IMAGINARY VOYAGES
IN ENGLISH LITERATURE

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An Essay in Bibliography.

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CHAPTER ~~TWO~~ ONE

FANTASTIC IMAGINARY VOYAGES IN ENGLISH LITERATURE UP TO 1750.

Godwin's "Domingo Gonzales"--Barnes' "Gerania"--Psalmanazar"s
mosa"--Berington's "Gaudentio di Lucca".

DOMINGO GONZALES 1638

"The Man in the Moone,or a Discourse of a Voyage thither by one Domingo Gonzales,the Speedy Messenger,"was the work of Francis Godwin,the eminent English divine,and appeared posthumously in 1638. Godwin,who was bishop successively of Llandaff and Hereford,was well known in his day as a mathematician and historian of no mean ability, and"Domingo Gonzales",as the book is commonly known,shows that he possessed an active imagination.

In it we are told how Señor Gonzales,falling sick during a sea voyage,is abandoned by the crew of his ship,along with a negro servant,on the island of St. Helena.The two separate in order to make living easier on their barren isle,and keep in communication with one another by means of wild geese,which are trained to carry letters and parcels.

After a time Domingo conceives the idea of teaching these birds to raise him in the air,and this he succeeds in accomplishing.Unfortunately for him,the geese chance to be natives of the moon,on their annual visit to the earth,and they choose to return home while harnessed to his equipage,taking their passenger with them.

The passage through space is described with some attention to astronomical details,although we must not look for such accuracy as we find in modern works.Then the moon and its inhabitants are placed before us.These,we are told,are from ten to thirty feet in height they live five thousand years,are perfectly happy,and die without pain.They have no fixed laws.By leaping fifty or sixty feet in the air,they get out of reach of the force of gravity,and are then able to fly about with the help of fans.Domingo himself returns to our planet by thus jumping beyond the scope of the moon's attraction.

Hallam,in his "Literature of Europe",Vol.III,points out with

good judgment,I think,that the whole-hearted way in which Godwin espoused the Copernican theory of the universe is to be admired,when we consider that the book was probably written between 1599 and 1603. I quote,in part,Hallam's estimate of the author,-

"Godwin...had no prototype,as far as I know,but Lucian.He resembles those writers (i.e. Cyrano,Swift and Lucian)in the natural and veracious tone of his lies.The fiction is rather ingenious and amusing throughout;but the most remarkable part is the happy conjectures, if we must say no more,of this philosophy.Not only does the writer declare positively for the Copernican system,which was uncommon at the time,but he has surprisingly understood the principle of gravitation,it being distinctly supposed that the earth's attraction diminishes with the distance".

The rather fragmentary nature of my remarks upon this work is due to the fact that I was unable to procure a copy of it,and have had to rely on a number of sources for information concerning its contents,notably Edgar Allan Poe's postscript to "Hans Pfaall",and Notes and Queries,Fifth Series,II,209 sq.

GERANIA 1675

"Gerania,or the discovery of a little sort of people anciently discoursed of,called Pygmies" is the title of a work published in 1675 by Joshua Barnes.The author was an eccentric Greek scholar of Cambridge,whose chief possession seems to have been a great store of rather imperfectly digested learning.His book deals with an imaginary journey to India,where a race of pygmies is found,similar to those made familiar to us through Greek fable.These little people and their wars with the cranes are described at some length.

There is little of abiding interest in "Gerania",and the reader may look in vain for signs of original imagination.Practically all the material is borrowed from classical sources,with the addition of a few irrelevant details.

FORMOSA 1704

The next work of this kind to occupy our attention is that of the odd person who called himself George Psalmanazar,or Psalmanaazaar.This man,born about 1679,was a native of the south of France, and received his early education in a Jesuit school there.While still a youth,he displayed a curious bent for deception,setting out for Rome with a forged passport,in which he claimed to be an Irish Roman Catholic driven from his country by persecution.

The space at my disposal does not permit me to give a complete narrative of his subsequent travels ; suffice it to say that after a great deal of rather aimless wandering he assumed the character of a Japanese heathen,and became a soldier in the Netherlands.At Sluys,a Scottish chaplain,William Innes,detected the imposture,but instead of exposing Psalmanazar encouraged him to continue in it.

Acting on his advice,the misguided lad altered his supposed nationality,and pretended to be a Formosan.He came to England,imposed on the Bishop of London,and for a time was regarded with much interest in educated circles.He even went so far as to confront and outface Jesuit priests who had returned from missionary journeys to Japan,displaying considerable readiness of wit,and a cool effrontery that earned the support of many of his hearers.When the evidence against his statements grew to be overwhelming,he made a confession of the deception that had been practised,and the latter part of his life was spent in an exemplary manner.

His description of Formosa was written in Latin and translated into English by Oswald,with the formidable title,"An Historical and Geographical Description of Formosa,with Accounts of the Religion, Customs and Manners of the Inhabitants,by George Psalmanaazaar,a Native of the said Isle."

A good deal of the material found in this book was clearly borrowed from the descriptions of Japan given in the writings of Varenius and Candidius,yet the author's imagination was responsible for no inconsiderable amount.Indeed,the ingenuity of some of his fancies commands in us a certain admiration,and this is particularly so when we remember that Psalmanazar made a point of never revoking a statement once made by him,however incredible it might be.He was hence under the necessity of supporting many a hasty declaration that sober reflection must have shown to be leading him to an untenable position.

One of the most striking of these was his estimate of the number of infants yearly sacrificed in Formosa at eighteen thousand,a figure which,as critics were not slow to point out,would speedily have

brought about the depopulation of the island.In his description of the Formosan fauna,too,he credited his native land with an animal population of a variety and range that must have given pause to even the most credulous.

Nevertheless,in Psalmanazar's treatment of the dress and customs of Formosa there is little to be found that is open to suspicion on grounds of improbability.When he comes to speak of religion,his flights of fancy seem to become bolder;no doubt he realized that in this field far greater latitude might be allowed them.

When,however,Psalmanazar undertook to deal with the language of his supposed country,he was entering a more dangerous sphere.The letters of the "Formosan" alphabet,it may plainly be seen,were adapted from Greek and Hebrew characters,and their names--"Kaphi" and "Gomer", for example--make their origin all too clear.Further,in the translation into "Formosan" which Psalmanazar made of the Lord's Prayer, we find "kay"(2) for "and","ali"(3) for"but",and "soios"(4) for "thine".As he himself wrote,"I find many words in it(i.e. the language) which seem to be derived from several other languages,only changing either the signification or termination".

The whole first part of the Description deals with the conversion and the religious beliefs of the writer,and contains a quantity of philosophical argument that is decidedly wearisome to the average reader.The book ends with a sweeping attack on the Jesuits,whom Psalmanazar accuses of being responsible for all persecutions of the Christians throughout the Japanese Empire.

Altogether,it may be said of Psalmanazar"s work that it gives evidence of no ~~other~~ literary quality on the part of its author, other than an active imagination,which unfortunately was quite undisciplined.There is none of the humor and sparkle that are to be

② Greek "καί" ③ Greek "ἀλλά" ④ Greek "σός"

found in Lucian,and the haste with which the book was put together resulted in a confused arrangement of the subject.

GAUDENTIO DI LUCCA 1737

"The Adventures of Sigr. Gaudentio di Lucca" was published at London in 1737.It purported to be a translation from the Italian by E.T.Gent,but this name is clearly fictitious.The real authorship has been disputed,and for a time the book was even ascribed to Bishop Berkeley.This claim,however,has been thoroughly disproved,and the consensus of opinion at the present time is that "Gaudentio" was the work of the Rev.Simon Berington,a Roman Catholic priest,apparently of Irish extraction.

Much has been said of the plausibility with which this story is introduced as a veracious narrative,and,indeed,the author shows considerable skill in the introductory chapter.The account of strange travels is placed in the mouth of an Italian,Gaudentio di Lucca,who is supposed to be under examination at the hands of the Spanish Inquisition.

After some preliminary references to his early life,Gaudentio describes his capture by Turkish pirates and subsequent sale as a slave.He comes into the possession of a man who appears to be a well-to-do merchant,but in reality is the ruler of Mezorania,a mysterious country in the interior of Africa.Through a happy coincidence it is discovered that Gaudentio's master is his great-uncle,and the young man is affectionately greeted as a long-lost relative.After a long journey through the deserts separating Mezorania from Egypt,the travellers reach their destination,which is then described at some length,and in decidedly attractive colours.

A patriarchal form of government prevails,we are told,in this desert settlement.The first ruler of Mezorania had five sons,among

whom he divided his lands,calling each district a "nome"..."Each father of a family governs all his descendants,married or unmarried, as long as he lives ; if his sons are fathers,they have a subordinate authority under him ; if he dies before he comes to such an age,the eldest son or eldest uncle takes care of them till they are sufficient to set up a family of themselves.The father,on extraordinary occasions,is liable to be inspected by five of the most prudent heads of that district ; these last,by the heads of the five nomes, and all the nomes by the Grand Pophar,assisted with three hundred and sixty-five elders or senators chosen out of every nome."

The whole state is like one huge family."They live in some measure in common,every man going into whatever house he pleases as if it were his own home".By way of answer to the obvious objection that community of property would do away with an incentive to labour,the author provides such an incentive in the patriotism of the Mezoranians,and their generous emulation....."Were it not for the fraternal love ingrafted in them from their infancy,they would be in danger of raising their emulation to too great a height."

The laws of these people are exceedingly simple,for they consider it a great mistake to heap legislation upon legislation.Instead,they lay stress on the fundamental rule,"Thou shalt do no wrong to any one." They have,however,express laws against murder and adultery,which are punished by solitary confinement for life,and the blotting out of the culprit's name and memory.

Education is carefully provided for ; all children are taught at the expense of the state,and are kept constantly employed in useful pursuits or healthful recreation.

In theory,then,the whole structure of the Mezoranian community hangs together remarkably well.Unfortunately,it presupposes in the Mezoranians a virtue and docility which certainly no race of men

hitherto heard of has managed to attain.

An interesting point in "Gaudentio" is the statement that the inhabitants of our imaginary land are supposed to be descended from the original Egyptians,who migrated thither at the time of the Hyksôs invasion.Their religion is a vague Deism,coupled with a fairly high type of sun-worship.A curious kind of metempsychosis is also part of their belief.

The character of Gaudentio himself does not add much to the interest of his account.He is,it is true,telling of his experiences under the cross-examination of the Holy Inquisition,but even so we might have been spared the frequent references to the irresistible appeal his charms held for the weaker sex.

CHAPTER ~~THREE~~ TWO

FANTASTIC IMAGINARY VOYAGES FROM "PETER WILKINS" TO THE ROMANCES OF WELLS.

Paltock's "Peter Wilkins"--"A Voyage to the World in the Centre of the Earth"--Raspe's "Munchausen"--"A Voyage to the Centre of the Earth"--Poe's Tales--Whiting's "Helionde"--Lytton's "The Coming Race --Abbott's "Flatland"--Morris' "News from Nowhere".

PETER WILKINS 1751

The charming romance known as "Peter Wilkins" first appeared in 1750 or 1751(the date is uncertain,as copies bearing each date are said to exist),but it was not until half a century later,in 1802, that the authorship became generally known.The introduction to this first edition was signed with the initials "R.P.",and we now know that the writer was Robert Paltock,an attorney of Clement's Inn.

His book,the full title of which is"The Life and Adventures of Peter Wilkins,a Cornish Man--with an Introduction by R.S.,a passenger in the Hector",has attained a certain degree of popularity.It has been translated into French and German,and has formed the basis for a Covent Garden drama and several pantomimes.

Admiration has many times been expressed for the homely,unpretentious way in which the narrative of "Peter Wilkins" is unfolded, and the delightful descriptions that are to be found in it of the family life of the hero and Youwarkee,the winged woman.Not so much has been said of the fantastic element,--the invention of the flying Indians and their strange twilight land.This is perhaps due to the fact that in the first,and most charming,part of the book,fancy is clearly subordinated to the romance of Youwarkee and Peter.Nevertheless,Paltock gives evidence of a fertile imagination,and if,at times,it appears to flag,and the reading grows wearisome,we must remember that we have here no appetising fillip such as the satire of a Lucian or the irrepressible humour of "Munchausen" provide.

The early part of the narrative shows the influence of Defoe,and deals with the youth of the hero and his adventures upon the seas. At last he is wrecked on an unknown coast,where he makes acquaintance with a race of flying folk,one of whom,the "gawry" Youwarkee,he marries.Visiting the land of these odd creatures,Peter rapidly rises

to a high position among them,and lives on happily until the death of his wife,After this,he begins to pine for home,and it is while travelling through the air,bound for Europe,that he meets with an accident,falls into the sea,and is rescued by the English ship "Hector",only to die shortly afterwards,leaving behind him the account of his experiences.

The flying Indians are described in detail.They owe their power to a physical structure that enables them to extend at will a membrane,after the fashion of a bat,and soar into the air without effort.This membrane,too,serves them as clothing,and even as a boat.

Their country is surrounded by high cliffs which cut it off from the outside world.It is never visited by the full light of day,and hence the eyes of its inhabitants are accustomed to a perpetual twilight.Other strange features of the land are fruits tasting like fish and fowl,and luminous worms that are employed to light the cities.

We are given a few specimens of the language of these people,but beyond the appearance of frequent doubling of consonants,that is reminiscent of "Gulliver",there is nothing to give us a clue as to any sources Paltock had to draw upon other than his own imagination.To judge from their conversation,the minds of the "glumms" are singularly like those of Englishmen of the writer's day.

In summing up,we may say of Paltock's invention that it has its feet--both feet--on the ground all the time.In spite of the incredible nature of much that is told of in "Peter Wilkins",we never feel that we have left the earth behind us and are translated to another sphere,where our preconceived ideas of behavior are no longer of use to us.And,perhaps,this is just why the book will be read when a host of pseudo-scientific tales have been handed over to oblivion.

A VOYAGE TO THE CENTRE OF THE EARTH(5) 1755

A rare book,which is to be found in the British Museum,is the "Voyage to the World in the Centre of the Earth",published in 1755. Here we have the story of a clerk who falls into the crater of Vesuvius,and tumbles upon a load of hay in the world far below.The people he finds himself among are odd creatures,who speak a language not unlike Greek,and get along without any of the social distinctions with which we are familiar.They travel about in light chaises drawn by birds and supported by gas bladders,and have many strange customs.The greatest crime in their eyes is ingratitude.

A great part of the material in this account is due to borrowings from the works of Cyrano de Bergerac and Swift.An original conception seems to be shown in the way in which the inhabitants of the nether world obtain their light.A whole roof of precious stones sheds down bright rays upon them,and enables them to dispense with a sun.

(5) For my discussion of this work I am indebted to Professor Lafleur,Head of the English Department of McGill University,who drew my attention to the book,and kindly furnished me with notes.

"MUNCHAUSEN'S TRAVELS" 1785

The lively narrative ascribed to the facetious Baron Munchausen has long been a source of entertainment to readers both young and old.It is a pleasure,in a way,to turn from the tortuous imaginings of a writer such as Psalmanazar to these refreshing pages, where the mind is carried easily along from one preposterous lie to another,and where author and reader alike need take no thought of verisimilitude.

Rudolf Eric Raspe,the composer of "Munchausen"s Travels",was born in Hanover in 1737,and had a somewhat chequered career as a journalist,translator,and curator of various museums in Germany. For his work in translating Ossian he was elected an Honorary Fellow of the Royal Society of England,and seemed to have fair prospects of becoming a successful writer.While collecting jewels and antiques for the Landgrave of Hesse,however,he let his greed get the better of his judgment,and was arrested for theft.He managed to escape from custody,but was compelled to flee to England.

Here,in 1785,he published a book entitled"Baron Munchausen's Narrative of his marvellous Travels and Campaigns in Russia", which forms Chapters II to Vl of the present collection.The central character owed his name to an early acquaintance of Raspe's, Hieronymus von Munchausen.This eccentric old gentleman used to amuse himself by relating in a serious manner anecdotes of impossible hunting experiences,and as there was scant chance of his ever seeing Raspe's book,which was written in English,the latter no doubt felt no scruples about borrowing his name.

While some of the material found in the "Travels" is certainly due to Raspe's recollections of the Baron's tales,various collections of mediaeval jokes appear to have yielded him a bountiful

harvest.It is the fashion in which the stories are told that is distinctly original.When we take up subsequent efforts along the same lines we begin to realize with what felicity the author of the "Travels" has suited his style to his subject.

I do not mean to say that Raspe displays in his writing any notable literary qualities.But as we read through the quaint narrative we seem actually to be listening to the redoubtable Baron himself, as he lets fall his tales between whiffs of a churchwarden pipe and mighty draughts of ale.Enough of his individuality is breathed into the lines to make us feel a certain regret at leaving him ,when the end of the book is reached.This quality is well-sustained throughout the genuine "Travels",and its absence is at once to be detected in the later additions.

One cannot help admiring,too,the easy and natural manmer in which the story-teller caps one impossible story with another that quite overshadows it,yet would follow inevitably once the truth of the first was granted.As Théophile Gautier,in the preface to his translation of the "Travels",justly remarks,"La connexion intime de ces mensonges qui s'enchaînent si naturellement les uns aux autres finit par détruire chez le lecteur le sentiment de la réalité.." Once admit the possibility of the surgical operation performed upon the Baron's charger by means of "sprigs and young shoots of laurels that were at hand",and one were hypercritical indeed to cavil at the resultant laurel bower.

In conclusion,it is necessary to point out that the present-day editions of Raspe's work contain a great deal that did not proceed from his pen,and which is far inferior to the original composition.The bookseller Kearsley,when publishing the second edition,had fourteen chapters added,which were made up mainly of

allusions to topics of the day,and pillage from Lucian's "Vera Historia".In 1793,another chapter was added,and finally a sequel was published.All this later work shows a complete departure from the style of Raspe,and from the view-point of liveliness and interest there is no comparison.

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A VOYAGE TO THE CENTRE OF THE EARTH 1806 ?

I am indebted to Professor Lafleur,of McGill University,for information conerning the existence at Paris of what purports to be a translation into French of an English Imaginary Voyage.According to the translator,the original "Voyage to the Centre of the Earth" appeared in 1806,but I have been unable to procure the work,or to find any other trace of it.The subject is a voyage by way of the North Pole to a land of dwarfs.There is little vigour or originality shown in the treatment.

POE'S TALES 1833 and 1835

Among the writings of the eccentric genius,Edgar Allan Poe,are two short stories which come under the head of Imaginary Voyages. These are "The Manuscript found in a Bottle",which in 1833 gained for its author a prize of one hundred dollars offered by a Baltimore paper,and "The Unparalleled Adventure of one Hans Pfaall", published in 1835.

The first is a brief but intense narrative.It describes a voyage upon a phantom ship(6) that ends in the violent death of the writer.The whole of the first part of the story,where the narrator tells how,through the destruction of the ship in which he was a passenger,he came on board the ghostly vessel,is tinged with unearthliness and horror.The huge craft itself,with its strange spirit-crew of old men,is depicted with the one purpose of awakening in the reader's mind a superstitious fear and foreboding.

The ship rushes furiously over an unknown sea towards the South Pole,and the crew shows a strange excitement.I quote Poe's closing paragraph,-

"In the meantime the wind is still in our poop,and as we carry a crowd of canvas the ship is at times lifted bodily from out the sea!Oh,horror upon horror!-the ice opens suddenly to the right,and to the left,and we are whirling dizzily in immense concentric circles,round and round the borders of a gigantic amphitheatre,the summit of whose walls is lost in the darkness and the distance.But little time will be left me to ponder upon my destiny! The circles rapidly grow small--we are plunging madly within the grasp of the whirlpool--and amid a roaring,and bellowing,and thundering of ocean and of tempest,the ship is quivering--Oh God! and--going down!"

The conception of the existence at the Antarctic Pole of a vast whirlpool is claimed by Poe to be original,but there is at least a likelihood that he was familiar with a curious work entitled "La relation d'un voyage du Pole Arctique au Pole Antarctique par le centre du monde",which was published in 1723 and appeared in Garnier's "Voyages Imaginaires" in 1788.The French story tells of a whirlpool between walls of ice and the ingulfing of a ship under circumstances that bear a close resemblance (barring the weird touch due to Poe's uncanny powers) to those detailed in "The Manuscript found in a Bottle".

(6) Just what this phantom ship represents is not made clear, but a possible clue may lie in the statement that in daubing some tar on a sail the writer unwittingly formed the word"Discovery", which awakened vague memories in his mind.A reminiscence of Captain Cook's Voyages may account for this,

The second of the two stories,"Hans Pfaall",claims our attention as being in some ways the first of a new type of Imaginary Voyage. With it the "scientific" tale familiar to modern readers may be said to have begun.Up to the time of Poe no author had attempted to introduce exact science into his flights of fancy;one has only to compare the nineteenth-century writer's account of a trip to the moon with previous ones to see the difference.

Although written in a bantering tone,without any serious pretence to be a narrative of facts,"Hans Pfaall" contains a great deal of careful reasoning.Where plausibility is to be gained,no pains are

spared in the matter of detail.

The story purports to be that of a Dutch worthy who,after destroying his creditors,makes a balloon ascension to the moon.This he accomplishes by making use of a rare gas thirty-seven times lighter then hydrogen.For the minute account of the aerial voyage Poe was doubtless largely indebted to the reports of actual experiences undergone by aeronauts of his day.

Concerning the moon itself,its inhabitants,and Pfaall's experiences during his stay among them,little is told us.The full account, we are informed,is reserved by Hans as the price of a safe return to his country.

In a lengthy note to this tale,Poe mentions having read a French translation of Godwin's "Man in the Moon",and gives a brief criticism of the work,pointing out a number of errors that were due to imperfect knowledge of astronomy.Cyrano de Bergerac's famous book he dismisses with the epithet"meaningless";doubtless Poe's scientifically inclined mind was shocked at the airy flippancy of some of the passages in it.The note likewise speaks of an imaginary voyage criticized in the "American Quarterly Review",in which the narrator reaches the moon by constructing a box of a metal "for which the moon has a strong attraction"--a curious forecast of H.G.Wells' "Cavorite".

HELIONDE 1855

Some twenty years after the appearance of Poe's tales,an imaginary voyage was published in England,the traveller's destination being on this occasion the sun."Heliondé,or Adventures in the Sun", by Sydney Whiting,is the book to which I refer.

The dedication and preface to"Heliondé" make it clear that the author was an admiring friend of Sir David Brewster,the prominent scientist.The avowed purpose of the work is to awaken in the reading public a keener interest in the marvels of scientific discovery, and to point out that beneath our very feet lie wonders that are scarcely to be transcended by the most vivid human imagination.

With this purpose in mind,Mr.Whiting describes the experiences of a young man who,falling ill through a disappointment in love, takes the "cold water cure",and achieves by this means such a tenuity in his substance that he is sucked up like dew by the solar rays.On his arrival at the centre of our planetary system,he beholds many marvels,but a number of carefully-prepared footnotes assure us that there are parallels to these upon our own earth. Our traveller finally becomes enamoured of a princess whom he meets at the solar court,and prevails upon her to accompany him when he returns from the sun.As the couple reach their destination he awakes,to find that it was all a dream.

The portion of"Heliondé" that is of most interest to us in this discussion is the description of persons and things on the sun.With no little ingenuity,and occasional touches of playfulness,the writer has depicted for us a world of pleasing fantasy.The sun's inhabitants live by inhaling odours instead of by eating food.Their raiment is of spun clouds.Harmony is in all their ways of thinking

and acting;their very speech is soft music.Books are composed by the recording of this music on tablets,through the use of an ingenious machine--an anticipation of the gramophone.

Will-power has been developed to such a pitch by these "Solites" that they are able to propel their vehicles by the exercise of it alone.Such stress is laid upon the apt expression of beautiful thoughts that the currency consists of quotations from great writers, which are tendered and accepted with the utmost readiness.

Throughout the book,the author gives evidence of a wide knowledge of the classics,and his footnotes frequently quote the words of little-known writers of the past.It is clear that from such sources nearly all his ideas are drawn.For instance,the conception of people living by their sense of smell is to be found in Plutarch and Pliny. The former writer,too,devotes no small amount of space to the important part in the life of man played by music and harmony.Much material from the pages of Cyrano has likewise found its way into Mr. Whiting's tale.

The immense volume of modern literature devoted to "popular science" has quite done away with the need for such books as "Heliondé", and it can have but few readers today.Yet there is a certain pleasing whimsicality to it,and it has none of the didactic tone to be found in so many books "written with a purpose".

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THE COMING RACE 1871

It must be obvious to anyone who has made even a hasty perusal of Lord Lytton's well-known book that there exists in it,side by side with the fantastic romance,a well-marked element of satire. Such being the case,it is at first a little difficult to decide whether"The Coming Race" should be placed in the category of Fantastic Voyages,or,by virtue of the element mentioned,among those of which satire is the main purpose.After consulting the author's statements as to the scope and aim of his work,I am satisfied that it falls most naturally into the former class.

In a letter to John Forster,dated March 16,1870,Lytton says,"I don't quite understand about the romance interfering with the satire.There must be romance of some kind..." This would indicate that at this time the writer himself was not quite clear as to which note should predominate.But a year later,in June,1871,he writes,"I don't think people have caught or are likely to catch the leading idea of the book,which is this;-Assuming that all the various ideas of philosophical reformers could be united and practically realized,the result would be firstly,a race that must be fatal to ourselves ; our society could not amalgamate with it; it would be deadly to us,not from its vices but its virtues.Secondly,the realisation of these ideas would produce a society which we should find extremely dull, and in which the current equality would prohibit all greatness.Of course in the handling of the main idea there are collateral veins of satire and reflection." This appears to me quite conclusive.

Just how the notion of this imaginary voyage came to be conceived is not quite so clear.Lytton himself,however,states that "The Coming Race" was inspired by Darwin's proposition to the effect that

a new species of intelligent being was bound some day to supplant mankind.The introduction of "vril" is plainly due to the discoveries with regard to electricity and magnetism which were being made at the time the book was written.

In it,we learn of a race of creatures who dwell beneath the earth's surface and are endowed with superhuman powers.The narrator,while exploring the recesses of a mine,is precipitated into the lamp-lit country of the Vril-ya (as they are called) and compelled to take up his abode among them.They resemble man in outward appearance,but in attainments are as much superior to us as we are to the lower animals.Gifted with mastery over a mysterious element,"vril",they are able to perform with ease the most arduous tasks.

A long process of development,we are told,has led to entire elimination of anything like human passion or emotion--and what is the result ? The countenances of the Vril-ya,indeed,show an awful detachment from all our frailty,yet there is something unsatisfying about them.We recall the words of a poet of Lytton's own day,-"Faultily faultless,icily regular,splendidly null".

Their government and customs are summed up in the following quotations : "This singular community elected...a single supreme magistrate styled Tur ; he held his office nominally for life." "There being no apprehensions of war,there were no armies to maintain ; being no government of force,there was no police to appoint and direct.What we call crime was utterly unknown to the Vril-ya"÷-"Poverty...is as unknown as crime."

The termination of the story-teller's visit to this strange country comes about in a rather amusing manner.It appears that the women there are in all ways superior to the men,and take the

initiative in lovemaking.When a young "Gy" falls in love with the visitor,he is informed by her family that the inevitable result of his acceptance of her attentions will be his death,for no such vitiation of their race through alliance with an inferior being would be tolerated by the Vril-ya.From this painful quandary he is rescued by the generous action of the "Gy" herself,who conducts him back to the world of men,and then bids him farewell for ever.

In constructing a language for his imaginary race,Lytton has plainly made use of the writings of Max Müller and other German philologists,and there can be little doubt that he has taken advantage of the opportunity to indulge in some satire at their expense.The passages that deal with the supposed descent of the Vril-ya from a species of gigantic frog,too,are not to be taken seriously.

(26)

FLATLAND--BY A SQUARE 1884.

An imaginary voyage into the world of mathematics is such a "rara avis" that I am tempted to give this amusing little book more space than it perhaps deserves.It first appeared anonymously in London,in 1884,and in Boston seven years later.The author was Edwin A.Abbott,D.D.,an eccentric divine with a taste for mathematics,and a sense of humour.

The purpose of the work,if it can be said to have a purpose, is to show the inevitability of the existence of a Fourth Dimension.This makes it of interest in connection with the recent promulgation of the "Einstein theory",and it is referred to in a popular publication on that subject.(11)

We are introduced to A Square,who inhabits Flatland,a country of two dimensions.The impossibility of the average mind in such a community being capable of grasping the idea of a Third Dimension is rather cleverly brought out.Then we are shown Lineland,and its king,for whom but one dimension exists,and finally meet a Point,who proves to be a thorough solipsist.

(11) Easy Lessons in Einstein,by Edwin E.Slosson.

NEWS FROM NOWHERE 1891

"News from Nowhere" is the fanciful title given by William Morris to a book published by him in 1891.While it would be possible to regard this work as purely a "Utopia",or scheme for an ideal commonwealth,it appears to me that the predominating element is fantastic.As in the case of "Gaudentio di Lucca",the state we are introduced to pre-supposes a condition of human civilization that is non-existent today,and does not appear attainable in the near future.

The introduction is brief.We learn that the story-teller rises one morning to find himself in a world of the days to come.There is no effort on the part of the author to make such an experience probable;he simply states the facts.When the narrator goes out of doors, he meets with folk of this new world,and speedily awakes to the change that has taken place in the appearance of what was London, but is now mainly open country.He is relieved to find the ugly factories and slums gone,and replaced by harmonious buildings in "a splendid and exuberant style of architecture,of which one can say little more than that it seemed to me to embrace the best qualities of the Gothic of northern Europe with those of the Saracenic and Byzantine, though there was no copying of any one of these styles".

From the passage I have just quoted,the quality of the imagination shown in the book is fairly apparent;it is nowhere of the transcendent type,and is generally vague rather than definite in the pictures it calls up.

The people of this future England are wondrously well contented with their lot.Why should they not be?Everyone works at what he chooses as being the task best fitted to his capacities.Goods are held in common,money being unknown in this Socialist paradise.There

is no crime,and consequently prisons do not exist.

As regards education,the author's ideas are startling,to say the least.Schools are dispensed with,and the child is allowed to pick up what book-learning he will,first,of course,teaching himself to read and write.He is likewise expected to learn useful occupations by way of amusement,taking naturally to such pursuits from an early age.The cult of beauty in nature,too,plays an important part in the educational scheme.

Following upon the elimination of the strain and stress so noticeable in our modern life,and the establishment of better living conditions,man's existence has been considerably lengthened.The visitor,who is of middle age,is taken by his new acquaintances to be very old indeed,by reason of his broken-down appearance.

All these changes,and many more which I have not space to discuss,have come about as a result of a great uprising of"the people", who crushed their oppressors after a bitter struggle,and established a new Golden Age on earth.

Enough has been said,I think,of "News from Nowhere" to show that it deals with a state of affairs that is no doubt very pleasant to think upon,perhaps even desirable,but decidedly impossible,unless man is to change his nature.The book contains some fine descriptive passages,in penning which Morris was upon surer ground than in the political and economic discussions,as well as a good deal of satire upon what he regarded as "Philistinism".

CHAPTER ~~FOUR~~ THREE

THE WORK OF H.G.WELLS--THREE ROMANCES.

"The Time Machine"--"When the Sleeper Wakes"--"The First Men in the Moon"--Short Stories.

THE TIME MACHINE 1895

In the fantastic romances of H.G.Wells,the "scientific" type of imaginary voyage may be said to have reached its full development as a literary "genre".Mr. Wells,during his early years of authorship,composed a number of stories which surpass in point of imaginative daring anything that precedes them in English fiction,and have given rise to a great quantity of imitative and derivative works. One of the very first of his published efforts,and his initial venture into the field of romance,was"The Time Machine",which appeared in 1895.

This is the story of an inventor who succeeded in perfecting a machine that enabled him to visit the past or the future at will, ranging about in the Fourth Dimension of Time with no more difficulty than the rest of mankind encounter in moving around in the other three.By making a leap into the future,the inventor sees the world as it is to be in the year 802,701 of our era.Man is separated into two groups,each of which has adapted itself to its environment.Living the life of butterflies in the sunshine above are the gentle,infantile Eloi,descendants of the leisured classes ; in the underground depths dwell the progeny of our modern labourers, the Morlocks,a sinister race,who prey on the others and preserve them for slaughter as a landed gentleman does his game.Surrounding these groups like the frame of a picture are the ruins of vast works--man has passed the crest,his brief time of triumph is over, and his feet are set in the downward path.It is a dark and unpleasant impression that the author gives us of the twilight of our boasted civilization.The glimpse of the world a million years later, with life represented only by gigantic crustaceans,and a prospect

of the vital spark being finally extinguished forever,is hardly more cheerful.

WHEN THE SLEEPER WAKES 1899

Four years after the publication of "The Time Machine",Mr. Wells brought out"When the Sleeper Wakes",a picture of the world in 2100 A.D.

Here we have,interwoven with the fanciful romance,a great deal of sociological theory.The England of two centuries hence is an arena where vast interests clash and grapple with a brutality even more cold-blooded than that which prevails today.Existence has become a hurried frantic thing ; all our modern problems are intensified and complicated a hundred-fold.

Into this whirl of strange life is plunged the Sleeper,Graham. In his sensations Mr.Wells tries to depict for us what the reactions of an average educated man of the twentieth century would be to a set of conditions such as he has imagined.Graham finds Capital and Labour knit in a death-struggle ; he espouses the cause of the people,and dies at the moment of triumph.

And now for the setting of this story of the future.The London of 2100 A.D. is a vast hive,roofed over with glass,where machinery is in use to an extent only dreamed of at present.Airships,moving sidewalks,strange dresses,are presented to the reader with all the rapidity and momentary distinctness of a kaleidoscope.But when we come to reflect on what we have read we can form no very definite conception of the whole.We have a far clearer idea of the state of Graham's mind than we have of the sights and experiences which brought about that state.

THE FIRST MEN IN THE MOON 1901

The third or Mr. Wells' romances to fall within the class that we are now taking up is "The First Men in the Moon",published in 1901.We may regard this as a "jeu d'esprit" pure and simple,with theorizing reduced to a minimum.

It is with a delightful plausibility that the author describes the voyage undertaken by Bedford and his companion,the scientist Cavor.Through the invention by the latter of a substance that is impervious to gravitation,the two are able to construct a spherical car which will carry them through space.Leaving the earth,they make their way to our satellite,where they find themselves buried in drifts of frozen air,which awaits the touch of the sun to turn it into an atmosphere.Soon after their arrival,they fall into the hands of the Selenites.These are glorified insects,of unpleasant appearance but considerable intelligence,whose social life is built up around the idea of specialization.In order to obtain efficiency in every form of industry the physical and mental equipment of each class is modified to conform to its particular work.The picture Mr. Wells draws of the "literati",with their hypertrophied brains, is not at all inviting.

One can plainly see,however,that in "The First Men in the Moon" there is little effort to produce the impression of a complete and coherent civilization.The thing that makes the book readable is the scope of the writer's imagination,and the original use to which he has put modern scientific discoveries.

SHORT STORIES

Among the short stories of Mr.Wells are three to which I shall here make brief reference.These are : "The Country of the Blind", "The Plattner Story",and "In the Abyss".The first deals with the experience of a young man who is precipitated into a settlement of mountaineers,all of whom,through some influence of environment,are blind from birth.The intruder recalls the proverb,-"In the country of the blind,the one-eyed man is king",but fails to apply it with success,for by the law of compensation these blind men are gifted with an acuteness of hearing and touch that renders futile his claim to superiority."The Plattner Story" is a remarkable flight of fancy.Mr. Wells,with detailed exactitude,describes how a certain Gottfried Plattner is blown by an explosion into the Fourth Dimension,where he remains for nine days.His return is accomplished via a similar accident to the one that removed him from our sphere.He has a strange tale to tell of "The Other World",inhabited by eerie creatures like tadpoles,who apparently represent departed spirits. In this tale,the writer's fancy shows a resemblance to the bizarre type,usually associated with the name of Poe,which is not noticeable in Mr. Wells' "scientific" romances.Finally,"In the Abyss" is a slight sketch of a race of intelligent creatures dwelling in the depths of the sea,and visited by an intrepid explorer.

In summing up the work done by Mr. Wells in the field of the Imaginary Voyage,it is necessary to point out one quality in his treatment of the subject that makes his books eminently readable. He contrives in every case to present the reader,not with an impersonal account of happenings,but with the impressions,often intentionally blurred,of one or two human beings,who are so depicted as to hold his interest from the beginning.The record of such im-

pressions,given in the idiomatic English of the observer,and tinged with his character and mentality,cannot fail to produce a better effect upon us than a catalogue of dry facts.It is in this respect, I think,that Mr. Wells shows himself decidedly superior to that other modern writer of fantastic tales,M.Jules Verne.The French author,by piling up an immense quantity of scientific truth,contrives to give us the impression that he wishes to teach us something we ought to know.Mr. Wells,on the other hand,furnishes us with just enough scientific material to make us fancy that what he is telling us about is at least possible,and then proceeds to interest us in the adventures and trials of some thoroughly human personages.

FOUR
CHAPTER ~~FIVE~~ RECENT WORKS

The Books of Sir Rider Haggard--Hudson's "A Crystal Age"--Sir Arthur Conan Doyle's "The Lost World",and "The Horror of the Heights"

SIR RIDER HAGGARD

As the author of a long series of romantic novels,dealing almost invariably with travels in strange lands,Sir Rider Haggard has long possessed a large following among the reading public.I have not space here to deal separately with his numerous works on this theme,nor,in my opinion,does the literary quality displayed in them justify such a treatment.I shall therefore confine myself to a few general remarks.

The scene of nearly all these imaginary voyages is some part of Africa.There is usually a journey through great difficulties for the travellers,with a hitherto unknown land at the end of it.A sentimental love story serves as the thread on which are strung fantastic details concerning the life and habits of strange tribes of natives.

"She",and "King Solomon's Mines",are probably the best of Sir Rider Haggard's work in this field."Queen Sheba's Ring" is reminiscent of "Gaudentio di Lucca"--we find descendants of the ancient Egyptians dwelling in the desert whither their ancestors fled at the time of the Hyksôs invasion.

A CRYSTAL AGE 1906

In Mr.Hudson's "A Crystal Age" we have a highly fanciful picture of an ideal world,which is confessedly without a serious purpose.The people of the future whom the writer depicts for us have about them an air of mysticism and unearthliness ; in their mental make-up,far more than in their physical appearance and surroundings,they differ absolutely from mankind as we know them today. They have exacting standards of conduct,with heavy punishments provided for what we should consider to be trivial offences,and yet in many other respects show a childlike simplicity.

The story of "A Crystal Age" is quite slight.A normal healthy Englishman is launched by some unexplained means into this strange world of the future,where he meets and falls in love with a girl who seems incapable of anything but a Platonic affection.The lover, weary of his anomalous position,drinks the contents of a bottle found by chance,and apparently dies of the effects.We are reminded of the tragic ending of Poe's "Manuscript Found in a Bottle".

There are many lovely descriptions of nature scattered through the book,and these give it what charm it possesses.The fantastic element appears to be uncontrolled ; there is little effort to weld it into a coherent whole.The reader cannot say,after he has finished "A Crystal Age",that he has any definite picture in his mind of what the people of the days to come are like ; he is conscious only of the fact that he has been wandering in a realm of harmonious colours and refreshing peace,an impression that is partially broken into by the unsatisfactory ending.

THE LOST WORLD

In "The Lost World",by Sir Arthur Conan Doyle,we have a decidedly original use made of recent researches by science into the earliest history of life on our planet.The novelist tells us of a visit paid by a party of explorers to a district in the interior of South America which from time immemorial has been cut off from the rest of the world by natural barriers.Without taking us off the surface of the earth,or removing us from the present,he transports us into the midst of conditions such as must have obtained here many thousands of years ago.

The animal and vegetable life of Sir Arthur's "Lost World",as a result of its complete isolation,has remained essentially the same as it was in Mesozoic times.The travellers who ,after many hardships,succeed in penetrating to it,find it inhabited by prehistoric monsters,vast saurians whose appearance has been made more or less familiar to us through recent works on paleontology.There is even a species of "missing link",whose introduction was no doubt due to the speculations indulged in by scientists on the famous Piltdown and Trinil skulls.

The explorers themselves form an interesting group.Their leader,Professor Challenger,is an amusing caricature of the overbearing "savant" with very little sense of the practical.The narrator is a rather colourless figure,and seems to represent in his mental processes the author's idea of the average young man's reaction to the remarkable surroundings described for us.

The verisimilitude in "The Lost World" is well handled.In his descriptions of the monsters of by-gone ages,Sir Arthur has kept fairly close to the latest scientific reconstructions of their bodies.Perhaps his stage is a little crowded,but then we are assured by students of the subject that the Mesozoic was an era of teeming

life.The style is agreeable,and,at times,vividly pictorial--just what one would be led to expect from the young journalist who is supposed to tell the story.

THE HORROR OF THE HEIGHTS.

This short story introduces the reader to a realm "above the skies",or at least in the upper air,which has a fauna and flora of its own.This region is visited by a daring flyer,who meets his death while returning,but leaves a brief account of what he has experienced.

Among the wonders of the"air-jungles",as the writer calls them,are vast aerial jelly-fish,ghostly intangible serpents,and gigantic beasts of prey,which attack the aeronaut.The story,though slight,is handled with much skill,and the unearthly atmosphere well preserved throughout.

DIVISION TWO -SATIRICAL VOYAGES.

CHAPTER ONE

The Satirical Voyage in English Literature before Swift.

Hall's "Mundus Alter et Idem"--Jonson's "News from the New World Discovered in the Moon"--

MUNDUS ALTER ET IDEM

Joseph Hall, Bishop of Exeter and, later, of Norwich, was born in 1574, and educated at Cambridge. In his day he was noted as a satirist; his "Virgidèmiarum" was burnt by order of the Archbishop of Canterbury. At the age of thirty-two, he published at Frankfort "Mundus Alter et Idem", a Latin tract in which he satirized his countrymen, and mankind in general. In 1608, John Healey made an English translation of this work, publishing it under the title "The Discovery of a New World". Part of another English version has come down to us among the writings of the learned Dr. William King.

"Mundus Alter et Idem" is supposed to be an account of an imaginary land, divided into regions that correspond to the principal weaknesses and vices of man. Sailing in the ship "Phantasy", our traveller finds this country "opposite the whole coast of Africa". The satire which follows is sometimes amusing, but in many places rather brutal.

In the region of Crapulia, with its subdivisions Pamphagonia and Yvronia, we have, as the names imply, a castigation of Gluttony and Inebriety. Then there is Viraginia, where women have decidedly the upper hand in affairs. This land, Hall informs us, is also called Gynia Nova, which has been stupidly written down New Guinea. The form of government is a democracy "where all govern and none obey". The abode of fools, "Moronia", comes next, and is a sort of topsy-turvy land, where everything is done contrary to reason. "Lavernia", the thieves' paradise, is also described in detail.

Throughout Hall's book, there is little or no attempt at obtaining verisimilitude, the satire being quite undisguised. Besides the sneers at man's foibles, there are here and there to be found vicious cuts at the Roman Catholic Church and its beliefs.

NEWS FROM THE NEW WORLD DISCOVERED 1620.

IN THE MOON

This masque,which was presented before King James in 1620,is in structure and subject-matter almost wholly derivative from Lucian,but in addition to the borrowed material contains a large amount of satire on contemporary England.The idea of employing for purposes of satire an imaginary journey to the moon,as well as the account of the various ways of getting there,is clearly taken from the "Vera Historia" and "Icaromenippus".There are constant references to Lucian's two "jeux d'esprit" ;even the Volatees,the bird-like creatures Jonson introduces for the Antimasque,remind us of the strange fowl--Hippogypi and Lachanopteri--of the "Vera Historia".(7)

It is interesting to note that in the lines,-

"Then know we do not move these wings so soon
On which our poet mounted to the moon,
Menippus-like,but all 'twixt it and us,
Thus clears and helps to the presentment,thus,--" we have a reference that actually demands some knowledge of Lucian's dialogue for its full comprehension.Empedocles,it will be remembered,told Menippus that by rising up and moving only the eagle's wing he would be endowed with that bird's keenness of vision.We must suppose that as the Herald spoke the lines,he and his companion waved their wings, so giving the spectators vision clear enough to behold the Volatees.

(7) For a full development of this theme see the essay by Joseph Quincy Adams,Junior,in Modern Language Notes,January,1906.

CHAPTER TWO

THE WORK OF DEAN SWIFT.

GULLIVER'S TRAVELS 1726

The book which we are now to consider is doubtless the most familiar to English readers of all those dealt with in my essay.Achieving popularity almost immediately after its publication,"Gulliver" has since held its position as one of the classics of English prose literature.Children are given it to read as a fascinating romance of fairy-land ; their elders see in it a criticism of man and his works, executed by a giant intellect.

The full title is "Travels into Several Remote Regions of the World,in four parts,by Lemuel Gulliver,first a Surgeon and then a Captain of several Ships ".The tone is overwhelmingly satirical.Fantasy there is,and that of a singularly well-developed type,but it is everywhere subject to the dominant purpose,and particularly in the Voyage to Laputa,and that to the Houyhnhnms.And the satire is of a virulence and directness that it would be hard to find equalled anywhere else ; its very distributiveness is one of the reasons why the book retains its freshness and interest today.

How masterfully it is done!There is no fumbling of the weapon in that dextrous hand--there are no blows with the flat of the blade, Where Swift sees an opportunity to strike,his stroke falls,with a uniform deadly force.

In dealing with the satire of Swift,I shall endeavour to distinguish between the part which applies particularly to his own country and time,and that which is aimed at mankind as a whole.The first, while severe enough,has not the almost frenzied bitterness that we find in such examples of the second as the description of the Struldbrugs.

It is in the Voyages to Lilliput and to Laputa on England and her public life is most marked.In the former,we are shown with merciless

distinctness the pettiness of the religious and political quarrels of the day.The court"toadies" are amusingly caricatured in the descriptions of the Lilliputian grandees ; and the perfidy of those in high places is illustrated in the abominable treatment meted out to Gulliver after he had delivered Lilliput from her greatest enemy.

The fun poked at the Royal Society in the voyage to Laputa,although it is decidedly malicious,is none the less diverting.Experimental science,in Swift's time, was no doubt guilty of a good deal of groping ; schemes are evolved to this day that might be given places along with those he ridicules so effectively.We must not forget,however,that Swift,in his treatment of Sir Isaac Newton,was most unfair,and that his satire in this case lacks point.In this voyage,historians,mathematicians and philosophers are indiscriminately attacked.The fact that the memory of the South Sea Bubble was yet fresh in the minds of Swift's readers no doubt helped the popularity of the book to a considerable extent.In justice to the Dean,it should be pointed out that as far as his satire of crack-brained schemes went he did not overstep the bounds of probability.One need only cite the cases of Bon and Dr. Woodward.

How the more universal--and,at the same time,more harsh--satire grew out of this criticism of the writer's own surroundings,may be seen in a passage from the Voyage to Brobdingnag.After Gulliver has given an account of the government and institutions of England,and has failed to answer the giant king's numerous objections and questions,his interlocutor is constrained to remark,"I cannot but conclude the bulk of your natives to be the most pernicious race of little odious vermin that nature ever suffered to crawl upon the surface of the earth."

And so we come to the Yahoos.In the description of these hideous creatures,and the contrast he draws between them and their

masters,the Houyhnhnms,Swift shows the full extent of that fierce misanthropy which ,like a cancer,seems to have gnawed at his brain,and driven him well-nigh to madness as he wrote.We recall his words in a letter to Pope "...But principally I hate and detest that animal called man,although I heartily love John,Peter,Thomas,and so forth". Upon this great foundation of misanthropy,though not in Timon's manner,the whole building of my travels is erected ; and I will never have peace of mind until the whole of mankind is of my opinion".

The Yahoos (their very name suggests an exclamation of disgust) (8) are indeed a horrid tribe,and all the more so that with unerring skill the writer has kept to his purpose of depicting man merely as a nasty animal,with only glimmerings of reason,and has made little or no attempt at satirizing in them our ordered society.It is by means of the Houyhnhnms that he accomplishes the latter aim,showing how different in every way is their civilization,built on a foundation of pure logic,from mankind's faulty structure.The Yahoos are credited with just enough sense to enable them to satisfy their vicious desires ; could we believe that they are a picture of how Swift saw his fellow-men at all times we might with reason regard him in horror and disgust.

But it is not fair to look only at one side of the matter.If Swift,in his descriptions of the Yahoos,appears to have worked himself into a frame of mind bordering on obsession,let us call up as an antidote the charming description he has left us of Glumdalclitch, the little girl who takes such care of Gulliver during his visit to Brobdingnag.In his references to her there is never a sign of insincerity or bitterness.

(8) Morley has suggested that the word is a combination of "Yah" and "Ugh",and this explanation I have followed here.On the other hand,it

From the point of view of verisimilitude,Swift's work is more nearly perfect than any other Imaginary Voyage written in English. Professor A.De Morgan used to delight in pointing out the scrupulous care with which the author of Gulliver kept to the scale of comparative sizes in the voyages to Lilliput and Brobdingnag.I quote from one of his contributions to Notes and Queries(9) on this subject.

"Swift has masked with so much art the arithmetical questions which arise,that the interest of the reader is well preserved.If any one had been made to see, on opening the book,that the Lilliputian scale is one inch to each of our feet,and the Brobdingnagian one foot to each of our inches,he would have felt that the author had not left himself much to calculate."

A few instances have been mentioned where Swift appears to have made a slip--for example,the task of drawing fifty of the Blefuscudian ships would have been impossible for Gulliver--but these are few indeed,and apparent only to one who has made a careful study of the matter.The illusion is kept up with masterly ease,and,as Professor De Morgan shows,dimensions are more often suggested than categorically stated.Take,for instance,Gulliver's calling to the sailors after his departure from Brobdingnag to pick up his box by its ring and bring it into the captain's cabin,forgetting that it was as big as a good-sized room.

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is known that "Yahow" was a name borne by negro servants in England at the time Swift was writing,for there is a reference in a church register to "a blackamore called Yahow".See Notes and Queries,7th series,VII,165.

(9) See Notes and Queries,2nd series,VI,123.

SOURCES OF GULLIVER

In discussing the question of Swift's sources,we must keep in mind the fact that although much of his material is borrowed from earlier writers it is made his own by the powerful and original use to which he puts it.The most that we can hope to do here,except in a few cases,is to trace out the hints and suggestions upon which he builds up his marvellous framework,and while giving credit to the originators we should never lose sight of this important point,--Swift is a great literary genius ; when we have subtracted from his work all that can possibly be due to the invention of others we leave the vast original body nearly intact.

In an illuminating article that appeared in the Quarterly Review for July,1883,Professor Churton Collins remarked,-"That in the plot of his story Dean Swift was largely indebted to preceding writers cannot, we think,be disputed.The resemblances which exist between passages in Gulliver,and passages in works with which Swift is known to have been conversant,are too close to be mere coincidences.There can be no doubt,for example,that the Academy of Lagado was suggested by the diversions of the courtiers of Queen Quintessence in the fifth book of Pantagruel ; that the attack of the Lilliputians on Gulliver is the counterpart of that of the Pygmies on Hercules in the second book of the "Imagines" of Philostratus ; that the scenes with the ghosts in Glubbdubdribb are modelled on Lucian ; that in the "Voyage to Laputa"the romances of Cyrano de Bergerac were laid under contribution; and that in the "Voyage to the Houyhnhnms" he drew both on the"Arabian Nights" and on Goodwin's(sic)"Voyage of Domingo Gonsalez".We think it very likely that the Houyhnhnms were suggested by the forty-fifth chapter of "Solinus",and that several strokes for the Yahoos were borrowed from the "Travels" of Sir Thomas Herbert."

The writer then refers to the account of a storm at sea given in

the "Voyage to Brobdingnag",and shows that it is taken nearly verbatim from a rare work,Sturmy's"Mariner's Magazine".

Some years ago,a writer(10) in "Modern Language Notes"dealt with a resemblance between Swift's work and an old Irish tale,showing a great amount of ingenuity in presenting his thesis.The story referred to,"Aidedh Ferghusa",tells of a visit paid to the court of Fergus in Ulster by the chief poet of a race of pygmies,the Luchrupán.Some of the incidents recounted show a close similarity to those of the "Voyage to Brobdingnag",particularly such as are devoted to creating an impression of the vastness of the giants' table and utensils.Nevertheless,in the absence of any certain evidence,I think it unwise to declare that Swift drew his material from the source mentioned.

More recently,Mr. James Holly Hanford has striven to show that in all probability the author of "Gulliver" was influenced in writing his fourth voyage by the reading of a dialogue by Plutarch,the "Gryllus",in which man is compared,to his disadvantage,with the lower animals.While it is true that Swift was familiar with most of Plutarch's work,the similarities in this case are such as might quite easily be due to accident,and this,indeed,Mr. Hanford frankly admits.

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(10) "Gulliver's Travels and an Irish Folk-tale",by Arthur C.Brown. Mod.Lang.Notes,XIX,p.45.

CHAPTER THREE

SATIRICAL VOYAGES FROM SWIFT TO BUTLER.

Fielding's "A Journey from this World to the Next"--The Council in the Moon--Thomson's "The Man in the Moon",and "Mammuth"--Cooper's "The Monikins"--Mackay's "Baron Grimbosh".

A JOURNEY FROM THIS WORLD TO THE NEXT 1743

Henry Fielding's "A Journey from this World to the Next"first appeared in his "Miscellanies",published in 1743.It contains a considerable amount of satire upon contemporary England,but has nothing like the point and vigor of Swift's work,and is not now widely read.

There is an introduction explaining at some length how a fragment of a huge manuscript folio came to the editor's hand,the rest having been used as waste paper.After reading through the book we can hardly avoid the conclusion that Fielding grew weary of his task before ending it,and composed this introduction by way of excusing its unfinished state.

The narrative proper begins with a description of the author's death and the departure of his soul to the other world.A number of disembodied spirits travel thither in a coach,and appear to be subject to the same inconveniences as when they were on the earth.

The first place visited is the City of Diseases,of which an unpleasant picture is drawn.There is some rather weak satire on misers and apothecaries.Then we are shown the Palace of Death,and the Wheel of Fortune,where the spirits waiting to be born secure their future lots.The satire here is more personal and possesses more force,there being evidently many gibes at acquaintances of Fielding.

In the account of Judge Minos,who,at the gates of Elysium,decides which souls are to enter and which to return to the world,there are some scathing attacks on false pretensions and hypocrisy.In Elysium itself,the author meets Homer,Vergil,Shakespeare and other famous figures.There are references to Pope,Steele and Addison ; the latter is treated with severity.Shakespeare is represented as sneering at attempts to amend readings in his plays,and avows that he himself cannot remember the exact wording.

The remaining part of the story is poor stuff,consisting of wearisome accounts by spirits of their various transmigrations.The satire becomes thinner,and at last is lost from sight.

THE COUNCIL IN THE MOON 1765

The brief spirited tract entitled"The Council in the Moon" first appeared in 1765,and was re-printed in Volume One of "The Repository",a collection of short humorous pieces.Under a transparent allegory,the writer satirizes the dispute that arose at one of the Universities as to whether or not Fellows should be allowed to marry and at the same time retain their positions.

With much vivacity,the anonymous author describes to us a visit paid by him to the moon.How he proceeded thither he does not say,but states that he did not use a flying-machine.He finds the people of a republic among the Lunatics--as he calls them--indulging in a heated debate as to the advisability of a community's eating cheese with its bread.

Prominent speakers on each side of the question are satirized, but particularly those opposed to the marriage of Fellows.While a note appended by the writer disclaims any attempt to depict actual persons,some of the fictitious names seem to be descriptive of living characters,e.g.-Mr. Christopher Crab,Mr. Richard Rust,and Simon Shallow.

THE MAN IN THE MOON,-1783-, and MAMMUTH,-1789

The next satires to come under consideration are the work of William Thomson,a Scottish miscellaneous writer,concerning the extent of whose productions there exists a certain amount of uncertainty,owing to his free use of pseudonyms.

"The Man in the Moon;or Travels into the Lunar Regions,by the Man of the People" appeared at London in 1783.In it we see Charles Fox,"The Man of the People",visiting the region of our satellite, where the Man in the Moon shows him,with the help of a magic glass, various eminent Englishmen of this and earlier periods.Their supposed ability and high reputation on earth are contrasted with the utterly opposite impression created by observation from the moon.

"Mammuth",or"Human Nature Displayed on a Grand Scale",is a satire in the manner of Swift,but with nothing like the latter's power and point.

THE MONIKINS 1835

If there was ever a book "which,when dragged into the world, did not live long enough to cry",that book was "The Monikins",by Fenimore Cooper.The author's literary powers did not extend to a mastery over satire,and the work fell dead from the press.It is now almost completely forgotten.

With a wearisome prolixity,Cooper describes a land about the South Pole inhabited by monkeys,and kept warm by the escape of steam from the interior of the earth.In the two countries of Leap-high and Leaplow we have England and the United States ridiculed,and the weak points of science,politics and litigation shown with much minuteness.The whole plan and execution,however,are absolutely lacking in interest and force,and "The Monikins" remains unread because it is virtually unreadable.

BARON GRIMBOSH 1872

Charles Mackay was the author of this humorous work,which appeared at London in 1872,under the title,"Baron Grimbosh,Doctor of Philosophy and sometime Governor of Barataria.A Record of his Experience." The satire upon English public life is quite transparent.

Baron Grimbosh,who tells the story,is appointed to govern the island of Barataria (Great Britain),and immediately on his arrival undertakes to bring about various reforms.He meets prominent men, such as Pamfoozle (Palmerston),and Benoni (Disraeli),but is unable to sympathize with their political ideals,or to make them comprehend his.Finally,after a stormy career,in the course of which attempts to pass a Prohibition Bill and a measure establishing an International Court of Arbitration are defeated,the unfortunate Baron is compelled to abdicate and flee the country.

Although at times it borders on caricature,the satire in this book is often very effective.It is,of course,purely ephemeral,being directed against the supporters of the Suffragist movement,the Socialists,and so on.

CHAPTER FOUR

THE WORK OF SAMUEL BUTLER--TWO SATIRES.

EREWHON, or OVER THE RANGE. 1872

In Samuel Butler's "Erewhon", we have a survey of our modern civilization executed by an ironical genius. There is little effort on the part of the author to impose on his readers his own ideas ; he prefers to point out with much ingenuity the weaknesses of our social structure, and leave us to draw our own conclusions.

There is much that is whimsical and inconsequent in Butler's work--there are many trips along quaint by-ways of varying interest--but the main current of his purpose runs strongly through it all. Various estimates of his powers and the abiding nature of his satire have been made by critics, but the most recent tendency has been to grant it a far higher place than was at first conceded.

One of the chief points of value about "Erewhon" is that, besides holding up to scorn many of the institutions and customs of the England of Butler's time, it interprets certain tendencies that are yet with us. It shows that some of them are false, when considered in the light of reason, while others, if logically developed, may have disastrous effects on humanity.

The story begins with an account of the supposed narrator's experiences while sheep-herding in a British colony, New Zealand being clearly indicated. Moved by a desire to see what lies beyond a lofty range of mountains that shuts him in, he sets out on a trip of exploration. Here we are treated to some finely-conceived descriptions of mountain scenery, touched in with a true and delicate hand.

After suffering terrible hardships, the explorer makes his way over the range, to find himself in a smiling country, the land of Erewhon (a transparent anagram for Nowhere). The people he meets with treat him with humanity, and he soon becomes familiar with their language and their customs, some of which are exceedingly strange.

The Erewhonians,we are told,regard ugliness and disease as crimes,punishable by law,while wrong-doing in our sense of the word is treated by physicians,called "straighteners",and is regarded as an unfortunate malady,no more.Here we can see Butler's opposition to modern sentimentality,as well as the germ of what we now call "Eugenics".

As has been pointed out by M.Andre Bellessort in a recent essay in the "Revue Bleue",what makes the most interesting reading to us today is the chapter dealing with Erewhonian views on the subject of machinery.(This,by the way,was the first part of "Erewhon" to be written.)We learn that long ago,"The state of mechanical knowledge was far beyond our own,and was advancing with prodigious rapidity,until one of the most learned professors of hypothetics wrote an extraordinary book (from which I propose to give extracts later on),proving that the machines were ultimately destined to supplant the race of man,and to become instinct with a vitality as different from,and superior to,that of animals,as animal to vegetable life. So convincing was his reasoning,or unreasoning,to this effect,that he carried the country with him ; and they made a clean sweep of all machinery that had not been in use for more than two hundred and seventy-one years (which period was arrived at after a series of compromises),and strictly forbade all further improvements and inventions under pain of being considered in the eye of the law to be labouring under typhus fever,which they regard as one of the worst of all crimes."There is just enough truth to this picture to give us food for thought.

In his description of the "Musical Banks",Butler lavishes his ingenuity on a satire of the Established Church in England.Yet in spite of its undeniable cleverness this part of the book has

lost much of its appeal to the reader.Again I quote a paragraph,-

"And yet any one could see that the money given out at these banks was not that with which people bought their bread,meat,and clothing.It was like it at a first glance,and was stamped with designs that were often of great beauty ; it was not,again,a spurious coinage,made with the intention that it should be mistaken for the money in actual use ; it was more like a toy money,or the counters used for certain games at cards ; for,notwithstanding the beauty of the designs,the material on which they were stamped was as nearly valueless as possible.Some were covered with tin foil, but the greater part were frankly of a cheap base metal the exact nature of which I was not able to determine.Indeed,they were made of a great variety of metals,or,perhaps more accurately,alloys, some of which were hard,while others would easily bend and assume almost any form which their possessor might desire at the moment".

Education,and particularly that relating to metaphysics and the study of the classics,comes in for some sweeping attacks.In his ridicule of pedantry,Butler abandons the evasive method he employs elsewhere,and his satire becomes direct.

The mild treatment accorded the devotees of the great goddess Ydgrun (Mrs.Grundy) shows us that the author realizes the value of certain social conventions,while preserving entire independence of opinion with regard to other matters.

The Erewhonian buildings,domestic habits,and language are dealt with in only the sketchiest way ; quite evidently,Butler's particular genius did not take kindly to this sort of invention. The names mentioned in the book are for the most part anagrams of common English ones,such as Yram and Nosnibor.

Our traveller's visit to Erewhon is terminated by his escape in a balloon,along with the girl he afterwards marries.On his

return to Europe,he interests himself in a most infamous scheme, having for its object nothing less than the selling into slavery wholesale of the unfortunate Erewhonians,incidentally providing, of course,for their instruction in religion.

M.Bellessort,in the essay mentioned above,makes the following remark with relation to the plan of "Erewhon".-"Erewhon n'est qu'une série d'essais humoristiques que l'auteur a fait entrer de force dans le cadre d'un récit d'aventures.Butler n'a pas commencé par concevoir un monde ; il ne l'a pas vu surgir a l'horizon de sa pensée." This,I think,notes the chief defect of the work from the average reader's point of view--its want of continuity and order. We have not,as in the work of Swift,a symmetrical production aiming at one effect,but a number of loosely-connected observations, with judgment,in many cases,withheld by the writer.

EREWHON REVISITED 1901.

The second of Butler's satires is decidedly inferior in interest to the first ; like most sequels,it suffers by comparison with the original work.The story,it is true,is more compact and unified,but there are far fewer of the closely reasoned passages,evidence of intense thought on the part of the writer.Practically all the satire to be found in "Erewhon Revisited" is levelled at theologians and their methods of interpreting the scriptures,and it becomes rather wearisome to the lay mind.

The tale is that of the return to Erewhon of the traveller who first discovered the country,and his unpleasant surprise at finding a complete change in its institutions and beliefs.It appears that his balloon ascension has led to the formation of a new religion,in which he appears as the central figure,under the name of the "Sunchild".A ridiculous amount of mythical accretion has surrounded the simple story of his escape,and his sayings during his stay in Erewhon have been utterly distorted by the efforts of commentators and interpreters.After a vain attempt to make people see the errors they have fallen into,the visitor realizes that the destruction of the Sunchild religion can serve no useful purpose,and decides sadly enough to go back to Europe once more.There he dies,in a state of mind bordering on insanity.

Interwoven with the satire on Christianity,there is the story of the former love of the traveller,Yram,and her son by him,a most dominant character,who must have been overwhelming to all save his adoring father.

CONCLUDING REMARKS

We have now reached the end of my detailed account of Imaginary Voyages in English Literature.It is,I think,particularly illuminating to look back over the list of titles,and mark how few of the works dealt with have survived to the present day elsewhere than in the writings of special students.Yet many of them were books that enjoyed a wide popularity in their time.

On the other hand,we cannot help remarking on the vitality of such a masterpiece as "Gulliver's Travels".In what respect does that satire differ from scores of others published during the last four centuries,which dealt with imaginary trips to strange lands beyond the seas ? Apart from the sheer genius of Swift,we must admit,I think, that some of his book's lasting popularity is due to the admirable combination in it of the two elements that go to make such works successful--fantasy and satirical power.

Writers with vivid imaginations there have been a-plenty in English literature.How many of them kept that faculty under perfect control,and strove to make their productions something more than mere ephemeral "caracoles" of whimsical fancy ? And how many are there, who,gifted with the keen observation and unerring judgment that make the satirist feared,were able to invest their strictures with a glamour that would make them readable in years to come ? Only the few great geniuses were given this double weapon to sway.

It would be hazardous to make any detailed predictions as to the future history of this interesting literary form,yet one or two observations may be permitted me.In the first place,it has been remarked by recent writers that the constant expansion of the field of scientific research offers an excellent opportunity for the weaver of fantastic tales.In reality,however,there are considerations which rather militate against such a supposition.The quantity of exact know ledge which must be acquired by the modern writer of an Imaginary

Voyage of the "scientific" type is so great that the task may well give pause to all but the stoutest hearts,and the criticism of inaccuracy is one that damns a work today.This remark does not apply to Imaginary Voyages of the satirical kind,but with regard to them it must be pointed out that this is an age in which the reading public shows unaccountably little interest in abstract theories and their critics.No book,I believe,which directed its attack upon any creed,religious or political,would awake much comment at the present time.It may be that even now some literary descendant of Lucian and Swift is preparing to launch a shaft that will rouse us from this apathy,by piercing the indifference in which we enfold ourselves.Who can tell?

BIBLIOGRAPHY OF WORKS NOT DEALT WITH AT LENGTH.

Below I append a list of English works that partake of the nature of Imaginary Voyages,but which I have been unable to accord a lengthy treatment,either because they were unprocurable,or because their connection with the subject was a slight one.In compiling this list,I have made free use of Notes and Queries,The Cornhill Review,and The Journal of English and Germanic Philology,as well as other periodicals.Since,in some cases,I have been unable to secure any information concerning a work other than its name and date of publication,it is possible that certain of the books mentioned below may be incorrectly listed ; I have,however,done all in my power to remove such a possibility.

Political romances,like the "Argenis",have been frequently included in lists of Imaginary Voyages,by reason of the fact that they deal with travels through countries which may be regarded as more or less imaginary,I have therefore listed such works with the rest,with an explanatory note following,although they cannot be regarded as belonging to any one of the classes into which I divided the Imaginary Voyage.

1..A Pleasant Dialogue between a Lady called Listra and a Pilgrim.Concerning the ℊovernment and ℊommonweale of the great province of Crangalor London,1579

2..The second part of the painefull Jorney of the poore Pylgrime into Asia,and the straynge woonders that he sawe.. London,1579.

3..Argenis by John Barclay Paris,1621

A famous political allegory,containing references to many well-known European figures of the time.

4..Dodona's Grove,or the Vocall Forest by James Howell London,1640

A political allegory,dealing with events between 1603 and 1640

5..The Isle of Pines or a Late Discovery of a Fourth Island in Terra Australis Incognita,by George Pine (Henry Nevile) London,1668

Supposed to be an account of the discovery by the writer of the progeny of some shipwrecked travellers,dwelling on a lonely island,and numbering nearly twelve thousand.

6..A New and Fuller Discovery of the Isle of Pines in a letter from Cornelius Van Sloetten London,1668.

7..The Hairy-Giants ; or a Description of Two Islands in the South Sea,called by the names of Benganga and Coma.Written in Dutch by Henry Schooten and Englished by P.M.Gent. London,1671

8..The Floating Island,or,a New Discovery relating the Strange Adventures on a Late Voyage from Lambethana to Villa Franca,alias Ramallia.Published by Franck Careless,one of the Discoverers.

London,1673

The work of the well-known Richard Head,author of the "English Rogue".

9..The Western Wonder ; or O Brazeel,an Inchanted Island discovered ...To which is added a Description of a Place called Montecapernia

London,1674.

10..O'Brazile,or the Inchanted Island,by Wm.Hamilton.In the Savoy, London,1675.

Apparently a second edition of the former,under a pseudonym.

11..A New Discovery of an Old Traveller Lately Arrived from Port-Dul,Shewing the Manner of the Country,Fashions of the People,and their Laws. London,1676.

12..Travels through Terra Australis Incognita. London,1684.

This book,mentioned in an essay on "The Expressed Aim of the Long Prose Fiction from 1599 to 1740",which appeared in the Journal of English and Germanic Philology for July,1912,is probably a second edition of "The Isle of Pines",by Nevile.(See 5 above). The writer of the essay,Mr. A.J.Tieje,makes no reference to the authorship.

13..An Account of the Famous Prince Giolo,son of the King of Gilolo, now in England. London,1692.

14..A Voyage to the World of Cartesius London,1692.

This satire is likewise mentioned by Mr. Tieje,and ascribed to "Daniel",but I have not been able to learn exactly who is meant.

15..Interlunere : or,a Voyage to the Moon,containing some considerations on the Nature of that Planet. London,1707.

16..The Secret Memoirs of Several Persons of Quality of both Sexes, from the New Atalantis,an Island in the Mediterranean.London,1709-10.

This "chronique scandaleuse" is the work of Mrs.Manley.

17..The Adventures of Philip Quarll. Westminster,1726.

A voyage of the Crusoe type,ascribed in Garnier's "Voyages Imaginaires" to a certain Dorrington.

18..The Voyages of Captain Rich.Falconer. 1734.

This is another of the many imitations of Defoe.

19..Automathes,by J.Kirkby London,1745

20..A Supplement to Lord Anson's Voyage Round the World,containing a

Discovery and Description of the Island of Frivola.By the Abbe Coyer. London,1752.

21..The Voyages and Discoveries of Crusoe Richard Davis,the son of a Clergyman in Cumberland. London,1756.

A novel in the style of Defoe,introducing a feathered woman, who is reminiscent of Paltock's "Peter Wilkins".

22..An Account of the First Settlement,Laws,Form of Government,and Police,of the Cessares,a People of South America,in Nine Letters from Mr. Van der Neck. London,1760.

This is the work of James Burgh,and is a voyage of the Utopian type.

23..Voyage of Robertson to the Austral Lands 1767.

A French translation of the above is to be found in Garnier's "Voyages Imaginaires",but beyond attributing it to an English source he says nothing of its authorship.It is decidedly sentimental in tone.

24..Travels of Hildebrand Bowman,Esquire,into Carnovirria,Taupiniera, Olfactaria,and Auditante,in New Zealand ; in the Island of Bonhommica, and in the powerful Kingdom of Luxo-Volupto,on the Great Southern Continent. London,1778.

25..Anticipation ; or the Voyage of an American to England in the year 1899,in a Series of Letters. London,1781.

26..A Journey lately Performed through the Air,in an Aerostatic Globe commonly called an Air Balloon,from this Terraqueous Globe to the Newly Discovered Planet,Georgium Sidus,by Monsieur Vivenair. London,1784.

A rather stupid satire upon George III and his times.

26a..Felicia London,1794.

27..Lilliput ; being a New Journey to that Celebrated Island,by Lemuel Gulliver,Junior. London,1796.

28..Travels in Andamothia London,1799.

29..The Man in the Moon, by Rev.Mr.Wilson London,1804.

(69)

Here we are told of the adventures of a cobbler,Israel Jobson, who went to the moon from the top of Pennyghent.The tone is satirical.

30..The Empire of the Nairs,or the Rights of Women,an Utopian Romance in Twelve Books,by James Lawrence. London,1813.

31..Armata ; a Fragment. London,1817.

Written by Thomas,Lord Erskine,and consisting of political satire after the manner of Swift.

32..The Vision of Hades,or,the Region inhabited by the Departed Spirits of the Blest.To which is now added the Vision of Noos London,1825.

33..Some Account of the Great Astronomical Discoveries lately made by Sir John Herschel at the Cape of Good Hope New York,1835.

This is the celebrated "Moon Hoax" of Locke,which appeared in the New York Sun,and deceived many people on this side of the Atlantic.The story was also published in London,in book form,the same year.For full details see Edgar Allan Poe's note to Hans Pfaall.

34..An Account of an Expedition to the Interior of New Holland, Edited by Lady Mary Fox. London,1837.

35..Adventures in the Moon and other worlds. London,1841.

36..A Tract of Future Times : or,the Reflections of Posterity on the Excitement,Hypocrisy,and Idolatry of the Nineteenth Century,by Robert Hovenden. London,1851.

37..Kaloolah ; an Autobiography of Jonathan Romer,by W.S.Mayo,M.D. London,1849.

~~38..Kaloolah,or Adventures in the Sun,by Sydney~~

38..A Voyage to the Fortunate Isles. London,1855.

39..The Air Battle : a Vision of the Future,by Hermann Lang. London,1859.

40..Realmah ; by Sir Arthur Helps London,1868.

This novel contains satire on prominent figures of the day.

41..Kennaquhair ; a Narrative of Utopian Travel.By Theophilus McCrib. London,1871.

The authorship of this work appears to be unknown ; the name given is,of course,a pseudonym.

42..Anno Domini 2071.Translated from the Dutch Original,by Alexander V.W.Bikkers. London,1871.

43.. The Gorilla Origin of Man ; or,the Darwin Theory of Development confirmed from Recent Travels in the New World called Myn-me-as-nia, or Gossipland.By H.R.H.Mammoth Martinet,alias Moho-yoho-me-oo-oo-. London,1871.

44..Travels and Adventures of a Philosopher in the Famous Empire of Hulee.From an old MS. Fraser's Magazine,June,1871.

This is a satire on materialistic tendencies of science.The philosophic ideas of Force and Matter are ridiculed,as well as modern medicine and education.

45..The Next Generation,by J.F.Maguire London,1871.

The work of an Irish politician.

46..A Voyage to the Sun (Richard A.Procter) -Cornhill Magazine March,1872.

47..A Voyage to the Ringed Planet (Richard A.Procter)-Cornhill Magazine,September,1872.

48..If I were Dictator--St. Paul's Magazine,November,1872.

A Utopian work,

49..Another World,or Fragments from the Star City of Montalluyah,by Hermes. London,1873.

50..Colymbia London,1873.

The author of this book,Dr.Robert Ellis Dudgeon,tells of a land beneath the sea,where air is brought through pipes from the surface. There is satire upon religion,termed "Transcendental Geography",that seems to be inspired by "Erewhon".See "Samuel Butler,author of Erewhon,a Memoir",by Henry Festing Jones,London,1920.

51..Franklin Bacon's Republic : Diary of an Inventor.-Cornhill Magazine,May,1873.

A bitter satire on modern socialistic ideas.A crack-brained inventor attempts to found an Utopian Community,but meets with nothing but continual discontent.

52..By and By : an Historical Romance of the Future,by Edward Maitland 1873.

53..Annals of the Twenty-ninth Century ; or the Autobiography of the Tenth President of the World Republic. London,1874.

54..Pyrna : a Commune ; or,under the Ice. London,1875.

55..Etymonia. London,1875.

56..The Age of Science,A Newspaper of the Twentieth Century.By Merlin Nostradamus London,1877.

This is known to be the work of Miss F.P.Cobbe.

UTOPIAS

The strictly Utopian type of voyage,in which the fantastic element is reduced to a minimum,and which is written with a definite constructive purpose,is to be traced back to the famous "Republic" of Plato,and the "Sacred Record" of Euhemerus.Campanella's "City of the Sun" is an example of a later date,and there are several famous examples of the type in English Literature.In a great many cases,however,the element of fancy is so strongly developed as to compel the classification of the work under consideration as a voyage of the fantastic type,in spite of its Utopian tone.

As I stated at the commencement of the thesis,I have limited my treatment of Utopias to a bibliography,which is appended,-

Libellus vere Aureus nec minus Salutaris quam Festivus de Optimo Reipublicae Statu,deque Nova Insula Utopia.Authore Clarissimo Viro Thoma More. Lovanii,1516.

A Most Pleasaunt and Wittie Worke of the Best State of a Publique Weale and of the New Yle of Utopia,written in Latine by Syr Thomas More,Knyght,and translated into Englyshe by Ralphe Robynson. London,1551.

The New Atlantis.A Worke Unfinished.By Lord Bacon. London,1635.

Oceana,by Sir James Harrington. London,1656.

Looking Backward,by Edward Bellamy. New York,1888.

A Modern Utopia,by H.G.Wells. London,1905.

The World Set Free,by H.G.Wells. London,1914.

See also "Gaudentio di Lucca","News from Nowhere",and "A Crystal Age",which are dealt with under "Fantastic Voyages",and Nos. 11,22,25,30,38,41,42,48,and 53,of the General Bibliography of Imaginary Voyages.

VOYAGES OF THE DEFOE TYPE.

The books of Daniel Defoe which may be regarded as Imaginary Voyages form a class by themselves.In them there is no effort to take us into strange regions,beyond the ordinary experience of travellers ; the writer's powers are bent towards securing nearly perfect verisimilitude,and this has been accomplished with the aid of numerous borrowings from the actual stories of voyagers.Yet the story as a whole comes from the fertile imagination of the author, and no long passage from "Robinson Crusoe" or "A New Voyage Round the World" can be cited as a record of fact.

The well-nigh photographic imagination of Defoe cannot be correctly termed fantasy ; on the other hand,there is no clearly marked satirical purpose in his writings of this sort.It is this difficulty of classification that has led me to set apart a special division for Imaginary Voyages of the Defoe Type.

A list of these works follows.For the chief imitations written in English,see the general bibliography,where they are noted as such.

1..A Journey to the Moon,&c.By the Author of the True-born Englishman. London,1705.

2..A Second Journey to the World in the Moon,&c.By the Author of the True-born Englishman. London,1705.

3..The Consolidator : or Memoirs of Sundry Transactions from the World in the Moon. London,1705.

4..Atlantis Major.Printed in Olreeky,the chief City of the North Part of Atlantis Major. Edinburgh,1711.

5..The Life and Strange Surprizing Adventures of Robinson Crusoe, of York,Mariner : Who lived eight and twenty Years all alone,on an uninhabited Island on the Coast of America--- London,1719.

6..The Farther Adventures of Robinson Crusoe. London,1719.

7..The Life,Adventures,and Piracies of the Famous Captain Singleton--- London,1720.

8..A New Voyage Round the World,By a Course never Sailed before. London,1725.

NOTE:-I must point out here that the first four titles given above are those of pamphlets of a satirical nature.To avoid confusion, however,I have included them with the rest of Defoe's works.

A LIST OF WORKS OF REFERENCE CONSULTED DURING THE WRITING OF THIS THESIS.

The Dictionary of National Biography.

The Literature of the Ancient Egyptians---E.A.Wallis Budge.

Les Phéniciens et l'Odyssée--V.Bérard.

Introduction to Lucian's "Vera Historia"--C.S.Jerram.

Curiosities of Literature--I.Disraeli.

Voyages Imaginaires--Garnier.

The Retrospective Review,Vols.IV and VIII.

The Modern Language Review,Vols.XIX,XXI,XXV;XXVII.

The Journal of English and Germanic Philology,July,1912.

Modern Language Notes,January,1906.

The Repository,Vol.I.

Hallam's Literature of Europe,Vol.III,168.

Utopias--Rev.M.Kaufman,(London,1879).

Ideal Commonwealths,with an Introduction by Henry Morley,(London,1885

Easy Lessons in Einstein--Edwin E.Slosson.

Notes and Queries,4th series,XII,3,41,and 193.

Notes and Queries,5th series,I,237;II,209,394,and 448;III,55.

LIST OF THE WORKS DEALT WITH IN THIS ESSAY.

DIVISION ONE-FANTASTIC.

Chapter One.

Godwin's "Domingo Gonzales".

Barnes' "Gerania".

Psalmanazar's "Formosa".

Berington's "Gaudentio di Lucca".

Chapter Two.

Paltock's "Peter Wilkins".

A Voyage to a World in the Centre of the Earth.

Raspe's "Munchausen".

A Voyage to the Centre of the Earth.

Poe's Tales.

Whiting's "Helionde".

Lytton's "The Coming Race".

Abbott's "Flatland".

Morris' "News from Nowhere".

Chapter Three.

Wells' "The Time Machine".

Wells' "When the Sleeper Awakes".

Wells' "The First Men in the Moon".

Wells' Short Stories.

Chapter Four.

Haggard's Stories--"She","King Solomon's Mines",and "Queen Sheba's Ring".

Hudson's "A Crystal Age".

Doyle's "The Lost World",and "The Horror of the Heights".

II

DIVISION TWO-SATIRICAL

Chapter One

Hall's "Mundus Alter et Idem".

Jonson's "News from the New World".

Chapter Two

Swift's "Gulliver's Travels".

Chapter Three

Fielding's "A Journey from this World to the Next".

The Council in the Moon.

Thomson's "The Man in the Moon",and "Mammuth".

Cooper's "The Monikins".

Mackay's "Baron Grimbosh".

Chapter Four

Butler's "Erewhon".

Butler's "Erewhon Revisited".