on the Flying Island
and in his departure from Brobdingnag by means of the
eagle. But the maps were furnished for his Voyages;
geographical data were given: names, longitude, latitude,
storms, and calms, and many incidents to show the author's
knowledge of human nature; all are so real that the
unusual or impossible seems unimportant and does not
impress the reader with unreality.
Some oceanic commerce was carried on, and while the curious sought in vain for exact locations on the maps, the general style of the typical voyage lent realism, for the apparently fantastic adventure gave rise to ideas of how a strange people could live and think and do. But Swift was giving fiction to his readers and was not endeavoring to present unreality for truth; he had a reason for his satire and the romance served as the vehicle for it—he was "not writing to entertain the world but to annoy a part of it."  

Swift's verse, none of which is of high poetic excellence, is marked with some cleverness and frequently, by gross indecency; his witty TALE OF A TUB, a very brilliant satire on the love of fame, was written about twenty years before GULLIVER'S TRAVELS, and was issued anonymously. It was prefaced with an apology defending the author from the charge of irreverence, for it was intended as a satire upon Catholicism and Lutheranism.

The work represents an empty tub thrown to the Leviathan of skepticism and ridicules the professed

modesty of authors. However, the real purpose was to show the corruptions of the ancient Church and the fanaticism of the Puritans.

Swift never acknowledged this satire, for he found, on its appearance, that he had committed what he called the sin of wit. He had intended to ridicule the abuses of religion, as he saw them; auricular confession, the sale of indulgences, the use of holy-water, the issuing of papal bulls, and the celibacy of the clergy, but in so doing he had approached very close to religion itself.

When Swift claimed as reward for his services to the new Ministry the English Bishopric, he was doomed to bitter disappointment for the Archbishop (Shaple) urged the Queen (Anne) not to bestow such honor upon one whose belief in Christianity was suspicious, for while Swift regarded the Church as an established institution to be respected, and thought it a good "trade", it is not known what he felt beyond that. The Queen could not be induced to change her determination regarding the man who had
lampooned one of her favorites (The Duchess of Somerset) in A TALE OF A TUB.

But Swift's fame as an English classicist, as well as satirist, rests principally upon his splendid work GULLIVER'S TRAVELS, which will ever remain his masterpiece. It was originally designed to ridicule the abuse of human learning and the extravagant stories of travelers, but Swift so far departs from the original design as to make the work a satire upon English institutions and customs of his time. It is a marvelous tale told with the appearance of simple veracity; it is easy to fancy the account of the Struldbrugs in which is portrayed his indifference to life and the melancholy state to which his own life was prolonged, to be a prophecy by Swift of his own sad years.

There was in Swift's character much to condemn, but there was also much to admire; his life presents a practical satire no less keen than his writings, and its perusal will furnish food for the considerate and reproof to the wayward and reckless. The difficulties of the
ecclesiastic, politician, and satirist began with his birth, in 1667, and followed him to his death which occurred in 1745; yet few political writers could boast of such triumphs as he enjoyed.
CHAPTER II

SOURCES FOR GULLIVER'S TRAVELS

LUCIAN

Writers have claimed various sources for GULLIVER'S TRAVELS but most of these influences have been lost to the individual critic in advance and it proved but a task of illustration for the compiler to select or reject most of these suggestions. They are not intended to be considered as probable hints or suggestions.

However, there are some influences that may be noted. "The incident was by Plutarch, a certain Nubian, amongst the world's oldest, who was translated into his mind.

Lucian, a Greek author, is the author of the NUBIAN HISTORY, written about 175 A.D., which is one of the most important, if not the most important, of all fantastic tales.
CHAPTER II

SOURCES FOR GULLIVER'S TRAVELS

1

LUCIAN

Writers have claimed various sources for GULLIVER'S TRAVELS but most of these influences have been left to the individual critic to advance and to prove; but too often the illustrations and the parallels are either so vague that little credence may be given them or they are too common to be considered as probable hints or suggestions.

However, there are some influences that have affected the plan, the language, the style, or the incidents used by Swift, among them the most prominent being Lucian, Rabelais, Godwin, and Cyrano de Bergerac.

Lucian, a Greek satirist, is the author of the TRUE HISTORY, written about 170 A.D., which is one of the most important, if not the most important, of all fantastic Voyages before GULLIVER'S TRAVELS.
Lucian insists that his history is not an exaggeration of the accounts of the supernatural as related by contemporary travelers as true history, hence, the name which he gives his work.

Lucian, through curiosity, sailed westward into the ocean where he enjoyed a pleasant voyage for some time; eventually, however, a dreadful storm tossed him about for two months before casting him on an island filled with winds. After an exploration of this island with its rivers of wine and its strange, half-human trees, the traveler with his men again put to sea from which, by a whirlwind, they were carried to the moon where they encountered fleas the size of elephants and spiders that were weaving webs to form the field of battle then waging between the King of the Moon, Endymion, and the King of the Sun, Phaeton; Lucian and his friends took part in this struggle but, being defeated, he was held prisoner until peace was declared. When, attempting to return to the moon, he was driven to the sea where he was swallowed by a whale so great that he found himself in the midst of forests and
cities and war then in progress by the people of the vil-
lage. They freed themselves by setting fire to the forest
which destroyed this leviathan of the sea.

That part of Lucian's TRUE HISTORY that has had the
most influence upon the works of his followers is the de-
scription of the voyage to the moon where the travelers
are received by a strange people who have strange customs
and a strange government; in this, however, he differs from
the works of Godwin and Cyrano de Bergerac, later writers
in the field of fiction, for his is more particularly in
the character of the adventures, which he does exaggerate,
but he does so for his own purpose for his work is largely
a parody on the supernatural accounts of poets and histo-
rians while in GULLIVER'S TRAVELS the voyage is the medium
of an extended commentary on life in general.

Lucian's work shows a ready wit and a light, skillful
touch, but it is too extravagant, the satire is too exag-
gerated for the reader to accept his wonders in a real
world, such wonders as:

Animal trees, ships sailing in the sky,
armies of monstrous things traveling be-
between the sun and the moon on a pavement of cobwebs—rival nations of men inhabiting woods and mountains in a whale's belly, are like dreams of a bedlamite than the invention of a rational being.

While literary critics have said that Swift's work is like that of Lucian, and editors of GULLIVER'S TRAVELS always mention Lucian, there has been little effort to show the relationship between them. And what has been done is not very clear, for the writers nearer Swift's own time have also used the same situations, variously described. Swift may not have read Lucian although in the "Journal to Stella, Letter XIII., Jan. 4, 1710-11" there occurs this entry:

I went to Beteman's, the bookseller's ... and bought three little volumes of Lucian in French, for our Stella.

But GULLIVER'S TRAVELS was outlined in Swift's mind about three years after the purchase of the French Lucian, so it seems the similarity is more than chance, and is a definite source for GULLIVER'S TRAVELS.

Both Gulliver and Lucian had a dislike for falsified Travels and wanted to be remembered for their veracity; each had a pride in his lack of prejudice in the statement of plain facts; they are careful in accounts of small utensils.

used and rations served; both travelers were received hospitably by the people of the strange lands visited; they learn of the desperate war in progress and offer aid to meet the enemy. They visit a land occupied by a race of pygmies governed by human laws and ruled by a benevolent king skilled in warfare and ingenious in the management of domestic affairs; but Lucian idealizes the race while Swift ridicules them for Lucian criticized historians who did not write true account while Swift's work is a commentary on life in general.

Lucian thought the land of the giants, which Gulliver visited, a place to avoid, but they both were entertained on an island of magicians and made long visits to an animal kingdom well-governed, peaceful, and prosperous, the animals a marked contrast to savage and degenerate human beings.1

The King informs Lucian, who discovers the inhabitants of the island at enmity with the sun, of his plight, saying:

At present I am engaged in a war with the inhabitants of the sun ... Phaeton

1. Eddy, W. A. Mod. Lang. N., Nov. 1921, v. 36
the king of those people, has, for this long while, carried on a fierce war against us.¹

Phaeton cuts off his supply of sunbeams leaving the people in utter darkness, thus bringing them to terms.² While in Gulliver the Laputans fear that they may be completely destroyed by their great enemy, the Sun.³

Both Lucian and Swift describe a chasm containing astronomical instruments.⁴

And when he descends from the island to the earth, Lucian says:

On the fourth day about noon, having a fair and gentle gale, we were let down upon the sea. As soon as we touch'd water, you can not imagine how greatly we rejoiced.⁵

And Gulliver is equally relieved to be lowered to the earth for in his work we find:

The island being then hovering over a mountain ... I was let down from the lowest gallery in the same manner as I had been taken up ... I felt some little satisfaction in finding myself on firm ground.⁶

1. Lucian (Dryden) III, p.130
2. Ibid. p.136
4. Lucian (Dryden) III, p.140-1
5. Swift, Jonathan. Gulliver's Travels, p. 190
6. Lucian (Dryden) III, p.143
7. Swift, Jonathan. Gulliver's Travels, p. 199
In the TRUE HISTORY, Lucian and his companies sail on a ship through the air, continuing the course through the sky for the space of seven days and as many nights. And at last on the eighth day we discover'd a great land in the sky, like a shining island, round and bright, where ... we went ashore, and soon found it to be inhabited ... Below us was another earth, containing cities and rivers and seas and woods and mountains, which we conjectured to be the very same with that which is inhabited by us.1

Gulliver says:

The sky was perfectly clear ... when all of a sudden it became obscured, as I thought, in a manner very different from what happens by the interposition of a cloud. I turned back and perceived a vast, opaque body between me and the sun .... It seemed to be about two miles high, and hid the sun six or seven minutes .... As it approached nearer over the place where I was it appeared to be a firm substance, the bottom flat, smooth, and shining very bright from the reflection of the sea below.2

1. Lucian (Dryden) III, p. 128-9
2. Swift, Jonathan. Gulliver's Travels, p. 177
Whatever the debt owed to Lucian it cannot be denied that the satiric element that was aroused by Lucian was not quelled, and succeeding writers blended reality with the fictitious, sometimes in tales so real that it was difficult to believe that they were not fact, as in GULLIVER'S TRAVELS, and sometimes they were so marvelously embellished by imagination that no offence was suggested by the improbable, if not the impossible, and this we find in the HEROIC DEEDS OF GARGANTUA AND PANTAGRUEL, a great work by François Rabelais, (1490?-1553), called by Bacon "the great jester of France," and styled by others "the prose Homer," and who has often been classed with Swift; but the distinguishing characteristic of his renowned work is its exuberant fun and jollity and the total lack of that cynicism
which is found throughout GULLIVER'S TRAVELS. But his work was truly important because of the effect upon his followers in satirical writing.

About 1532, Rabelais edited at Lyons a series of almanacs in which are found the Forecastings of Pantagruel and the Chronicles of Gargantua which portray amazing deeds and feats of prowess. Seeing the success of his work he devoted much of his leisure time while a faithful member of the Abbey of St. Maur des Fosses at Paris, to which he had become attached, to writing other tales, perhaps his most notable, in which he related the very horrible life of the great Gargantua and gave the heroic sayings and doings of Pantagruel.

Gargantua, a gigantic king having an extraordinary appetite, son of Grandgousier (whose chief delight was eating and drinking), was educated according to the noblest ideas of the humanist Renaissance and he had many extravagant adventures. Pantagruel, the son of Gargantua, was a giant under whose tongue a whole army took shelter from rain, and in whose mouth and throat were whole cities.
He was a jolly drunkard and boon companion whose coarse and unrestrained humor had a serious and satirical purpose. Born in the midst of a drought, when all the moisture of the earth was salt perspiration, he was named Pentagruel, a name Rabelais made fantastically from the Arabic, and which means all-thirsty.

These books with a posthumous one, which it is doubtful he wrote, form a short of satirical epopee. The first book, which alone forms a complete whole, relates to the birth, childhood, the journey to Paris, the education, and the farcical adventures of the great Gargantua, of a war waged against an invader, of the mighty deeds of a friend and ally, and the foundation of an Abbey.

The author's serious ideas upon war, the education of children, and the organization of a monastery life have made the work important because of its satire. He satirized, under cover of giants, the intolerance of the Church, vices of priests, inefficiency of the educational systems, and the ignorance of judges; he advocated development of the
body along with a well-filled mind; he showed marvelous inventive power in incidents with which the work is filled, and he coined many new words and phrases (Fais ce que vouldras); while he was noted for his extraordinary vocabulary, force of style, and eloquence of expression, he was, though picturesque, dirty.

One of the greatest difficulties in the analysis of the literary character of Jonathan Swift is to discover by what depravity of intellect he acquired a taste for loathsome and filthy ideas from which other minds shrink with disgust. But since he could quote Rabelais with accuracy it is to him, no doubt, that he owes a fondness for the filth of the body with its odors, excrements, and its pollutions which are almost disgusting; Rabelais' obscenity reaches burlesque proportions, however, while that of Swift, though not refined is sometimes restrained, and he avoids the language of Rabelais which lacks gravity and dignity.

The method used by Gulliver to extinguish the fire at the palace in Lilliput¹ is modelled on the obscene

jest of Gargantua in causing a similar flood in the streets of Paris. Only one of the passages in Swift's Lilliput is suggestive rather than disgusting.

The warfare carried on between Gulliver and the pygmies is characteristic of Rabelais both in the inability of the shots to be effective upon the giants and in regard to the fear for the eyes. In describing the fight Gulliver says:

In an instant I felt above an hundred arrows ... which pricked me like so many needles ... some of them (the people) shot their arrows at me, whereof one very narrowly missed my left eye.

And again he says:

The enemy discharged several thousand arrows many of which stuck in my hands and face ... My greatest apprehension was for mine eyes, which I would have infallibly lost if I had not suddenly thought of an expedient.

Rabelais sends Gargantua into fights which resemble those in Lilliput:

They let fly and hit him (Gargantua) ... most furiously on the right temple of the head, yet did him no more hurt than if he had cast ... a winegrape at him ... they shot at him above nine-thousand-and-five-and-twenty falcon shot ... aiming

1. Rabelais, F. Heroic Deeds, Book I, chapter 17
2. Swift, Jonathan. Gulliver's Travels p. 45
3. Ibid. p. 21
4. Ibid. p. 56
all at his head, and so thick did
they shoot at him that he cried out,...
"these flies here are like to put out
my eyes."1

In the clothing and feeding of Gulliver, Swift has
repeated the ideas of Rabelais, but their method was dif-
ferent for Rabelais, apparently without thought of propor-
tion, filled the throat of Gargantua with pies and steaks,
but Gulliver computed, meticulously, food, clothing, fur-
niture, and distance.2

The general idea of the satire upon projectors finds
a parallel in Rabelais for Swift's description of the Acad-
emy corresponds to the employment of the Queen's officers in
Pantagruel; and the manner of ridiculing great men who
appeared as ghosts was doubtless suggested to Swift from
Rabelais' description of a visit to hell when celebrated
persons were stripped of their importance.

Rabelais' work, like Swift's GULLIVER'S TRAVELS, is
partly a political and social satire, although there is
no authentic agreement on the characters depicted; however,
there is no doubt that he was satirizing the French as did
Swift the English as he saw them or as he wished to see
them.

1. Rabelais, F. Heroic Deeds, Book 1, chapter 36
2. Ibid. 4
    Ibid. 4
Swift, Jonathan. Gulliver's Travels, pp. 32, 69, 70
The obvious imitations of Rabelais is evidence of a direct literary debt of Swift; yet a debt inferred wholly from parallel passages will always give rise to some doubt, for imitators may have been copied rather than the remote author himself. Nevertheless, Rabelais furnished some material for Swift as he did for Thomas Brown who was steeped in the satiric humor of both Lucian and Rabelais.

Swift owes a considerable debt to the style of his contemporary, Thomas Brown, (1663-1704), a pamphleteer and an English satirist, the greatest influence in GULLIVER'S TRAVELS being the satiric style of the witty contemporary who is forgotten to-day because he was excelled by his disciples, Swift and Addison.¹

Brown's satire is less grotesque than that of Rabelais and he writes with more coherence of thought,

1. Eddy, W. A. A Critical Study of Gulliver's Travels, p. 64
but he is not so restrained as Swift; his writings are coarse and scurrilous though they are full of humor and erudition. But his works have a certain value for the influence they had on Swift who was familiar with Brown's works as he was with the man for he said:

I have read Mr. Thomas Brown entire, and had the honor to be his intimate friend, who was universally admitted to be the greatest genius of his age.¹

The chief influence has been summed up by Eddy as follows:

Several hints for Lagado, including its divisions into departments of experimental science and spectacular learning; the method used by the Laputan tailor to measure Gulliver for a suit of clothes by means of a quadrant; the indictment of man as an intemperate animal, in contrast with the gentle disposition of the horse.²

But the chief influence Swift derived from Brown may have come through Brown's translations, particularly that of CIROE written by one G. B. Gelli, an Italian writer (1493-1533).

CIROE is a series of ten dialogues between Ulysses and beasts with remarks by Circe. This satire is like Gulliver's fourth Voyage which is aimed at human nature

¹. Swift, Jonathan. Prose Works, XI, p. 221
². Eddy, W. A. A Critical Study of Gulliver's Travels, p. 25
without special reference to races or nations; and there are some passages which are very similar to some parts in the Houyhnhms. Some of the most significant parallels are found in the third dialogue between Ulysses and the Here; the Here recalls his life as a court parasite as follows:

At last ... I concluded it would be the wisest course for me to place myself in some honourable post at court, and to bring this about, employed all my interest and that of my friends; for, ... where can happiness dwell so properly as ... near the person of a prince, who can command everything? But, ... how lamentably was I mistaken in my politics? For besides the slavery of attending a prince and being perpetually about his person, lest someone should get possession of his ear, or whisper to him ... to your ruins; besides your being obliged to flatter all his inclination, though never so unjust and dishonourable, to answer for all his faults, and to stand between him and the ill-humour of his people; besides, these and ... other inconveniences you must expect in such a service ... never suffer'd me to enjoy one minute's happiness.

Gullivers says to the Governor of the Houyhnhms, in speaking of court ministers:
He applied his words to all uses, except to the indication of his mind; that he never tells a truth, but with an intent you should take it for a lie; nor a lie, but with a design you should take it for a truth; that those he speaks worst of behind their backs, are in the surest way of preferment; and whenever he begins to praise you to others or to yourself, you are from that day forlorn. The worst mark you can receive is a promise, especially when it is confirmed with an oath; ... But a wise prince would rather choose to employ zealous patriots (who) always prove the most obsequious and subservient to the will and passions of their master ... The palace of a chief minister is a seminary to breed up others in his trade; the pages, lackeys, ... by imitating their master, become ministers of state, ... and learn to excel ... in insolence, lying, and bribery.

Both writers agree on the evils of military establishment and the spirit of conquest among princes. Regarding paid troops, the Lion asks Ulysses:

And what principle of virtue did those rascals in red go upon ... those valiant plunderers of hen-roosts, those heroic scowerers of hedges, ... the refuse of goals and gibbets. I mean your half-starved wretches that ventur'd all for two-pence a day, ... What, they too, I suppose, fought for the liberty of Greece, and Helen's honour, did they not?

And Gulliver explains that:

The trade of a soldier is held the most

honourable of all others; because the soldier is a Yahoo hired to kill in cold blood as many of his species, who have never offended him, as he can. There is likewise a kind of beggarly princes in Europe, not able to make war by themselves, who hire out their troops to richer nations, for so much a day to each man; of which they keep three-fourths to themselves.

In the CIRCE, the Lion makes a general accusation of pride and covetousness:

If we have not reason as you have, that might teach us to overcome them ... we have not such immoderate, insatiable appetites as you, because we are ignorant of ... things you know. What ambition can possibly have footing among us since we are equal, and none of us despises another; ... we have no such thing as superiority ... of honour to tempt us to obtain them by any manner of injustice, as you do who are so strangely blinded by this lust of sovereignty? ... Envy can never find harbour among those of the same species that are equal ... Covetousness also is a vice to which we are utter strangers, ... because we possess all in common. ... Other vices that render your lives unhappy ... never infect our tribes.

The Houyhnhnms entertain similar opinions:

I was going on to more particulars when my master commanded me silence. ... He seems ... confident we were only possessed of some quality fitted to

increase our natural vices; ... I was at much pains to describe to him the use of money, ... that when a Yahoo had got a store of this precious substance, he was able to purchase whatever he had a mind to ... That the rich man enjoyed the fruit of the poor man's labour, and that the latter were a thousand to one in proportion to the former. That the bulk of our people were forced to live misereably, by labouring every day for small wages to make a few live plentifully. I enlarged myself ... upon many particulars ... but his Honour ... went on a supposition that all animals had a title to their share in the productions of the earth.

In Dialogue VII, the Horse rises to passionate eloquence when denouncing man's intemperance.

But if I should turn the tables upon you, it would make your hair stand on end, ... to think what wicked and abominable actions you men have been guilty of. Consult your own histories ... and find ... how much hatred and animosity, how many feuds and quarrels, ... have owed their original to this disorderly passion (lust). I will ... drop so odious a subject and pass to the pleasures of eating and drinking. ... Either wild or tame ... we are more moderate than you. ... Show me one that ... eats or drinks more than nature requires, or that seek after other aliment than that she (nature) ordained; ... You are far from being satisfied with one nourishment, ... you eat everything, ...
and search ... the universe ... to supply your luxury. Not contented ... you employ learned masters in the mystery of eating ... Of drunkenness ... to drown your reason ... you yourselves are ashamed ... I leave you to judge, whether we are not much more temperate than you?

And in Gulliver we read:

He desired I would let him know, what these costly meats were, and how any of us happened to want them. ... I enumerated many sorts ... with the various methods of dressing them, which could not be done, without sending vessels ... to every part of the world, as well as for liquors to drink. ... wine ... was a sort of liquid which made us merry, by putting us out of our senses, ... which made our lives uncomfortable and short.1

The satire found in the fourth voyage of GULLIVER'S TRAVELS, that made to the land of the Houyhnhnms, is obviously closely related to the tradition of Ulysses and the Beasts, for the arguments employed by the Beasts in both books present a striking agreement in expression.

In 1639, while a student at Christ College, Francis Godwin, under the pseudonym of Domingo Gonzales, published the story of a moon-journey called THE VOYAGE OF DOMINGO GONZALES, or THE MAN IN THE MOON, in which he introduced giant races, and from which Swift probably took his first hint of Brobdingnagians for, like him he associates mildness and gentleness with enormous stature.

The size of the moon-man is very important in the romance of Godwin for on his arrival on the moon, Gonzales is immediately impressed by the extraordinary dimensions of all lunar objects, for he says:

For I observed, first, ... all things there were ten, twenty, yea, thirty times larger than ours.  

And he also says, a little later:

There were no doors about the houses less than thirty feet high and twelve broad; the rooms were forty or fifty in height ... neither could they be much less, the master ... being fully

1. (Reprint). Voyage of Gonzales, Anglia X p. 422
twenty-eight feet high, and I suppose his body would weigh twenty-five or thirty of ours.¹

However, Gonzales discovers that the man of twenty-eight feet is one of the smallest of the Lunarians, for he soon meets another who is:

Much taller, ... being the principal man in those parts, though there is one supreme monarch amongst them, much greater of stature than he.²

Godwin believes that while on the moon, merit, ability, and intelligence are in proportion to height, and no one can add to his stature, but that each extra cubit carries its own increased capacity for thought. He says:

This is generally noted, that, the taller the people are of stature, the more excellent are their endowments of mind ... for their stature is very different; great numbers not much exceeding ours ... These they account base, unworthy creatures, but one degree above brute beasts, and employ in mean and servile offices calling them bastards, counterfeits, or changelings. Those whom they account true Lunars, or moon-men, exceed ours generally thirty times in quantity of body.³

Gonzales, like Gulliver in Brobdingnag, is questioned by the king of the giants; and both travelers are in danger of mistreatment of a dwarf in the kingdom, to whom is given

1. (Reprint). Voyage of Gonzales, Anglia X, p. 443
2. Ibid. p. 443
3. Ibid. p. 443
a baser spirit than that possessed by those who have attained
their normal growth. Gonzales says:

He ... inquired diverse things by signs, which I answered in the same manner to
the best of my skill; ... He delivered
me to a bodyguard of a hundred of his
giants ... strictly charging them, that
I should want nothing fit for me; that
they should suffer none of the dwarf-
lunars, or little moon-men, to come
near me.

Godwin's giants are sophisticated and friendly and
they resemble the inhabitants of Brobdingnag; the race of
men that he discovers, of his own size, on the moon, are
despised and assigned to servile tasks; but the Yahoos is
Swift's own creation for the Yahoo has no real ancestor
in literature.

CHAPTER III
CYRANO DE BERGERAC
and
VOYAGES TO THE SUN AND THE MOON
CHAPTER III

CYRANO DE BERGERAC

and

VOYAGES TO THE SUN AND THE MOON

1

CYRANO DE BERGERAC

About ten years after the romance of Godwin appeared, in 1638, it was translated into French by Jean Beaudoin under the title L'HOMME DANS LA LUNE. This is the first work that influenced Cyrano de Bergerac to begin, a year later, his HISTOIRE COMIQUE DE LA LUNE, a work of much worth and real excellence and independent interest, although he had studied and used in his narrative much that he had acquired from Plato, Godwin, and Lucian, and was the source for many of the ideas later incorporated by Jonathan Swift in his GULLIVER'S TRAVELS.

From Cyrano de Bergerac are actual borrowings of incidents and ideas more extensive and numerous than
from any other author. Swift did not acknowledge his debt to Cyrano, for in none of his writings is there found any direct mention of the French author, but the indebtedness is evident in the numerous parallels.

Cyrano de Bergerac, poet, musician, prince among wits, brave soldier and duellist in the time of Louis XIII. and Richelieu, was born of obscure parents, but his father, who had a mild ambition for social recognition, "estoit un bon vieux gentilhomme assez indifferent pour l'éducation de ses enfants," and his mother, dying when Cyrano was quite young, left a gentle influence behind,—an influence which affected the life of Cyrano even in his wildest and darkest experiences. Cyrano, too, had great ambitions.

An innate desire for improvement, an eagerness for progress, led him into situations that changed his later years. An intimacy with men of letters, which was sometimes distasteful to him, made possible for him contact with those persons that finally brought him before one who fed the hungry mind of this ever-struggling, ever-seeking youth, and from whom he absorbed much.

Cyrano de Bergerac had long been delighted with the
imaginative writings of men who had invented new worlds to which they transported their make-believe characters. Having followed closely the teachings of Gassendi for several years, and taking some interest in the Cartesian doctrines, he decided to increase this sort of literature by elaborating upon the clergy whom he considered oppressive, intending to use imaginative societies and administrations to discourse upon the constant fear of the Church as professed by Gassendi and Descartes.

He wished to ridicule pedantry in its scholastic controversies of his time and that respect for and submission to authority which had long been the bane of science; and the notion of conveying this satire in the form of an imaginary trip was suggested by the voyage of Domingo Gonzales of which a French translation was published under the title, in full, of L'HOMME DANS LA LUNE OU LE VOYAGE CHIMÉRIQUE FAIT AU MONDE DE LA LUNE NOUVELLEMENT DÉCOUVERT PAR DOMINIQUE GONZALES AVENTURES ESPAGNOLE, AUTREMENT DIT LE COURIER VOLANT.

In Cyrano's time there was nothing original in a fanciful voyage to the Moon, and while there were many
who used this style, it is not possible that he knew them, or many of them, most of whom derived directly or indirectly from Lucian of Samosate.

His interest in mechanical phenomena did not distract him from his interest in the science of physiology and astronomy, for he became more important to the savants a hundred years after his own time than he was to his contemporaries. The famous French astronomer, M. C. Flammarion, (1842--), acknowledges him as the peer of Pythagoras, (Greek philosopher, sixth century B. C.), and Galileo, (1564-1642).

It has been said of Cyrano's book, THE VOYAGE TO THE MOON, which he wrote when he was already mad, according to Voltaire, that one would be astonished if told that:

It contained more profound perceptions, more ingenious insight, more anticipations in that science whose confused elements Descartes scarcely sorted out, than the large volume written by Voltaire. Cyrano used his genius like a hot-head, but there is nothing in it which resembles a madman.¹

¹ Bodier, Charles Bibliographie des Fous.
One writer said, however, that Cyrano de Bergerac

had one quarter of the moon in his head when he wrote his VOYAGE TO THE MOON.¹

¹ Renagiana, Amsterdam, 1653, p. 199
Cyrano de Bergerac begins the story of his journey to the Moon with an account of a conversation which led him to devote some study to that world, the result of which was to plan a way of going there. Cyrano is the traveler in the story. By an impractical device he reached the Moon where he met Gonzales and Socrates, the nature of the work being suggested by these two names. Godwin's story, THE VOYAGE OF DOMINGO GONZALES, is evidently imitated, although the adventures are much elaborated, and Cyrano follows Socrates in the building of an ideal commonwealth. These adventures must have been the source for Gulliver's experiences in Brobdingnag for in this Voyage, especially, the type of
detail that appears in both works leaves no doubt about its influence upon Swift.

Cyrano's second romance, concerning a trip to the Sun and not so well known, is important because of its influence upon Gulliver's Voyage to Laputa for the French work, like the English story, was intended to expose the vain pursuits of schemers and projectors in learning and science. The resemblance here is more superficial than the parallels found in the VOYAGE TO THE MOON, for the VOYAGE TO THE SUN did not furnish Swift so many miscellaneous ideas as did the lunar narrative, although it is the model for the scathing satire that is heaped on Gulliver by the Houyhnhnms, for when we remember that nowhere else in the Philosophic Voyages before Gulliver is there such bitter satire directed at the human race, the significance of the HISTOIRE COMIQUE DE SOLIEL, as a source for Gulliver's fourth voyage becomes apparent.
OUTLINE OF VOYAGES TO THE MOON AND THE SUN

The lunar world had become an object of curiosity among the philosophers, and in contradiction to some opinions that the Moon could not be inhabited because of its changeable nature, Cyrano conceived the idea of representing humorously those chimeras too gravely treated by his contemporaries.

He planned his method of going to the Moon by means of dew-filled bottles fastened about his body which lifted him from the ground after they had become heated by the Sun; he was carried through the air only to be let down again on land; but after contriving some means of a vaguely described machinery, his trip was successful for he rode through the air until he reached the Moon.

This must have been a delightful country for Cyrano
enlarged upon the beauties he discovered when he said;

There, every season is spring; there, the rivulets relate their journeys to the pebbles; there, a thousand little feathered voices make the forest ring with the sound of their songs and the flattering assembly of these melodious throats is so general that every leaf in the wood seems to have taken the tongue and form of a nightingale. The confused mixture of colors which the Spring attaches to a hundred little flowers mingles the tints together and these waving flowers seem running to escape the caresses of the wind. ¹

Passing through a "forest of jessamine and myrtle," Cyrano met a youth, once an inhabitant of our world; after a brief conversation with him he encountered some of the natives of the land, huge, naked men, twelve cubits high and walking on all fours, who considered him a little monster and gave him over to a mountebank to be exhibited, as Gulliver was in Swift's tale.

The chief inconvenience felt by Cyrano was the want of food, for the lunar natives live by the odour of savory viands, which mode of subsistence was also described in the TRUE HISTORY of Lucian.

¹. Aldington, R. Cyrano de Bergerac, p. 66, 67
He was eventually conducted to Court where they marveled upon his size taking him for the female of the Queen's little ape, that had reached the Moon, that winter, by means of birds of passage in that luminary.

Cyrano acquired some knowledge of the language of these strange people but this accomplishment did not gain him any favor because one class argued that he was endued with reason while their opponents maintained it blasphemy to suppose a creature unable to walk on all fours could possess mental intelligence. Deciding he must be a bird he was placed in a cage. Later he was arrested and brought to trial to defend himself against the death sentence for having asserted the Moon was not a world and that the land from which he came was not a Moon but a world.

After gaining his freedom, he made a tour of the Moon and had many experiences before being taken to earth in the arms of a lunar inhabitant, and from which place he later went to his home.

Arriving in the neighborhood of a friend to whom he was eager to relate his adventures, he proceeded to his house where he encountered another friend, and where he
was hospitably received. Bergerac composed a narration of his adventures which unusual experiences entertained his friends. The three friends rose early one morning being unable to sleep because of strange dreams, so they decided to go elsewhere. Cyrano delayed his departure in order to select some books to take with him. He set out alone when suddenly he encountered a strange creature and, after some unpleasantness, Cyrano was thrust into prison on the charge of being an artist of the black art, for Parliament had declared his extraordinary travels and his opinions were in opposition to the doctrines of the Church. After having succeeded in escaping by bribing the jailer, he was again taken prisoner. He gained deliverance from the second prison by the help of an ingeniously contrived machine, which he made in the tower of his prison. With the help of the sun's rays, he was lifted in his box-like cell and carried swiftly through the air passing various little worlds until, after "playing the part of a bird so long," he landed on "solid floor" which gave him much joy.1

1. Aldington, R. Cyrano de Bergerac, p 209
The beings that Cyrano first met on the Sun were very small but they were able to assume any shape, appearing as fruits of a tree or as eagles, and so on. He was conducted on his explorations by a nightingale; the birds fell upon him and took him prisoner accusing him of being a man, the sworn enemy of their kind, for they said:

He must be a man because he laughs like a madman; he weeps like a fool; he is plucked of feathers like one that is mangy; he breaks his legs in the middle so that he falls on his shanks, and then hums magic words; man is alone the animal that has a soul sufficiently black to give himself up to magic; consequently, he must be a man.¹

He was sent to his death but was spared by the intercession of a magpie which had belonged to his aunt and which he had defended against teasings when on the earth.

Cyrano, who called himself Dryoona on the Sun, left the realm of the birds and entered a marvelous wood where the trees talked to him. After a brief rest here, he met an old friend from whom he learned of Sun-giving benefits, of the projection of thought through space, of the misfortune man

1. Aldington, R. Cyrano de Bergerac, pp. 252, 253
brings upon himself by egotism and vain pursuits.

This work, which deprecates God's handiwork and which is acutely subversive to Holy Writ, was left unfinished for it breaks suddenly; so the manner of his return to earth is only conjecture.

The completed work was one of the most important of its type of his generation, and its prominent theme, satire, did not escape the notice of the great satirist, Swift, who took from de Bergerac as de Bergerac made use of Godwin. The work shows genius, a genius remarkable for that day, a genius that is so marked that de Bergerac's narrative has been a model for his successors and has been the source from which much of the later material has been gathered.

So Swift's actual borrowings of incident and idea from the fantastic voyages of Cyrano are more extensive and more numerous than from any other source, the evidence of this debt, however, being wholly internal, for nowhere does Swift mention Cyrano or his work.
CHAPTER IV

INFLUENCE OF CYRANO DE BERGERAC

ON JONATHAN SWIFT

...
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INFLUENCE OF CYRANO DE BERGERAC
ON JONATHAN SWIFT

PARALLELS

It would be tedious and too wearisome to the reader to summarize or even to enumerate the many parallels found in the Voyages of Cyrano de Bergerac and the Travels of Jonathan Swift; but the type of detail that appears in both works, especially in Broodingnag, is most convincing regarding the influence of the French author upon Swift.

Swift owes much to Cyrano for his condemnation of the human race as found in his contrast between the Houyhnhnms and the Yahoos for the same satire is found in Cyrano's second romance where he says:

Et vous promets, lui dis-je qu'en récompense, sitôt que je serai de retour dans ma lune ... j'y semdrai votre gloire en y racontant les belles choses que vous m'avez dites.¹

¹ Cyrano de Bergerac. Voyages,com., p. 128
Aldington, R. Cyrano de Bergerac, p. 136
While in Swift we read:

If ever I returned to England, it was not without hope of being useful to my own species, by celebrating the praises of the renowned Houyhnhnms, and proposing their virtues to the imitation of mankind.¹

The traveler on the moon was surprised when he discovered that the native "bêtes-hommes" are like human beings, for Cyrano says:

Quand je les pus discerner de près, je connus qu'ils avaient la taille et la figure comme nous.²

And in Swift the matter appears:

My horror and astonishment are not to be described when I observed in this abominable animal a perfect human figure.³

Swift included all mankind in his indictment for he believed the "same vices and follies reign everywhere," and that had he written only of his time and his countrymen his work would not merit attention. While there had

2. Cyrano de Bergerac, Voyages, com., p. 116
   Aldington, R. Cyrano de Bergerac, p. 82
been hints of the degradation of man when he was assigned servile tasks, the Yahoo is an invention of Swift's. The Houyhnhnms argue the fate of Gulliver and he is found guilty because he is a Man since Man is the worst of all creatures because his very nature makes him malicious, treacherous, cowardly, and insolent, and because he enslaves animals that are really his superiors.

Cyrano, too, is tried by a tribunal of animals the charges being the same as those brought against Gulliver; but the feeling of the natives being so intense Cyrano denies he is human and announces he is a monkey. He offers to submit to defeat if the judges can prove the contrary when he says:

\[\text{J'ajoutai, pour ma justification, qu'ils me fissent visiter par des experts, et qu'en cas que je fusse trouvé Homme, je me soumettois à être anéanti comme un monstre.}\]

1. Cyrano de Bergerac. Du Soliel, p. 279
   Aldington, R. Cyrano de Bergerac, p. 243
There is a likeness in Gulliver's trial before the Lilliputian ministry and that of Cyrano before the tribunal of the birds. As Cyrano appears in the courtroom a spectator faints from the horror of gazing upon a man:

On crut qu'elle était causée par l'horreur qu'il avait eue de regarder trop fixement un Homme.¹

One bird attempts to defend Cyrano, but its evidence is ruled out on the ground that the character of the witness has been corrupted by the association with mankind:

Ma Pie se presenta pour plaider a sa place; mais il lui fut impossible d'avoir audience, à cause qu'ayant été nourrie parmi les hommes, et peut-être infectée de leur morale, il etoit à craindre qu'elle n'apportat, à ma cause un esprit prevenu.²

Finally the advocate appointed by the judge to defend the prisoner rises to say:

1. Cyrano de Bergerac. Du Soliel, p. 279
   Aldington, R. Cyrano de Bergerac p. 243
2. Cyrano de Bergerac. Du Soliel, p. 286
   Aldington, R. Cyrano de Bergerac p. 255
Il est vrai, Messieurs, qu'ému de pitié, j'avais entrepris la cause de cette malheureuse bête; mais sur le point de la plaider, il m'est venu un remords de conscience, et comme une voix secrète qui m'a défendu d'accomplir une action si détestable. Ainsi, Messieurs, je vous déclare, et à toute la Cour, que, pour faire le salut de nom âme, je ne veux contribuer en façon quelconque à la durée d'un monstre tel que l'Homme.¹

Then we find that the birds are as much at ease with Gulliver in Brobdingnag as they were with Cyrano on the Moon; Gulliver said:

I cannot tell whether I were more pleased or mortified to observe ... that the small birds did not appear to be afraid of me, but would hop about within a yard's distance ... with as much indifference and security as if no creature at all were near them.²

And Cyrano declares:

Ce qui me surprit davantage fut que ces

1. Eddy, W. A. Selections from Du Soliel Mod. Lang. N. 38: 344-5 Je '23
2. Swift, Jonathan. Gulliver's Travels, p.131
oiseaux, au lieu de s'affaroucher à ma rencontre, voltigeaient alentour de moi.¹

The Lilliputians did not acknowledge that a

Child is under any obligation to his father for begetting him, or to his mother for bringing him into the world.²

The same idea is found in HISTOIRE COMIQUE DES ÉTATS ET EMPIRES DE LA LUNE when Cyrano said that it was the rule among the lunar people with whom he lived for the fathers to obey their children.

In its general tendencies there is little doubt that Cyrano's work suggested to Swift the idea of degrading and humiliating mankind to the bestial level.

Cyrano de Bergerac and some friends returning from a banquet were attracted by the brightness of the full moon when, in the course of the discussion which followed, Cyrano declared the Moon inhabited, and upon arriving home he began to plan how to journey there. He finally made the trip where he found giants who exhibited him

1. Cyrano de Bergerac. Histoire Comique, p. 276
   Aldington, R. Cyrano de Bergerac, p. 240
2. Swift, Jonathan. Gulliver's Travels, p. 66
for money. He was kept in a cage and he says:

Il faisont prendre a la porte un certain prix de ceux qui me vou­lent voir.  

While Gulliver, kept in a box, declared his master:

Demanded the rate of a full room, whenever he showed me at home, though it were only to a single family.

Glumdalclitch, the master's daughter who took care of Gulliver, had the same affection for him that the moon­lady did for Cyrano; and Gulliver disliked the maids­of­honor as heartily as did Cyrano the ladies­in­waiting to the moon­queen.

Both travelers are carried away by native birds; Gulliver by an eagle which takes him off in a box, and Cyrano by a roc which had a cage suspended around its neck.

The size of the giants does not agree in the two stories but this does not affect the parallel for there is repeated emphasis placed upon the difference between

1. Cyrano de Bergerac. Histoire Comique, p. 118
   Aldington, R. Cyrano de Bergerac, p. 83
the traveler and his hosts.

When Cyrano arrives in the moon, there is a discussion to determine his species:

Lorsque ce peuple me vit si petit ... ils ne purent croire que je fusse un homme ... Ils consultaient ensemble ce que je pouvais être.

The same discussion occurs in Brobdingnag:

His majesty sent for three great scholars ... These gentlemen, after they had awhile examined my shape with much nicety, were of different opinions concerning me. They all agreed that I could not be produced according to the regular laws of nature, because I was not framed with a capacity of preserving my life ... One of these virtuosi seemed to think that I might be an embryo, or abortive birth.  

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1. Cyrano de Bergerac. Histoire Comique, p. 117
2. Swift, Jonathan, Gulliver's Travels, p. 115
And the belief that Cyrano could not have been created according to the regular laws of nature is found in the lines:

Alleguant que cela seroit bien ridicule de croire qu'un animal tout nu, que la Nature mème, en mettant au jour, ne s'etoit pas soucée de fournir des choses nécessaires à le preserver, fut comme eux capable de raison.

In both stories the strange traveler becomes a favorite of the Queen; and the King desires him to mate and propagate his own kind.

Cyrano says, regarding the size of people in other worlds:

Il me reste à prouver qu'il y a des Mondes infinis dans un Monde infini
Représentez-vous donc l'univers comme un animal; que les étoiles, qui sont des Mondes, sont dans ce grand animal comme d'autres grands animaux, qui servent réciproquement de mondes à d'autres peuples, tels que nous ... et que nous, à notre tour, sommes aussi des Mondes à l'égard de certains animaux encore plus petits ... Car, dites-moi, je vous prie, est-il malaisé à croire qu'un pou prenne

1. Cyrano de Bergerac. Histoire Comique, p. 277
votre corps pour un Monde, et que,
quand quelqu'un d'eux voyage depuis
l'une de vos oreilles jusqu'à l'autre,
ses compagnons disent qu'il a voyagé
aux deux bouts de la Terre, ou qu'il a
couru de l'un à l'autre polé?¹

While in Gulliver we read:

Undoubtedly philosophers are in the
right when they tell us that nothing
is great or little or otherwise than
by comparison. It might have pleased
fortune to have let the Lilliputians
find some nation where the people were
as diminutive with respect to them as
they were to me. And who knows but
that even this prodigious race of
mortals might be equally overmatched
in some distant part of the world,
whereof we have yet no discovery.²

To Gulliver the persons and things he encountered on the
island of Lilliput were, indeed, very small as he said, in
speaking of the people who climbed over him to discover what
he was:

I felt something alive moving on my

1. Cyrano de Bergerac. Histoire de la Lune, pp.163,164
2. Swift, Jonathan. Gulliver's Travels, p. 89
left leg, which advancing gently forward over my chest came almost up to my chin.1

But in Brobdingnag everything was proportionately larger than Gulliver.

I was pestered with flies 2. Each as big as a Dunstable lark.2

These illustrations will show the congeniality and the nature of Swift and Bergerac and the influence of Bergerac upon Swift, for while there is evidence to show Swift's affinity for Rabelais and some knowledge of Brown, Lucian, and Godwin, the general ideas and tendencies have their principal source in Cyrano de Bergerac, and many passages prove beyond doubt that the author of GULLIVER'S TRAVELS is much indebted to the author of the French work; THE VOYAGES TO THE SUN AND THE MOON, for parallel is found in identical circumstances, in wit and fancy, in outline, in adventures, and in attitudes, especially in The Voyage to Brobdignag where the outline and many of the incidents

1. Swift, Jonathan. Gulliver's Travels, p. 20
2. Ibid. p. 121
are alike. In the Voyage to Laputa there is little similarity and there are few comparable experiences, although the flying chariot of Bergerac may have suggested the invention of the flying island as described by Gulliver.
CHAPTER V

CONCLUSION
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It has been said that Jonathan Swift was possessed in a higher degree than any of his contemporaries with the power of a creative genius, and even the severest critics will not deny him this quality of originality, especially in his first and second VOYAGES; the third VOYAGE is most imitative, for it contains many borrowed ideas, nor is it as interesting as the others; the satire in the fourth VOYAGE, though less original, has generally been considered the most "distinctively Swiftian."

But the parallels found in GULLIVER'S TRAVELS and VOYAGES TO THE SUN AND THE MOON show that the romances of Cyrano de Bergerac gave to Jonathan Swift more material for his great work than did the writings of any other author. Sometimes Swift is superior to Bergerac, especially in the Voyage to Brobdingnag where the pictures are much more definite than they are in the HISTOIRE DE LA LUNE, and the narrative is more interesting; but the French
romance furnished some inspiration for the story and not for the philosophy it contains. It was Cyrano who first used voyages of fancy as a means of degrading the race because of human weaknesses and human institutions, while his predecessors, Lucian and Rabelais, has satirized them, as did Swift who followed and whose work grew into one of the most admirable and bitter satires on mankind that has ever been written.

Although Swift's tales are fantastic, there is an element of constancy and realism that is wanting in the journeys of Cyrano who traveled to regions unknown because of the lack of possible means of reaching them; Gulliver, on the other hand, journeyed to places that did not exist but his voyages conformed to the type of real travel in which the adventures of real seamen were experienced, for as Eddy says:

It is surprising to see how little variation there is in the various accounts of embarkation, storm, shipwreck, and landing on the strange shore. The countries visited differ widely in many respects, but the mode of travel and the adventures are the same.¹

¹ Eddy W. A. A Critical Study of Gulliver's Travels, p. 29
There can hardly be any doubt as to Swift's indebtedness to Lucian, Rabelais, Browne, Godwin, and to Cyrano de Bergerac, but especially to Cyrano de Bergerac from whom he gained ideas, plans, settings, and incidents.

However, with all the borrowings, he has left a work that is unique in its conception, its language and its story, and which has endured to the present time to entertain the casual reader, to excite the credulous, and to create a desire for enlightenment in the ever-seeking mind of the searcher after information of a strange people, of strange customs, and of strange countries, whether they really exist or whether they are creations of the author's imagination.

Many have written fantastic and philosophical tales, satiric, frequently, and Cyrano de Bergerac as well as Jonathan Swift may have known many of these works—they may have gleaned more from them than the critics of to-day can prove; suffice it to say, however, that a marked influence was passed on from one writer to another,
whether the story was accepted or denied, and each succeeding author owes much to his predecessors, regardless of the ingenuity, the uniqueness, the strangeness of the story, whether the French or the English was satirized.
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