

Teacher's Guide to
The Core Classics Edition of
Jonathan Swift's
Gulliver's Travels

By Lisa Marshall

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Note From the Publisher

We are happy to make available this *Teacher's Guide* to the Core Classics edition of *Gulliver's Travels* prepared by Lisa Marshall. We are presenting it and other guides in an electronic format so that is freely accessible to as many teachers as possible. This guide is one teacher's vision of how to make this book both understandable and enjoyable to fourth grade students. You will obviously have ideas of your own and may want to pick and choose among the activities and exercises offered here.

The author has included reading comprehension questions in order to guide the student through specific elements of the story; you may want to select among them according to the needs and reading levels of the students as well as the time available. Consider them, as well as everything else in the guide, to be an option or suggestion rather than an obligation or requirement.

We hope that you find the background material, which is addressed specifically to teachers, useful preparation for teaching the book. As always, Core Knowledge prefers to emphasize what to teach rather than how to teach it, but we also are interested in helping teachers share their experience of what works in the classroom. We hope this guide helps make *Gulliver's Travels* an adventure in reading for you and your students.

The page numbers in the Guide refer to the revised 2001 edition of *Gulliver's Travels* published by the Core Knowledge Foundation.

Teaching *Gulliver's Travels*

Why is *Gulliver's Travels*, a biting satire full of veiled references to long dead and obscure politicians and courtiers, popular with children? Not only are there many beautifully illustrated editions in print, but it 's been a made for TV movie and a Disney cartoon. Part of its immediate and lasting appeal must come from the fact that children experience the world from a point of view very like Gulliver's. On the one hand, they are small in the world of adults, and therefore feel trivialized like Gulliver in Brobdingnag. While omnipotent adults can laugh at the weaknesses of children, on the other hand, youngsters are keenly aware of the slack wrinkly skin and hairy pores of grown-ups. As a refuge from this land of giants, children can make themselves Gullivers in Lilliput by playing with dolls or toy soldiers that are totally under their control.

Gulliver's Travels clearly appeals to children, but what should they learn from reading it? This teacher's manual begins with an introductory essay on Jonathan Swift's life and times that is designed to show *Gulliver's Travels* as part of the eighteenth century expression of reason and neoclassicism. Additionally for each chapter a section called "Notes for Teachers" explains the action and points out themes, techniques, and images. Besides enjoying the big people and little people, fourth graders can be shown that Gulliver raises some very interesting questions about human nature. While the Bible warns "Pride goes before a fall" (Proverbs 16:18), men in the Age of Reason had good cause to pride themselves on their ability to see more clearly than ever before their place in the universe.

Students might also be interested in how Swift took material from his own experiences; they can see how in some situations we feel bigger than our fellows, while in others we feel humiliatingly small. In either case, though, people need some way of keeping our perspective--are we really big or small? How do others see us? *Gulliver's Travels* helps students see what things they can rightly take pride in without getting too big for their britches. It suggests that the proper use of reason is not to figure out the mysteries of the universe but to gain self-knowledge and attain the golden mean so prized by the ancient Greeks and Romans. As Swift's friend Alexander Pope put it,

Know then thyself; presume not God to scan.

The proper study of mankind is man.

Because the book is multi-layered and complicated, a major problem for nine and ten year olds is that readers can never be sure what Gulliver says represents Swit's view. Therefore some understanding of satire is necessary if the class is to know *Gulliver's Travels* as anything more than a fantasy about big and little people. The methods and aims of satire are introduced on p. 18.

This teacher's guide also includes vocabulary exercises presented in chapter groups. These are probably best done before the reading is assigned. First students must use a dictionary to match the words to their definitions. Then they can fill in the blanks in two sets of sentences; sentences in the second group are passages from *Gulliver's Travels* and could be done with or without books depending on the ability of the students.

Like *Alice in Wonderland*, *Gulliver's Travels* is a children's book with profound meaning for adults. But good teachers can make it an introduction to a mature way of reading—of looking beneath the surface, questioning the narrator's reliability, noticing the author's technique, all the while learning to know oneself.

Introduction: Jonathan Swift (1667-1745) and the Age of Reason

Jonathan Swift's life and character were full of surprising and ironic contradictions. On the one hand his masterpiece became a popular children's classic, and on the other, at age 32 he had vowed, "Not to be fond of children, nor let them come near me hardly" (Murry, p. 5). Although Swift had no real parents and didn't have an especially happy childhood, *Gulliver's Travels* shows that he understood the minds of children very well. The two women most important to him were children when he met them, and they became his dedicated pupils and lifelong friends. At the same time that Swift was writing weekly sophisticated political essays and hobnobbing with wealthy, aristocratic government officials, he wrote to one of these women, Stella, a famous series of letters sprinkled with a private language of baby talk.

Though two women devoted their lives to loving him, Swift remained a bachelor. He hated his birthplace, Ireland, but is rightly regarded there as a national hero. He crusaded against abuses of reason but lost his mental powers three years before he died. He wrote scathing satires on behalf of human dignity that are famous for being full of reminders of human filth. He was a self-proclaimed misanthrope who gave away one third of his income to charity. Though he is a world famous author, he considered his life a series of bitter disappointments. His masterpiece, *Gulliver's Travels*, a complicated, unblinking criticism of humanity, written, Swift said, "to vex the world rather than divert it," has become a book to entertain school children. In fact, *Gulliver's Travels*, with its double vision--the mindboggling switches between big and little-- provides the key to resolving these paradoxes; it shows that to Swift everything is a matter of proportion and balance, of keeping proper perspective.

In his own life Jonathan Swift seems to have swung between the swollen pride of great expectations and the deflation of last minute disappointments. Even with his enormous

literary success and undisputed political influence, Swift felt cheated. He described in a letter what he considered to be the pattern of his life, "I remember when I was a little boy I felt a great fish at the end of my line which I drew up almost on the ground, but it dropped in, . . . it was the type of all my future disappointments."

Swift was essentially an orphan. His father, a lawyer, died seven months before he was born, and in adulthood Swift told stories of how his nurse, who was too fond of him, kidnapped him and took him to her home in England for a few years. By the time the nurse was ready to return him, his mother had moved to England herself; he did not see her again until he was twenty. So Swift was raised and educated by a his father's brother and always felt himself to be in the humiliating position of a poor relation. He was sent away at six to a good boarding school, where, at meals, boys could speak only in Latin. At age fourteen he went to Trinity College in Dublin. Though his uncle had sent him to the two best schools in Ireland, proudly sensitive Jonathan Swift felt that he had done so grudgingly. After several discipline problems and a lackluster academic performance Swift received his bachelor's degree only by "special favor" of the administration. After this disgrace, he resolved to study eight hours a day and did so for seven years. For the rest of his life, despite a debilitating disease, he remained a model of productivity.

Jonathan Swift became one of the great writers of a time period called the Enlightenment, so named because people believed that the many scientific discoveries of the seventeenth century had ended mystery and superstition for good. Swift's friend Alexander Pope expressed the new faith in reason and science this way:

Nature and Nature's laws lay hid in night.

God said, "Let Newton be!" and all was light.

Pope refers to Sir Isaac Newton (1642 - 1727), who discovered the law of universal gravitation, and reasoned that the same laws that govern falling bodies on earth also explain the movements of planets and comets in the heavens. Further, Newton

developed calculus, found that white light is actually made up of all of the colors of the spectrum, and formulated the three laws of motion. The knowledge that the whole universe follows laws, rules that can be understood by reason, led to the optimistic belief that humans could know everything--and perhaps ultimately control everything. Because in the optimistic 18th century many people saw human nature as basically good, they believed that the human race would naturally use its scientific knowledge to do good. Seeing that everything from the planets to the circulation of the blood is governed by rules and works with balance and order, the Age of Reason also thought that there were also discoverable rules that control human behavior, especially politics. The English Bill of Rights (1689) and the American Declaration of Independence and Constitution are all products of the Enlightenment.

Jonathan Swift shared in the general optimism about human potential to this extent: he must have hoped that by criticizing people in such graphic and sometimes embarrassing detail, he could improve them. After reading his satire, they would realize how far they had fallen from the ideal, and then they would want to do better. In his writing Swift tried to moderate the Enlightenment esteem for reason and keep people from forgetting their more animalistic tendencies. Gulliver, for example, proudly tells the humane (though grossly large) King of Brobdingnag about gunpowder, the scientific invention that will allow him to rule the world, but the horrified king brings him down to size, and calls him a grovelling insect. The benevolent giant is shocked that something so small and insignificant could nevertheless take delight in cruelty and destruction. Jonathan Swift warns his readers that people are capable of doing evil to make themselves feel important.

Swift must have believed that man could be improved, if not perfected, by exercising his common sense. His writing serves as a magnifying mirror to show us our faults so that we can see how far we have strayed from reasonable behavior and how much we are controlled by our passions and our pride. But again and again Swift warns that reason is limited. In an essay that still horrifies high school seniors, "A Modest Proposal," Swift has his narrator blandly suggest that one hundred thousand Irish babies be fattened up for

a year and then sold for food--to be fricasseed or roasted whole. Really soft gloves, the narrator adds, could be made from their skins. While his plan is perfectly reasonable from a practical number-crunching point of view, it is unthinkably inhumane. The narrator has considered everything but the feelings of the people involved, and thus he reveals them to be the all important element. Swift was trying to awaken a recognition in his readers that oppression of the poor by starving them while getting fat off the fruits of their labor is as cruel as raising them for slaughter. The suffering is the same; it's just a matter of perspective--whether the wealthy have to see what they're doing. The Lilliputians show the same cold, mathematical logic as the ultra reasonable narrator of "A Modest Proposal" when they decide to get rid of Gulliver by blinding him and then starving him to make his corpse easier to dispose of. They leave out human feeling.

The eighteenth century was also called the Neoclassical Period and people of that time had a high regard for classical virtues, especially moderation and restraint. In his own life Swift seems have kept a very tight reign on his feelings, especially in the face of what he considered to be repeated disappointments; critics frequently point to the repression implied by the virulence of his satire. Though Swift had friends, he apparently did not experience much intimacy. Virtually an orphan, he spent his childhood without any real family circle. He left college and Ireland in 1689, with high hopes, and moved to England to become part of the household of Sir William Temple, a distant relative. A retired diplomat and sometime essayist, Temple was a friend of the new monarchs, William and Mary. Swift had reason to hope for political advancement, but nothing came of the connection. Realizing that he was to be disappointed, Swift became an Anglican clergyman, and lived intermittently in Ireland then moved back to England to work for Temple again.

Then thirty two years old, Swift went back to Ireland, and at his urging, Stella and her companion, Rebecca Dingley, moved there to be close to him. He had met Esther Johnson, the little girl whom he nicknamed Stella, at Temple's estate, Moor Park, when she was eight and he was twenty-one. Swift had taught her to read, educated her, and became her lifelong admirer. There were even persistent rumors that Swift secretly

married Stella. Perhaps. But modern scholars agree that though the two friends saw each other almost daily, they never saw each other without a third person present. Referring to Stella, Swift wrote, "violent friendship is more lasting, and as much engaging as violent love."

Swift's other strange, intense relationship was with Hester Vanhomrigh, whose "violent love" seems to have caused problems for the clergyman who was many years her senior. According to the poem "Cadenus and Vanessa," which tells the story of their strange, restrained relationship, "She wished her Tutor were her Lover." In 1723 Vanessa wrote to either Stella or Swift demanding to know whether they were married or not. Swift returned Vanessa's letter and left without a word. He never saw her again, and she died of tuberculosis--supposedly complicated by jealousy and disappointment-- a few weeks later. To Swift's great sadness, Stella herself died five years later, only two years after *Gulliver's Travels* brought him literary fame.

In London from 1710 to 1713 Swift had written the letters to his beloved Stella about his daily life while he was at the peak of his political influence. Now called the *Journal to Stella*, this book gives a detailed insider's picture of politics in the reign of Queen Anne. Here Swift reports proudly of being on intimate terms with the most important government ministers and other politicians whose intrigues and flattery he satirized in *Gulliver's Travels*. The two parties that dominated English politics in the 18th century were the Tories and the Whigs. The Tories (the model for the High Heels in Lilliput) were the landed gentry; they favored the monarch over Parliament and supported the Church of England (also called the Anglican Church, or in America, the Episcopal Church). The extreme right wing of the Tory party, to be logically consistent royalists, wanted to bring back the Stuarts (the deposed King James II and his descendants) to the throne even though the Stuarts were Catholic. Tories tended to oppose wars because wars raise taxes while Whigs favored wars because they raise prices. The Whigs (the Lilliputian Low Heels) were the monied interest, mostly merchants, bankers, shippers; they supported dissenters from the Anglican Church. Yet Swift implies in *Gulliver's Travels* that the differences between the parties are really only matters of style (about as

important as the height of heels) since they both agree on the main right— property — and argued only over who got to keep the most of it. William and Mary, who preceded Queen Anne, had been Whigs. They really had no choice, since the Whig party had brought about the Bloodless Revolution by which William of Orange deposed and replaced his Catholic father-in-law, James II. William was a staunch Protestant who fought many wars for his faith. He made Presbyterianism the national religion in Scotland. Then after defeating the Irish at the battle of the Boyne in 1689, he made the Church of England the state church of Ireland (called the Protestant Episcopal Church of Ireland). The Irish, who were mostly Roman Catholic or Scottish Presbyterians, had fought to restore James II and did not want to change religion. The English oppression of Ireland, which was bound tightly with English repression of Catholicism, became a motivating force in Swift's writing. During William III's reign Swift was a moderate Whig. After William's death, Queen Anne took over the throne and the Tories took over the government. Seeing them as more interested in preserving the position of the Church of England, Swift became a moderate Tory. By 1710 he was the leading writer for the new moderate Tory minister. Until 1713 he ran *The Examiner*, the government's influential weekly newspaper, and gained public support for its policies.

Even though he was an outspoken partisan of the Anglican Church of Ireland, Swift couldn't help showing how irrational were the longstanding disputes between Christians and protesting the injustices he saw visited upon Catholics. In Ireland the Roman Catholics, who made up the great majority of the population, were oppressed by being forced to pay tithes (ten per cent of their income) to a church they would never attend and whose beliefs they thought brought damnation. Irreconcilable differences between Catholic and Protestant faiths also were the excuse for the expensive and protracted wars with France. In his pamphlets for *The Examiner* Swift aroused the public desire for peace and helped bring about the Treaty of Utrecht, ending war with France. In *Gulliver's Travels* Swift satirizes extreme Protestants and Catholics alike. The Lilliputian Big Enders and Little Enders each want to exterminate the other because of the way they break their eggs, though their mutually sacred book says, "All true believers shall break their eggs at the convenient end" (p. 47). Likewise both Catholics and Protestants profess

Christ's religion of brotherly love and seek to live by essentially the same sacred text, yet they are willing to kill each other to prove that only they have the right interpretation of it. Earlier Swift had also poked fun at the fighting between Catholic and Protestant extremists in *The Tale of a Tub* (1704); this book was immediately popular with intellectuals of the time, but it reportedly ruined forever Swift's chances of becoming a bishop. Once again Swift's accomplishments had lead to disappointment. Queen Anne apparently felt that though the satire in *The Tale of a Tub* might put out any flames of interest in Catholicism, it would ruin Protestantism at the same time. Some suggest that Gulliver's putting out the fire in the queen's apartment by urinating on it aptly symbolizes Swift's defense of Protestantism. After reading about Gulliver's fire extinguishing, one fourth grader exclaimed, "That's not funny--that's despicable! No one will like that!" Then she added, "Well, maybe four boys will laugh."

During Swift's day that passage probably provoked the same reactions. In the reign of Queen Anne (1702-1714) arts of decoration and refinement flourished. Elaborate dresses were constructed around whalebone corsets that reshaped the female figure; wigs of intricate curls concealed natural hair; gardens were laid in geometrical patterns dotted with trees cut in cones or spheres. Artifice, the attempted improvement of nature, led people to refine what Pope described as "the decent draperies of life." These "decent draperies," the hallmark of civilized life in the Enlightenment, are torn off when Swift has Gulliver urinate on the tiny queen's bedroom, or describe close up the pimples and lice on Brobdingnagians, or inadvertently amuse the Lilliputian officers with the holes in his pants. Swift was criticized for such vulgarities, but he wished to point out that despite all their fine clothes and fancy inventions, people should not succumb to overweening pride and forget their animal nature.

Swift had refused money for his very successful political writing on behalf of the Tories and the Church of England, but doubtless expected to be rewarded in some way. He was again disappointed when that reward was being made Dean of St. Patrick's Cathedral, the most important clerical post in Ireland. Swift felt he was being exiled to his detested birthplace and described himself as going back to Ireland to die, "like a poisoned rat in a

hole." Once Queen Anne died in 1714 and the Whigs regained power, forty-seven year old Swift knew that he had no further chance for a good position in England and tried to reconcile himself to spending the rest of his life in Ireland, albeit reluctantly.

Though bitter about his exile, Swift was serious about being Dean. At first he wrote little, paid attention to his cathedral duties, and as always, exercised regularly, even if only by walking up and down the stairs again and again when the weather was bad. He also became the reluctant defender of despised Ireland against the oppression of England. Political and economic mistreatment of the Irish had been established under Oliver Cromwell and had increased after the Battle of the Boyne in which William of Orange defeated the Irish fighting to reinstate Catholic James II. Swift taught the Irish to use the boycott as a weapon—to stop buying English goods and to support Irish manufacturing. The “Drapier Letters” successfully ended the English plan to devalue Irish currency so that English people could buy Irish goods even more cheaply, and the Irish would become even poorer. Though the government offered a very substantial reward of £300 for identity of the Drapier, and many in Dublin knew Swift to be the author, no one turned Swift in. Another defense of the impoverished Irish against oppressive English policies is Swift's most famous essay mentioned above, "A Modest Proposal." As his common sense narrator rationalizes the advantages of his monstrous program, the reader becomes aware of the limitation of reason as a guide to moral conduct, as well as the cruel policies that drove the Irish into beggary, thievery, or starvation. The wealthy Irish themselves don't escape Swift's critical eye, as he mocks their lack of patriotism, their desire to imitate the English, and their vain love of luxury. Nor does Swift fail to see faults in the victims themselves. Though the rich live in luxury off the sweat of the poor, that doesn't mean that the poor are intelligent or saintly. In the “Drapier Letters, as in *The Tale of a Tub* and *Gulliver's Travels*, Swift's satire hit its target but also wounded those he was defending. He criticized mankind's pretensions from a double perspective: because of reason, people can hope to rule the universe, but because of their vices, even their godlike reason can be seen as puny, conniving, and self-serving.

Despite his championing of freedom, his indignation at injustice, and his habitual generosity, Swift's double edged sword has earned him the reputation of a misanthrope. On this subject Swift famously said, "I hate and detest that animal called man, although I heartily love John, Peter, and Thomas." Swift calls man not the "rational animal" but the "animal capable of reason." He shows that the stuff that passes for reasoning at the court of Lilliput or in the mind of the genial social engineer who narrates "A Modest Proposal" is really not reason at all, but what today is called rationalizing--providing reasons for what we already feel like doing. He wrote to his friend Alexander Pope, "Upon this great foundation of misanthropy. . . the whole building of my Travels is erected; and I will never have peace of mind till all honest men are of my opinion."

According to the epitaph he wrote for himself, Swift never achieved peace of mind. In his later years the disease of the inner ear intensified that had periodically throughout his life intensified and made him alternately dizzy, nauseated, and deaf. This very troublesome ailment, now diagnosed as Meniere's disease, Swift thought came from eating fruit, which he loved but denied himself. He fulfilled his own glum prediction, "I shall be like that tree; I shall die at the top (p. 25, Twayne). At 75 Swift's mind was almost completely gone and he had to have an appointed guardian. In accordance with his will, his estate was used for the establishment of a hospital for the insane. His Verses on the Death of Dr. Swift show that he clearly foresaw his final years:

That old vertigo in his head
Will never leave him, till he's dead:
Besides, his memory decays,
He recollects not what he says;
.
He gave the little wealth he had,
To build a house for fools and mad . . .

As he specified, his epitaph, cut into black marble and placed over the grave he shared with his beloved Stella reads, "The body of Jonathan Swift, Doctor of Divinity, dean of this cathedral church, is buried here--where savage indignation can no longer lacerate his heart. Go traveler and imitate, if you can, one who strove with all his strength to champion liberty." Thus a towering figure of the Age of Reason died without his reason. He was a champion of freedom who repressed his feelings, a bachelor who was the lifelong love of two women, a critic of Ireland who became its national hero, a misanthrope who gave his money to charity, and a child-hater who wrote a great children's classic.

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Stylistic Techniques in *Gulliver's Travels*

Satire is social criticism. But it is really tricky. First readers have to figure out what the author is making fun of. Then they have to understand what the author is suggesting as the just and proper thing to do. With Swift, in particular, this is often very hard to judge. The purpose of satire is to change people's minds. Satirists use humor, exaggeration, and ironic juxtaposition to show readers that the way they are accustomed to looking at the world is unreasonable. Good satire, however, doesn't merely criticize; it also shows an ideal against which to measure just how bad current circumstances are.

Sarcasm and Irony: Fourth graders are probably already all too familiar with sarcasm, one of the main tools of a satirist. They also probably understand that sarcasm is usually meant to criticize the recipient in some way. That's why people get mad at sarcasm. But how do people say the very opposite of what they mean and still expect people to understand them? How can you tell if people are being sarcastic? How much of it is tone of voice? (Writing has tone too, but it's not quite as easy to pick up as it is in speech). Sometimes the content itself is so exaggerated that the author couldn't possibly mean what he says, as when Swift suggests in "A Modest Proposal" that one way to get rid of poverty in Ireland would be to sell the infants of the poor to rich people for food. In *Gulliver's Travels* the narrator calls the King of Brobdingnag ignorant, but Swift expects the reader to understand that the King is wise.

Ironic Juxtaposition: This means putting something really important next to something really trivial and appearing to give them equal weight. When Alexander Pope says, "Not louder shrieks to heaven are cast/ When husbands or when lapdogs breathe their last," he is making fun of women who care more about their little doggies than their husbands. Pope is saying indirectly that reasonable women ought to love their husbands better than their little pets. Swift does this when he has the king of Brobdingnag call Gulliver a "groveling insect" and then shows how terrifying and repulsive insects can be when

Gulliver is attacked by flies and wasps. Similarly after describing the laws of the Lilliputians against ingratitude, Swift shows their blind ingratitude to Gulliver for delivering the Blefuscudian fleet to them.

Much of the irony in *Gulliver's Travels* comes from the contrast between self-image and reality: the big and little perspective. Gulliver is constantly full of himself until he is abruptly reminded of his puniness as he falls into a cowpie or is nearly drowned in a cream pitcher.

The Narrator: One thing teachers have to make sure students understand is that the narrator of a satire is not the author. In a satire like *Gulliver's Travels*, the author pretends to be someone else--a naive traveller to an imaginary or foreign land, or a sophisticated, reasonable man of the world. Gulliver is most like the first, although he thinks that he is sophisticated. Alert readers see that, at least in Brobdingnag, he is much less wise than the king whom he calls ignorant.

Reading Comprehension Questions
Chapter 1, "Gulliver is Shipwrecked and Captured" pp. 1-16

1. What trade does Gulliver learn as an apprentice?
2. What continent is Gulliver near when he is shipwrecked?
3. How does the Antelope wreck?
4. What happens to Gulliver's companions during and after the shipwreck? Can you find any lines that express Gulliver's emotions about his fellow sailors? If so, write them down.
5. How tall is the first Lilliputian that Gulliver sees? What is he carrying? What clue does that give Gulliver and the reader as to what kind of people the Lilliputians may be?
6. To what does Gulliver compare the Lilliputian arrows?
7. What makes Gulliver fall asleep after the Lilliputians put soothing ointment on his blistered face and hands?
8. Why do the Lilliputians have to move Gulliver? How do they do it?
9. What makes Gulliver sneeze?
10. Where does Gulliver "lodge," or stay, while he's in Lilliput?
11. How do the Lilliputians keep him captive in his new home?
12. How do the Emperor and his ministers get high up enough to see Gulliver?

13. Write a line from the last paragraph on page 16 that shows how Gulliver feels when he first stands up in his new home.

Note to Teachers on Chapter 1

Chapter 1 of the first book of *Gulliver's Travels* begins with a map. When the book was originally published, readers reportedly went to their own maps to locate these new places, which they first thought were real.

Travelogues and journals of explorers were very popular at the time, and Swift imitates their detailed but bland style of recounting fantastic scenes and events. As Daniel Defoe did in *Robinson Crusoe*, Swift strives to make his imaginary voyage seem very real because readers in the Age of Reason expected writing, just like painting, to be realistic. He achieves this verisimilitude by using specific place names, exact distances and measurements, numbers and directions. Despite the absurdly little and absurdly big men, at first some people thought the book was true. Swift wrote a letter to his friend and fellow writer Alexander Pope telling him of an Irish bishop who had written of *Gulliver's Travels*, reporting that it was full of improbable lies and that he hardly believed a word of it.

Swift means for Gulliver to embody the average man: a member of the middle class, he is from Nottinghamshire, the middle of England, and he is the middle of five children. We learn in this first chapter that Gulliver has trained as a doctor; he is a scientist, and therefore a good representative of the practical man of the Enlightenment. Naturally he writes specifically and objectively. In fact, Gulliver tells almost nothing of his feelings about the things that happen to him. Look, for example, on page 2 where he matter of factly describes the deaths of his shipmates. First he says, "Twelve of our crew died from overwork and ill food; the rest were in a very weak condition." Later Gulliver adds, "What became of my companions in the [life] boat, or those who escaped to the rock or were left in the ship, I cannot tell, but I assume that they all were lost." Our narrator expresses none of the emotion that would normally be felt at these deaths, but only continues to relate what happens to him. Such objective description is a characteristic of writing in the Age of Reason.

Notice how violent both the Lilliputians and Gulliver are. They shoot arrows at him and try to stick spears in him. Gulliver in turn says, "I was often tempted when they were passing back and forth on my body to seize forty or fifty that came within reach and dash them against the ground" (p. 10).

Suggested Activities for Chapter 1

I. Achieving verisimilitude: Divide the class into two groups. Have one group list all of the proper nouns; have the other list all the specific dates, times, numbers, and distances. The lists can be put on an overhead transparency or written on the board. Students should learn the difference between general and specific and see how specific details, especially exact measurements and actual place names, help to make writing more believable, even when it's not actually realistic.

II. For discussion: Why does Gulliver allow the Lilliputians to control him? He says, "As for the inhabitants, I believed I might match the greatest armies they could bring against me if these were all the same size as him that I saw." How do these six inch tall people manage to control a man twelve times their size? One answer is that Gulliver feels bound by the laws of hospitality once they have given him food and drink, although several times he's tempted to "seize 40 or 50 that came within reach and dash them against the ground." Another reason is his amazement at "the fearlessness of the tiny mortals who dared to climb and walk on me, while I had one hand free, without trembling at the very sight of how huge I must appear to them." A third possibility is that he has lost his perspective, and believes things to be as the Lilliputians see them. The name "Gulliver" may suggest that he is "gullible."

III. Making Writing More Specific.

This exercise is to help students make their writing more interesting. Specific details appeal to the readers' senses. Consider the sentence "An animal moved toward the structure." Note that "animal" and "structure" are too general for readers to form a mental picture in the same way as if they had read, "The rattlesnake slithered toward the rickety front porch."

Pick your most exciting sentences to put on an overhead for class discussion.

For an additional exercise to make sentences even more specific, students should use a proper noun or proper adjective in each one.

Step one: Make the nouns more specific:

The *dog* moved toward the *building*.

Even better: The *dalmatian* moved toward the *firehouse*.

Step two: Make the verbs more vivid

:

The dalmatian *raced* toward the firehouse.

Step three: Add a concrete adjective before one of the nouns:

The dalmatian raced toward the burning firehouse.

Remember: Your goal is to use nouns, verbs, and adjectives that readers can picture (smell, taste, or feel) in their minds.

a. The person put the object into the container.

Step 1: _____.

Step 2: _____.

Step 3: _____.

b. A child looked at the thing.

Step 1: _____.

Step 2: _____.

Step 3: _____.

c. The machine made a sound.

Step 1: _____.

Step 2: _____.

Step 3: _____.

d. Some people went to a place.

Step 1: _____.

Step 2: _____.

Step 3: _____.

e. An animal came into the area and people reacted.

Step 1: _____.

Step 2: _____.

Step 3: _____.

f. A kid gave an adult a present.

Step 1: _____.

Step 2: _____.

Step 3: _____.

Reading Comprehension Questions

Chapter 2, "Gulliver Meets the Emperor of Lilliput" (pp. 17-29)

1. How is the Emperor nearly injured as he approaches Gulliver?
2. How old is the Emperor? Do you think he is "past his prime?"
3. Six of "the rabble" are turned over to Gulliver so that he can punish them. What have they done wrong?
4. What does Gulliver do to frighten these six ringleaders?
5. What does Gulliver finally do with his penknife?
6. How do the Lilliputians make a bed for Gulliver? (Include some of the specific numbers Swift uses).
7. Why does the Emperor have to issue a proclamation against his people coming to see Gulliver?
8. What are the first words Gulliver learns to say in the language of Lilliput?
9. How do the Lilliputians react when Gulliver draws his sword and fires his pistol?
10. What two things do the Lilliputian officers not find when they search Gulliver's pockets?

Note for Teachers for Chapter 2

Chapter 2 opens with Gulliver's delight in this miniature world. The fields and woods look like gardens and flower beds, the town like a painted backdrop of a city in a theater. (You may want to ask students why miniature things are so appealing--like doll house furniture and model cars). Then Gulliver meets the emperor, who provides him with vehicles full of food and drink. The fact that the emperor is able to control his horse, which rears at the sight of Gulliver, a moving mountain, seems to suggest that he can also control his subjects. Further, though one-twelfth the size of Gulliver, the Emperor is the width of a fingernail taller than all of his people, "which alone is enough to strike awe into his subjects." Swift repeatedly shows how much size matters. In addition, the Lilliputian king is strong, handsome, has good posture and graceful movements, along with "majestic manners."

Students should notice the magnificent clothes and jewels of the Emperor and the courtiers. Whether rightly or wrongly, just as size is important in determining status, so do clothes distinguish class.

On pages 19-21 Gulliver has mercy on the ringleaders of "the rabble" who shoot arrows at him. Gulliver's mercy to these men supposedly ends up saving his own life. The Emperor orders people from the villages to provide Gulliver with tons (to them) of food at the crown's expense. This enlightened monarch doesn't tax his subjects. Notice that when he describes the efforts of the Lilliputians to feed and house him, he uses analogies to make the relative sizes more vivid to the reader. He compares the arrows to needles, the legs of sheep to wings of larks, and a hog's head (a barrel) to a gulp.

The first words that Gulliver learns to say in Lilliputian are a request for his freedom. Remember that Swift considered himself a fighter for freedom all of his life and included his efforts against oppression in his epitaph. Before Gulliver is given some freedom, however, he lets tiny soldiers search his person and his pockets, and then he surrenders

his weapons. How hard would it be for Gulliver to break free of the Lilliputians without their permission? Why doesn't he?

Ironically, the two items that escape the view of the Lilliputians are his spectacles and his telescope. These have symbolic significance; they enable Gulliver to see more clearly up close and far away, and underscore Swift's message that judgement depends on perspective. Warn students to pay attention to the author's emphasis on vision and point of view throughout *Gulliver's Travels*.

Activities Related to Chapter 2 & 3

1. Perspective in composition.

Writers of satire frequently show familiar objects from a completely unfamiliar point of view--so that the reader sees them without taking for granted their background and purpose. By seeing things for what they are without their context, people can judge them more clearly.

Reread the passage in which two Lilliputians describe the contents of Gulliver's pockets.

The description below of Gulliver's hat as it must have looked to the Lilliputians does the same thing.

. . . a messenger arrived to tell his Majesty that some of his subjects, riding near where I was found, had seen a great black substance lying on the ground. It had wide, round edges, rising up in the middle as high as a man. It was not a living creature, as they thought at first. It did not move. Some of them walked around it several times, and climbing to the top and stomping on it, they found it was hollow. They thought it might be something belonging to the Man Mountain.

Now it's your turn: Using these two passages as models, describe an ordinary object (not a plant or animal) with a new eye. Describe it as if you are from another planet, are seeing such a thing for the first time, and have no idea what it is used for.

Caution: Choose a simple object or it will take too long to describe. Be ready to read your descriptions aloud and let classmates guess the object.

Some possibilities for description: a pencil
a light bulb
a peanut butter and jelly sandwich
a paper clip

Chapter 3: "Amusements at the Court of Lilliput" (pp.30-39)

1. How do the Lilliputians show that they are not as afraid of Gulliver as they were at first?
2. Describe the rope dancing? Who does it? Why do they do it?
3. Describe the ceremony of the stick: who holds it and what do the "candidates" do?
4. What do the candidates in the stick ceremony want to win?
What do you think that the author, Jonathan Swift, is making fun of in this section?
5. How does Gulliver make a playing field for the Emperor's cavalry?
6. What is the "great black substance" that the Lilliputians find on the ground? How do they bring it to Gulliver?
7. Gulliver says that he swore to obey the Lilliputians' rules for his freedom, "even though some of the rules were not as honorable as I would have wished. " Pick the rule you think Gulliver is referring to and explain why Gulliver might call it dishonorable.

Note for Teachers on Chapter 3

In chapter 3 Gulliver is on good behavior to convince the Lilliputians to give him his liberty. To show that he is harmless, he lets them dance on his hand and play hide and seek in his hair. They put on "country shows" for Gulliver, and on pages 32 and 33 Swift makes fun of the degrading stunts that people are willing to do to win approval from those in power. Look at how Swift gets his point across. Gulliver is not at all critical of the behavior of Flimnap and the other ministers who dance on ropes strung high above their heads. In fact, he just relates objectively what he saw. But the Lilliputian method of choosing men for important offices seems irrelevant and even dangerous to us. Swift invites readers to compare it to the way we try to get advancement from people in high places; he shows that people are not always promoted or rewarded because they have the skills needed for the job, but because they have done something to make people in power like them. Swift himself was sorely disappointed in his attempts to win favor at the courts of William and Mary and then Queen Anne and seems to have felt that trying to get ahead there was just as humiliating and fraught with danger as tightrope dancing. Next Swift comments on receiving royal honors: so much groveling, "leaping and creeping," for a little piece of blue, red, or yellow thread.

With the cavalry exercises on his tightly stretched handkerchief (p. 33) and the description of the discovery and the retrieval of Gulliver's hat (p. 34), Swift firmly reestablishes Gulliver's enormous size relative to the Lilliputians. Finally, Gulliver stands "like a colossus" while the army parades between his legs. The paragraph ends by showing that though Gulliver can be proud of being huge and powerful, he might also have to be ashamed of being gross, or at least amusing to the "young officers" who laugh at his badly worn pants. (p. 36) This is a really good example of Swift's double vision; the readers see things from two perspectives at once.

In the very next paragraph Gulliver explains that he had asked so often for his liberty that the king takes it to the council for their consent. Gulliver could have crushed most of the army as they paraded between his legs, so why does he have to ask for freedom? Why

does Gulliver allow himself to be the prisoner of these tiny creatures? Perhaps because he has stopped seeing objectively. Though he is vastly superior physically to the king, his court, and his whole army, he still swears to serve them, and even compromises his honor to do so.

On pages 37-39 Swift mocks by exaggeration the rituals of swearing overblown oaths and giving flattering titles to monarchs. Even though Gulliver will be doing all of the work, the Emperor reminds him to be grateful for the honor of serving him.

This section of *Gulliver's Travels* may have been drawn in part from Swift's own experiences at the court of Queen Anne. There Swift, a towering literary genius, may have wondered why he used his skill to bring more power to men with less ability than himself.

Reading Comprehension Questions

Chapter 4: "Mildendo, the Capital of Lilliput, and the Emperor's Palace" (pp. 40-48)

1. How big is the capital city?
2. How many people can it hold?
3. Name the two political parties in Lilliput. What is the main difference between them? Which party does the king like best?
4. How can Reldresal tell that the heir to the throne isn't sure which party he belongs to?
5. Lilliput and Blefuscu, the "two great empires of the universe," represent France and England. Why have these two great kingdoms been at war for 36 moons? How did the 36 Moon War start?
6. How many people have died rather than break their eggs at the smaller end?
7. What is the true teaching of the Brundecal?
8. How many ships and sailors has the empire lost in the wars with Blefuscu?
9. What promise does Gulliver give to Reldresal for the Emperor? What are "invaders"? (See page 48).

Note for Teachers on Chapter 4

In Chapter 4 Gulliver visits Mildendo, a city whose geometrical and proportioned layout—a perfect square all in multiples of fives—shows the Lilliputian dedication to science and reason. Reldresal, "the Secretary of Private Affairs" (whatever they might be) pays the narrator a visit and lectures to Gulliver from the palm of his hand about Lilliputian domestic and foreign politics, as well as religion. This gives Swift a chance to satirize the relations between political parties, nations, and religions in general. Eighteenth century readers would have known that he specifically mocked the hostilities between the Whigs and the Tories, France and England, and Catholics and Protestants. The two political parties in Lilliput are divided by the height of their shoe heels. Although the high heeled Tramecksans are in the majority, the Emperor and his chief minister Reldresal have the lowest heels of all. The heir to the throne, however, "walks with a hobble" (p. 45) and therefore is mistrusted by both sides. Swift illustrates the fact that the two major political parties are separated by very subtle and insignificant differences but have the important things, like love of power and money, in common. Are fourth graders ready to look at the differences between our two major political parties to see if they too agree on the major issues and argue over only the small stuff?

Like any big rivals Lilliput and its equally tiny neighbor Blefuscu conceitedly think that they are the only two "great empires" in the universe. Even the presence of the gigantic Gulliver can't convince them of their relative insignificance; as Reldresal informs Gulliver, Lilliputian philosophers have logically proved that Gulliver must have dropped from outer space, because there couldn't be food enough for him on earth. Furthermore, their histories, "which go back six thousand moons, make no mention of other empires than Lilliput and Blefuscu" (p. 45). Here Swift ridicules the narrowness of both philosophers and historians, who can be so bound by their prejudices that they can't see things clearly in their proper proportion.

Religious differences have caused the thirty-six moon war between Blefuscu and Lilliput, along with six rebellions, and the deaths of eleven thousand people. Hundreds of books

have tried to justify these events, but it all goes back to a cut on the finger of the Emperor's grandfather as he opened his egg in the ancient way--big end first. His decree that his subjects must open the small end of their eggs first caused all of the subsequent turmoil and bloodshed. This appears to be a reference to Henry VIII, who began his reign as a Catholic but ended by creating the Protestant Anglican Church of England. Swift, a dedicated and prominent Protestant clergyman, vigorously defended the Anglican Church in Ireland, yet here he alludes to the minor differences that separate two major branches of Christianity. People of Swift's day would have recognized Charles I as the Emperor who "lost his life" (p. 47) and James II as the one who lost his crown. For students who need enrichment, teachers could assign research on these two kings along with the English Civil War and Glorious Revolution of 1688.

Just as Protestants and Catholics share one Bible, Big and Little Enders both consider the Brundecal their sacred book. And their bible takes no side in the dispute that has caused all of the fighting, saying only "All true believers shall break their eggs at the convenient end" (p.59).

Teachers may want to note Swift's satiric method in this chapter. He has Reldresal explain the situation as if it is perfectly reasonable to Gulliver, who passes no judgement as he relates it to his readers. The readers, on the other hand, are expected to condemn both parties--and then perhaps to recognize and condemn their own participation in a similar situation.

Suggested Activity for Chapter 4

Many scholars have tried to figure out the Lilliputian language. Some have thought that each word in Lilliputian might be an anagram for the names of real people, places, and things. But most of them have finally agreed that Swift just enjoyed making up nonsense words--and that he tried to make them sound awkward and funny, especially if they are supposed to sound impressive.

Here are a list of some of the names from this chapter:

<u>People</u>	<u>Places</u>	<u>Things</u>
Reldresal (Secretary of Private Affairs)	Blefuscu (France)	blustrugs (5000 = 12 mi.)
Tramecksan(the high heel party)	Mildendo (Capital of Lilliput, London)	Brundecal (their holy book) glumgluffs (measures depth)
Slamecksan (the low heel party)		Nardac (highest honor)
Flimnap(the Lord High Treasurer)		Snilpall (title = "Legal")
Skyresh Bolgolam (the High Admiral and Gulliver's enemy)		Sprugs (gold coins)
Quinbus Flestrin (Gulliver's name, meaning Man Mountain)		

I. Discussion and Analysis

1. Try to pronounce each of these words out loud. Is it easy or hard? What adjective describes the sound of this language?
2. What might "Tramecks" and "Slamecks" mean? What do you think the suffix "san" means? Why?
3. Do any of these words or even parts of them remind you of English words? If so, do you think Swift did any of that on purpose? Explain.

II. Make up your own language.

*Words MUST be pronounceable

**Words MUST NOT BE English words

Directions: 1. Write two sentences in your own language on the lines below.

2. Write a translation of each word on the line below it.

3. Label the verb and the subject in each sentence by writing S or V above the correct word.

4. Write a pronunciation guide for your three hardest words on the lines at the bottom.

5. Write the name of your language here

_____.

Your sentence:

Translation:

Your sentence:

Translation:

Pronunciation Guides for Hard Words:

_____ = _____

_____ = _____

_____ = _____

Reading Comprehension Questions:
Chapter 5: "The Invasion of Lilliput and the Fire in the Palace,"
(pp. 60-67)

1. How does Gulliver spy on Blefuscu?
2. What does the Blefuscudian fleet do when they see Gulliver walking out of the channel?
3. What does Gulliver use the fifty hooks and fifty cables for?
4. How does Gulliver protect his eyes from Blefuscudian arrows?
5. What does the Emperor of Lilliput want Gulliver to do for him? Why?
6. Copy the sentence on page 53 that shows Gulliver's reason for not helping to make His Majesty "the sole monarch of the whole world."
7. How and why does the attitude of the Emperor change toward Gulliver?
8. What does the court of Lilliput think of Gulliver's meeting with the ambassadors to Blefuscu?
9. How does the Empress react to Gulliver's putting out the Palace fire? What law had Gulliver broken?

Note to Teachers on Chapter 5

Because in Chapter 4 Gulliver promised to protect the Lilliputians against invasion, he decides in Chapter 5 to seize the entire Blefuscudian navy. He uses his telescope to check out the enemy's fleet. With fifty hooks and cables Gulliver wades across a channel much like that between France and England. His spectacles protect his eyes from the arrows of the Blefuscudians. He gets over two hundred shots in the face and hands while cutting the cords that hold the warships at anchor, then pulls them to Lilliput. Gulliver is instantly made a Nardac, "their highest honor"(p. 53) as if that could mean something to someone his size. (But ironically, he does seem proud of himself). Once Gulliver has brought him most of the enemy Navy, thus making his country safe from invasion, the Emperor shows his unreasoning greed for power. He wants Gulliver to help him make all Blefescu a province of Lilliput and to force all of the Blefuscudians to break the small ends of their eggs first. That way the Emperor believes he will be "the sole monarch of the whole world." (Notice the ridiculous pride of these people who, only six inches tall, think that they belong to the only two great nations of the world). Gulliver remains true to his principles: "I protested I would never help bring free and brave people into slavery" (p. 53).

Though the "wisest ministers" agree with Gulliver's position, the emperor is angry and plots begin against Gulliver. Swift notes the ingratitude of people in power: "So little do services to princes matter compared to things refused to them"(p. 53). Then Gulliver meets with six ambassadors and 500 other Blefuscudians, who, hoping by flattery to win a powerful weapon for themselves, praise his strength and valor and invite him to their country. When he realizes that Flimnap and Bolgolam are intriguing against him, Gulliver says, "I began to get an idea of how courts and ministers are" (p. 54).

The final scene in Chapter 5 is Gulliver's putting out a fire in the Royal Palace. Teachers will note that the fire was caused by a careless maid who fell asleep reading a romance--a type of literature considered low class, and apparently not interesting enough to keep the reader awake. Gulliver's attitude toward his action is naive. All he thinks about,

apparently, is putting out the fire. The thimble sized buckets don't help and he isn't wearing his coat, so he can't smother it. But he forgets how utterly disgusting his actions must be to the tiny Lilliputians. His only thought, he says is to save "that noble building which had taken so many years to build," and proudly says that he "relieved [himself] in such a quantity and so well to the proper places" that the palace was preserved. But in the last paragraph is a hint that Gulliver is not quite so naive after all--"I returned to my house without waiting to congratulate the Emperor, because I could not tell if his Majesty might resent the manner in which I performed this service" (p. 56). In fact, Gulliver is aware of the law which "forbids anybody from making water anywhere near the Palace." The reader must wonder if Gulliver isn't taking out some aggression on the royals who accuse him of disloyalty.

This passage is one of the most notorious and memorable sections of the first two books of *Gulliver's Travels*. Here Swift certainly strips away "the decent draperies of life" that were so important to people of the eighteenth century. Besides the shock value of the passage, there is reason to believe that Swift was symbolizing something that he himself had done to damage his own relationship with Queen Anne. He once wrote a book, *A Tale of a Tub*, which upheld the Church of England, but in doing so made not only Catholics but Protestant extremists look so ridiculous that Jonathan Swift forever ruined his chances of being appointed an Anglican bishop. Like the Lilliputian Empress, Queen Anne focused not on the purpose of the deed, but on the way in which it was done.

Suggested Activities for Chapter 5

Students might enjoy reading (or rereading) Dr. Seuss's book *The Butter Battle*, in which nuclear war is satirized in much the same way as Swift mocks the baseless but bloody wars between Protestants and Catholics.

Comprehension Questions: Chapter 6: "Laws, Customs and Education in Lilliput," (pp. 57-63)

1. What happens to the Lilliputians if the person on trial proves his own innocence? How is the accused (the defendant) paid back?
2. What is the worst crime to the Lilliputians? Why?
3. How are people rewarded for following the laws for 73 Moons?
4. How long do the children of merchants go to school?
5. Swift uses the laws of Lilliput to show that these people's ideals are good but that the people themselves have not actually been good enough to follow them. List two examples of how the people of Lilliput do not live up to the ideals they have set for their society. (See page 59.)
6. What are the boys and girls of noble families taught?
7. Why do the girls leave the public nurseries at twelve?
8. At dinner with the Emperor and his family, Gulliver overeats. How does Flimnap use that against him?

Note for Teachers on Chapter 6

Remember that satire works by measuring an object against an ideal. Chapter 6 shows some of the ideals of a civilized society based on truth, justice, and morality and serves as a yardstick for how much Lilliput practices what it preaches. Students might complain that "nothing happens" in this chapter, yet it's one of the most important for Swift's purposes. It may be made more interesting by discussing the implications of several of the ideas. As teachers go over this chapter with their classes, they should ask students to evaluate Lilliputian ideals. Are any of them our ideals? Would they improve American government? Could they work? Are they reasonable? What do these plans for education tell us about the state of education in Swift's day? Clearly boys and girls were not raised the same way. The sections on childrearing and education (pp. 60-62) should provide especially good sources of oral or written discussion.

First Gulliver outlines some important aspects of the Lilliputian legal system. Swift is apparently addressing some of the wrongs he sees in eighteenth-century England. For example, in Lilliput if a defendant can prove that he has been wrongfully accused, the accuser is immediately put to death and the innocent person is repaid court costs out of the accuser's goods. Fraud is considered worse than theft and is punishable by death. They figure that it is easier for honest men to protect themselves against thieves than cheaters, so it's more important that cheating be deterred by harsh punishment since it is harder to catch. In the Lilliputian system there are both rewards and punishments, while we have almost only punishments. Lilliputians who obey the laws for 73 moons get privileges, money, and a title. Modern Americans get price reductions on their car insurance if they don't break traffic laws, but these awards are given by private companies not by the government. Are there any other modern examples of rewards for law-abiding citizens?

In theory Lilliputian government officials are chosen for their virtues – which are attainable by everybody – rather than for their superior brains. People who lack morals are dangerous to the public. In practice, since the reign of the present Emperor's

grandfather, however, political offices have been awarded for tightrope dancing and leaping and creeping around sticks.

On page 59 Gulliver tells us that "ingratitude is a capital crime" to Lilliputians, for the sound reason that people who are mean to those who have done them a favor are obviously going to be even meaner to the rest of mankind--and are so dangerous that they must be put to death. The Lilliputians haven't managed to stamp out ingratitude, however. Gulliver's only reward for bringing the enemy fleet to the Emperor is a new title and the jealous plotting of the High Admiral.

Like the legal system, methods of child raising in Lilliput are obviously based on reason, not feeling. Gulliver explains, "A child is not under any duty to his father or his mother for bringing him into the world. Their opinion is that parents are the last to be trusted with the education of the children" (p. 60). Lilliput has mandatory public nurseries (which seem a lot like the boarding schools of Swift's day). Students are divided into these nurseries by class. Upper class girls are educated the same as upper class boys except that they go home at twelve years old because they are then ready to marry. Children apparently are to experience no tenderness or treats from their parents for fear they will become soft and sentimental. Nurses are banished for telling their charges silly stories. The children of farmers are given no education, and the old and ill are kept in nursing homes, not tended by their families.

Notice that what's left out of this scheme is feeling--love in particular. Does Swift really think that sacrificing all feelings to reason works best? Or was he ignorant of familial love having been virtually an orphan? Or is he once again being sarcastic and mocking the limitations of reason? Critics have argued about these issues for many decades.

Chapter 6 ends with Gulliver dining with the Emperor's family. To show his appreciation of this great honor, he eats more than usual. Flimnap uses his appetite against Gulliver saying that he is too hard on the Treasury. Ingratitude deserves the death penalty, and yet

the Lilliputian court begrudges food for the person who saved them from what would no doubt have been a spectacularly expensive war with their age-old enemy Blefuscu.

Suggested Activities for Chapter 6

1. Have students write a set of laws for an imaginary (but very small) country OR rules for the ideal school. Fourth graders study "Main Ideas behind the Declaration of Independence" and the making of the United States Constitution and the Bill of Rights, (p. 95, Core Knowledge Sequence). This chapter offers them an opportunity to look at some other ideals for government.

Teachers may want to remind students that our Declaration of Independence, Constitution, and Bill of Rights were written during the Age of Reason and have the same philosophical background as Swift's *Gulliver's Travels*. In the optimistic eighteenth-century men hoped that reasonable rules for good government could be discovered and formulated; then human beings would live in peace and dignity. Just as American society hasn't always lived up to its principles, such as "All men are created equal," so the Lilliputians have higher ideals than they can achieve.

2. Discuss the virtues taught to Lilliputian children listed on page 61. What does each one mean? Are they taught to American children today? Is the order of the list important?

Reading Comprehension Questions for Chapter 7
"Escape to Blefuscu," (pp. 76 – 85)

1. How does Gulliver bring the "important person at court" into his house? How does Gulliver carry this "important" person?

For 2 through 5, list the 4 charges against Gulliver in your own words. (pp. 66-67)

2.

3.

4.

5.

For 6 through 8, list 3 punishments that the Lilliputians are considering giving Gulliver.

6.

7.

8.

9. Which "merciful" punishment does the king choose? Do you think it is merciful? Why?

10. Why doesn't Gulliver resist the Lilliputians? (See page 71).

11. Instead of resisting with force, what does Gulliver do to avoid his punishments?

Notes to Teachers on Chapter 7

In Chapter 6 Swift shows some of the enlightened ideals that the Lilliputian government is based on. In Chapter 7 Swift ironically points out how corrupted they are.

First note that "his Lordship, the important person at court" with all his intrigue and dignity, fits in Gulliver's coat pocket. The Lord High Admiral, Skyresh Bolgolam, actually plots against Gulliver out of resentment that Gulliver has "overshadowed his own glory" (p. 66) as if he forgets that Gulliver by nature overshadows all of them. Thus Swift ridicules the lack of perspective that occurs whenever people take themselves too seriously.

Gulliver's noble visitor reads him the four "Charges Against Quinbus Flestrin." The two most serious are urinating in the courtyard of the Royal Palace (though it was to put out a dangerous fire), and refusing to bring Blefuscu under Lilliputian domination (because nations and peoples have the right to be independent and self-governing). In addition Gulliver is charged with talking to ambassadors from Blefuscu and planning to visit that country. Gulliver is accused of treason when he is not even a citizen of Lilliput.

Then "the important person at court" in a very calm and reasonable style relates to Gulliver all of the horrible things the Lilliputians consider doing to get rid of Gulliver. Notice the importance of Gulliver's eyes throughout his travels. He retains his telescope and spectacles to aid his vision, while the Lilliputians plot to blind him. His greatest fear when capturing the enemy fleet was for his eyes. But the Lilliputians reason that after he is blinded, he should just "see through the eyes of the ministers, "as a "great king" does. Swift here mocks the willingness of rulers to rely blindly on their aides to interpret events for them.

To convince the court and the public that Gulliver must go, Bolgolam reminds Lilliput of his great strength and arouses their fear of him--though he has so far been nothing but gentle and merciful. Then he accuses Gulliver of being "a Big-Endian in [his] heart."

Similarly a twentieth-century politician might accuse an opponent of being an atheist or a communist sympathizer. Swift also satirizes the way that politicians try to manipulate public opinion with shameless lies. The people have learned that the Emperor's most impassioned speeches about mercy come just before the most cruel and "barbaric" punishments are handed out (p. 71).

Gulliver could easily resist the Lilliputians, but he remembers his promise "not to hurt the people." Gulliver flees to Blefuscu, taking along a warship to float his clothes in and keep them dry while he swims across the channel. He leaves Lilliput where the "learned professors," the plain clothes and simple food of the children, and the principles of "honor, justice, courage, modesty, mercy, religion, and love of their country" (p. 61) have not made people less violent or power hungry.

Suggested Activities for Chapter 7

Look at the last line of the *Declaration of Independence*:

"And for the support of this Declaration, with a firm reliance on the protection of divine Providence, we mutually pledge to each other our Lives, our fortunes and our sacred Honor."

Notice that Thomas Jefferson placed honor last in the list of things the signers of the Declaration pledge to risk. Sometimes putting a word or idea in the final position in a sentence gives it the most emphasis. To add to the sense of importance of honor, Jefferson also calls it "sacred." In *Gulliver's Travels*, Swift gives honor an equally important place in his list of virtues to be taught to children: he puts it first. Honor was obviously a key concept in the eighteenth century, but what does it mean today? Would people today place honor ahead of both life and money? Honor, of course, relates to having a good reputation, but it also includes actions that would earn this reputation.

In the eighteenth century, as in the classical world they revered, people had such a high regard for honor that men fought duels to defend even the slightest insult to their reputation. In Swift's view the practice of duelling, which had long been illegal, was a target for satire.

Reading Comprehension Questions

Chapter 8, Gulliver Returns to his Native Country," (pp. 86 - 94)

1. How does Gulliver get a boat? How does he bring it on shore? How long does he take to make paddles?
2. What does the envoy from Lilliput want the emperor of Blefuscu to do?
3. How does Gulliver get ropes, sail, and an anchor for his boat (p. 77)?
4. What does Gulliver take for food? What does he take for souvenirs?
5. What does the king of Blefuscu refuse to let Gulliver take home with him?
6. What happened to one of Gulliver's little sheep on board the English ship?
7. How does Gulliver make money once he is back home?
8. How long does he stay with his wife and family before he goes back to sea?
9. Why does he leave again?
10. For what country is his next ship bound?

Notes to Teachers on Chapter 8

In Chapter 8 Swift closes the realistic framing of his story of Lilliput and works on details to heighten verisimilitude. Once again the descriptions are studded with numbers and measurements. It takes twenty ships and three thousand sailors to help Gulliver bring the boat to shore. It takes ten days to make paddles. Meanwhile the emperor of Blefuscu has received an envoy from Lilliput threatening war if Gulliver is not returned. The King of Blefuscu asks Gulliver to stay and serve him, but Gulliver has "resolved never to trust kings and ministers if I could possibly avoid it" (p. 77). So now Gulliver has to hurry away or else cause a war. The Blefuscuans eagerly help him to leave. No monarch can stand to have a courtier so very much superior to them, no matter how helpful, and so they are glad to see him go.

Gulliver takes a bunch of tiny souvenirs; he tucks a full length portrait of the king of Blefuscu into his glove for safe keeping. Again the specific details and the relative sizes are emphasized: on board ship a European rat carries away a tiny sheep. At home Gulliver makes money from displaying his little cattle, just a Brobdingnagian farmer will do to him in a few more pages.

Gulliver begins his second voyage before the book about the first one is over.

Part II: A Voyage to Brobdingnag

Reading Comprehension Questions on Chapter 1, "Gulliver is Left Behind on Shore and Captured by a Farmer," (pp. 83-98).

1. What are Gulliver and his companions doing in Brobdingnag? Why do the others leave Gulliver behind?
2. How tall are the eight workers who pursue Gulliver in the hay field?
3. Describe Gulliver's feelings as he makes the change from seeming really big to seeming really small?
4. How does the reaper carry Gulliver back to his master? Gulliver does this in Lilliput to the important political officials. Does this remind you of anything Gulliver did in Lilliput?
5. How does the farmer pick up the money that Gulliver offered him? What kinds of things would we pick up that way?
6. How does the farmer's wife react to the first sight of Gulliver?

Note to Teachers on Part II, Chapter 1

The first chapter of the voyage to Brobdingnag also begins with a map. Can students figure out where it is supposed to be? To make such an unheard of place seem possible, Swift has Gulliver explain that they're blown off course by a storm, "So that the oldest sailor among us could not tell in what part of the world we were."

Again Swift provides lots of details. As in Lilliput Gulliver first notices from the grass that everything is of a different proportion here. But he has a very hard time with this new perspective, especially after being a giant in Lilliput. He laments, "I regretted my folly," "I bemoaned my lonely widow and my fatherless children," and finally "I thought how humiliating it was to be so insignificant in this nation, just as a single Lilliputian would be among us." In Lilliput, Gulliver's initial concern is for his freedom. In Brobdingnag, it is for his dignity.

From the beginning Gulliver is prejudiced against the Brobdingnagians because of their size. He explains, "Just as humans are savage and cruel as they are big, what could I expect but to be a morsel in the mouth of the first of these enormous barbarians who happened to grab me?" (p. 87). He instinctively feels that he is more civilized and therefore less violent and more reasonable than these large creatures. Does he forget that he didn't eat any of the Lilliputians? By contrast the Brobdingnags regard Gulliver as a small animal or insect that will surely bite or scratch. The reaper and the farmer each carry Gulliver in their pockets, and Gulliver no doubt feels as above them in class as the "important person at court" in Lilliput must have felt toward Gulliver. The farmer's wife acts as if Gulliver is a spider, but then "grows very tender" to him. The farmer's children and pets are a threat to Gulliver, but he is as brave with them as the Lilliputians were with him. He is desolate after being locked in a huge room, 300 feet by 200 feet with a bed twenty yards wide. And worse, he is not safe even there, but has to use his sword to fight off fierce and disgusting rats.

The chapter ends with a final indignity for Gulliver. He must ask the Queen to help him get outside to relieve himself. Children must be especially able to sympathize with Gulliver's situation here. Throughout this second part of *Gulliver's Travels* Swift draws attention to the animal side of human beings. Despite their capacity for reason, they should not, he says, lose sight of their gross physical needs.

Suggested Activities for Part II, Chapter 1

1. Swift makes readers picture what he is describing by constantly comparing objects in Brobdingnag to things in our world: a small cup holds two gallons, a crust of bread trips Gulliver. Have students find and write down two more comparisons from this chapter. Each one should be written in a complete sentence. Then have students make up and write down two original comparisons that show Gulliver's perspective in Brobdingnag, where everything looks twelve times its normal size to him.

2. Have students discuss and then write a paragraph called "Size Matters." Reread Gulliver's statement on page 87 in which he says that the bigger humans are, the more savage and cruel they are. Is this true in their experience? (Is it even true in Gulliver's experience?) What other prejudices do people have based on size? Are taller kids treated differently from short ones? Are smaller children expected and therefore allowed to act less mature?

Reading Comprehension Questions
Part II, Chapter 2, "Gulliver Goes to Town," (pp. 99-107)

1. Who is Glumdalclitch? Why is she a good person to take care of Gulliver?
2. How does Gulliver's master make money with him?
3. What is the name of the capital city of Brobdingnag? What does the name mean?
4. Who throws a hazelnut at Gulliver? Why does he do that?

Note to Teachers on Part II, Chapter 2

The daughter of the farmer who now has Gulliver, nine year old Glumdalclitch, becomes Gulliver's nurse because she is good at dressing dolls. Gulliver sleeps in a doll's cradle hung up high to keep him safe from rats. Perhaps this (forty foot) little girl is a tribute to Esther Johnson, the most important woman in Swift's life, whom he met when she was eight and he was twenty-one. He was "Stella's" tutor, but later the two of them wrote letters in a private baby language full of words like "lele" for "really" and "oo" for "you." In this section Glumdalclitch teaches Gulliver the language of Brobdingnag. She names him Grildrig, which means "manikin." Gulliver foreshadows the fact that though he is grateful for her "care and affection," he fears he was the "cause of her disgrace" (p. 100).

Word gets around about "the strange animal" Gulliver, who obediently performs for the neighbors who come to see him. With more emphasis on sight Swift describes the eyes of the miserly old man who suggests exhibiting Gulliver for money as they look through his spectacles like "the full moon shining through two windows" (p. 102).

Again Gulliver is compared to an animal--this time a farm animal--when Glumdalclitch cries that her pet Grildrig will be taken away like the lamb which her parents "pretended to give her . . . and yet as soon as it was fat, they sold it to a butcher" (p. 103). Sensitive Glumdalclitch is worried for Gulliver's dignity, but he thinks it no disgrace to be exhibited around the country for money, "since the king [of England] himself, in my situation must have undergone the same thing: (p. 103).

After an unpleasant journey on horseback enclosed in a box with air holes, Gulliver arrives in town. Because of his size, the Brobdingnagians don't consider Gulliver a human. Thirty people at a time come to see him and his "nurse" as she asks him questions and he answers as loudly as he can. He drinks from a thimble and waves his sword for twelve sets of people until he is utterly exhausted. Being on display also poses some danger to Gulliver. Although spectators aren't allowed to come close to him, "A schoolboy aimed a hazelnut at my head which just missed." Large as a pumpkin it could

have seriously hurt him. The master improves Gulliver's comforts only when he thinks he'll lose money because Gulliver is too tired to perform, but Glumdalclitch genuinely cares about him.

Finally they arrive at the capital city, Lorbrulgrud, which name means "pride of the universe," and Gulliver is constantly displayed on a table with a fence around it.

Reading Comprehension Questions
Part II, Chapter 3, "Gulliver at the Royal Court," (pp. 108-122)

1. What does the farmer decide to do when he figures that Gulliver is about to die from overwork?
2. Who buys Gulliver from the farmer?
3. What do the three professors announce that Gulliver is?
4. Who takes care of Glumdalclitch at court?
5. What is the style of the silk clothes made for Gulliver?
6. What does the King compare Gulliver to on page 112?
7. Why does the dwarf become Gulliver's enemy?
8. How does the dwarf try to get back at Gulliver for an insult?
9. How is the dwarf punished?
10. Why does the Queen think that Gulliver is cowardly? Do you think he is? Why?
11. Why are the flies so horrible to Gulliver?
12. How does Gulliver get rid of the wasps? How big are their stingers?

Note to Teachers on Part II, Chapter 3 (pp. 108-122)

Because of the farmer's greed Gulliver is "almost reduced to a skeleton" (p. 108). Rather than letting him rest and recover, the farmer "figuring I soon must die, decided to make as much money from me as he could" (p. 108)

Gulliver is saved by the Queen's command that he be brought to court. She had heard of his "beauty, behaviour, and good sense" (p. 110). The queen graciously allows Gulliver to hug and kiss her little finger and then asks to buy him. She pays one thousand pieces of gold. He asks for Glumdalclitch to come to court with him, and the child is "not able to hide her joy." Gulliver explains his coldness to Glumdalclitch's father. He flatters the queen elaborately, calling her "the ornament of nature, the darling of the world, the delight of her people, the Phoenix of creation" (p. 111). The Queen, whose ego must match her physique, hears these exaggerated compliments and is "surprised that such good sense was in so tiny an animal" (p. 112)

When she takes Gulliver to the stern king, he thinks the Queen is playing with a doll ("splacknuck"); then he assumes that Gulliver is a piece of clockwork. Because he "had been educated in philosophy and mathematics" (p. 112), he can't see what Gulliver really is but must fit him into his prejudices. The skeptical king doesn't even believe the account Glumdalclitch and her father have given of him, believing it to be a plot to increase Gulliver's price. So he brings in three experts to find out the truth about Gulliver. These professors say that the little creature isn't made "according to the usual laws of nature" because he's too small. They can't conceive that there may be laws of nature beyond what they already know. Therefore they decree that he is a "Replum Scalath," a "freak of nature" – which adds absolutely nothing to anyone's knowledge of Gulliver or his origins, but seems to sound scientific enough to satisfy everyone.

When Gulliver tells them how he fits into his own society, trying somehow to show that he actually is important no matter how small he looks to them, "The scholars only sneer" saying it must be a lie.

Swift, who once said that his sermons often amounted to defending the gospels against forgery each Sunday, here defends common sense against abstract reasoning. The king has a better mind than his experts – he relies on common sense and questions the farmer. He begins to believe that Gulliver is what he looks like he is. Glumdalclitch is invited to stay at court and devote herself to Gulliver.

Next comes a long description of the miniature home and furnishings made for Gulliver by a famous knickknack maker. His clothes, made of the finest silk but still thick as blankets, are in Persian or Chinese style (p. 116).

The Queen loves watching Gulliver "eat in miniature." Gulliver, by contrast, is disgusted by watching as she "took up as much in one mouthful as a dozen English farmers could eat at a meal. For a long time, that sight made me feel like throwing up." She crunches the wings of a bird, bones and all, between her teeth, even though it is nine times as large as a turkey. Teachers may want their classes to consider why eating in miniature is so delightful while on the large scale it is repulsive. What does the enlargement tell us about ourselves that we don't like to know? Why are there such fancy and intricate rules – "table manners" – surrounding eating. What do they try to prevent?

Though the Queen appreciates Gulliver's apparent delicacy and he's repulsed by a close-up of eating, and despite his prejudices about large people, Gulliver learns that the enormous king is smart: "His mind was so clear and his judgement so exact that he said many wise things about what I told him." While Gulliver admires the king's intellect, the king has no such regard for Gulliver, in spite of all his showing off. When he has spoken too proudly of his "beloved country [England], our trade and wars, our religion and politics" (all reasons for shame, Swift implies), the king brings Gulliver down to size. Laughing, he says to his minister, "How sorry a thing is human grandeur, that it could be copied by such tiny insects. And yet, I dare say, those creatures have their titles and

badges of honor, their little nests and burrows that they call houses and cities. They have fashions, they love, they fight, they argue, they cheat, they betray." Gulliver is outraged at these slurs on his "noble country" but the king doesn't merely insult England; he has seen in this tiny imitation of man a truth about the delusions of grandeur of the whole human race.

The Queen's dwarf angers and embarrasses Gulliver even more than hearing his country put down. The dwarf grows arrogant because something is finally smaller than he. He drops Gulliver in a bowl of cream and wedges him up to his waist in a marrow bone. Additionally the Queen teases Gulliver about his cowardice, though the flies that he's afraid of leave "revolting droppings and eggs" on his food "plain to see to me, though the natives of that country could not see small objects as well." They sting him while attached to his face. The Queen is apparently amused when the dwarf released a handful of them under Gulliver's nose.

The wasps end the chapter. After the king compares Gulliver to insects, Swift reminds his readers with sickening flies and stinging wasps how nasty and bothersome insects really are – especially when one looks closely.

Suggested Activity for Chapter 3

In Swift's day microscopy was a recent advancement of human perception. In fact the study of light and vision was begun in the seventeenth century by Sir Isaac Newton and was refined as more sophisticated lenses were developed. To get an idea of how revealing this new point of view was, students should look at something minute through a microscope. It is easy to see how such a perspective might have contributed to Swift's depiction of Gulliver's point of view when he looks at miniature details involved in the Lilliputians and their environment.

Reading Comprehension Questions

Part II, Chapter 4, "A Description of the Country," pp. 123-126.

1. How big is the kingdom of Brobdingnag?
2. What is a peninsula? (p. 123)
3. Why are the mountains around Brobdingnag impossible to cross?
4. Why don't sailors ever come to Brobdingnag?
5. Why does Gulliver suppose that the king doesn't like to eat whales?
6. What was the most "hateful" thing to Gulliver about seeing the beggars?
7. How do Glumdalclitch or another servant carry Gulliver's travelling box?

Note to Teachers on Part II, Chapter 4

Chapter 4 establishes the scale in great detail. Again the reader sees objectivity and specific detail. To make the existence of this huge but undiscovered land seem possible, it is ringed with thirty mile high volcanoes, rocky coasts and rough seas.

The theme that bigness is disgusting is underscored in Chapter 4. The king is repulsed by the occasional whale dashed on the rocks. Gulliver's stomach turns when he clearly sees lice rooting like pigs in the clothes and hair of beggars (p. 126).

Reading Comprehension Questions

Chapter 5, "More Adventures, Including an Execution," (pp. 127-142)

1. What two "accidents" hurt Gulliver while he is in the gardens of the court?
2. What does the gardener's white spaniel do to Gulliver?
3. What adventures does Gulliver have with small birds?
4. How does the Queen arrange for Gulliver to row and sail? What makes the wind?
5. How does the monkey that carries Gulliver off treat the little man? What does the monkey think he is?
6. What finally happens to the monkey?

Notes to Teachers on Part II, Chapter 5

In Chapter 5 Gulliver encounters many gross reminders that humans are just smart animals. The writer Aldous Huxley commented that Swift could never forgive man for having a body as well as a mind.

Not only is the human body a source of filth and corruption, but nature itself from this worm's eye view is all bad. First hail and apples (pp. 128-129) pose serious threats to Gulliver. Then the gardener's white spaniel picks Gulliver up in his mouth. Swift could have made Gulliver encounter butterflies instead of wasps and ladybugs instead of flies. Flowers, jewels, and other beauties of the natural world are overlooked in the focus on saliva, ooze, slime, vomit, and excrement. Even when Gulliver exhibits his seamanship, his sails are filled with servants' breath. The frog (p. 137) with its "smelly slime" and the monkey also show how "icky" nature can be. The poor monkey stroked Gulliver's face: (p. 139) and, thinking him to be the young of her own species, feeds him food that she's already chewed. She takes him from his house and carries him out of the palace on to the roof. The fact that "The sight was ridiculous to everybody but myself" underscores one of Swift's themes – littleness is funny, not horrible, much less tragic. His nurse picks out the food the monkey "had crammed down [his] throat" (p. 140) and Gulliver vomits. Then he must stay in bed a fortnight. The poor monkey is killed for trying to mother him.

The king is very interested in what it feels like to be taken care of by a monkey, and teases Gulliver about his adventure. Gulliver's ego is wounded and to compensate he brags about how he would have dealt with the monkey at home as well as what he should have done to this one had he thought of it: "I said this in a firm tone like one who does not want his courage to be questioned" (p.141).

Objectives for the unit on *Gulliver's Travels*

I. General Concepts

- A. general v. specific
- B. subjective v. objective
- C. perspective

II. Content Background

A. Historical

- 1. The Age of Reason
- 2. The Neoclassical Period
 - a. moderation: self knowledge
 - b. Aristotle: the golden mean
- 3. The Enlightenment
 - a. Sir Isaac Newton
 - b. William Harvey

- 4. The reign of Queen Anne
 - a. Whigs
 - b. Tories

B. Literary

- 1. satire
 - a. sarcasm
 - b. irony
 - c. exaggeration
- 2. realism: verisimilitude
- 3. first person narrator (persona)

III. About the Author

A. Youth

- 1. Ireland
- 2. virtual orphan, kidnapped by nurse, "poor relation"
- 3. graduation from college "with special favor": resolved to study eight hours a day from then on, received Masters degree

B. England

- 1. English Civil War (1642-1649)
- 2. Whigs and Tories
- 3. William and Mary, Queen Anne

C. Stella and Vanessa

D. Dean of St. Patrick's Cathedral, Dublin

1. "A Modest Proposal"
2. Irish national hero

E. Meniere's disease and a madhouse

IV. *Gulliver's Travels*

A. Lilliput, Lilliputian

1. the Emperor
2. high heels and low heels (satire of political parties)
3. Big Enders and Little Enders (satire of religious strife)
4. Blefuscu (France, in satire of foreign wars and diplomacy)

B. Brobdingnag, Brobdingnagian

1. Glumdalclitch
2. the King and Queen

C. The Third and Fourth Voyages of Gulliver

1. Laputa: satire of philosophy and impractical science
2. Yahoos: filthy, ignorant slaves in human form, slaves to Hyouhynhms
3. Hyouhynhms: wise horses

D. Themes

1. Size Matters: a question of point of view
2. Moderation: Pride can be dangerous--or at least ridiculous
3. Self-Knowledge: the cure for pride

V. Vocabulary: Matching words with their definitions

Filling in the blank with the correct word

VI. Grammar:

suffix

noun

proper noun

verb

adjective

proper adjective

coordinating conjunctions

Vocabulary List 1: Chapter 1 (Lilliput)

Exercise 1: Matching: Write the letter of the best definition on the blank beside the word.

- | | |
|------------------------|---|
| _____ 1. patron | A. a person who is taught a trade or skill by a master and is given room and board in exchange for doing work |
| _____ 2. apprentice | B. to leave alone, to desert |
| _____ 3. abandon | C. a rich person who gives money to pay for the arts or to support a particular artist |
| _____ 4. inhabitant | D. a person good at making speeches to crowds |
| _____ 5. turret | E. very clever |
| _____ 6. venture | F. soothing cream |
| _____ 7. gesture | G. a person who lives in a certain area |
| _____ 8. ointment | H. a tower attached to a building |
| _____ 9. ingenious | I. a hand or body motion that has a meaning |
| _____ 10. orator | J. a formal order given by a ruler or a government |
| _____ 11. proclamation | K. to attempt something risky |

Exercise 2: Fill in the blanks. Do not use any word more than once.

Use the words from the left hand side of the previous matching exercise. An ending has been supplied when a different tense is called for.

1. The deer, the rabbits, the skunks, and all of the rest of the _____ of the Big Woods fled from the forest fire.
2. Rapunzel let her extremely long hair down from the little window in the _____.
3. The wicked stepmother _____ed Hansel and Gretel in the forest.
4. The children knew from the policeman's _____ that they could start crossing the street.
5. In the land of the giant Brogdingnagians Gulliver makes a(n) _____ comb by sticking the king's whiskers into one of the queen's thumbnail clippings.
6. Martin Luther King was a great _____ whose most famous speech repeated the words "I have a dream!"
7. After a long day of hard work, the blacksmith's young _____ slept in a tiny room behind the forge.
8. Anyone who did not obey the king's _____ would be thrown into the dungeon.
9. The nurse put an anti-bacterial _____ on the patient's cut.
10. When Todd _____d to jump across the puddle, he got his new shoes wet.
11. Shakespeare thanked his _____ by dedicating two poems to him.

Vocabulary Exercise 3: Fill in the blanks. Do not use any word more than once. Use the words from the left hand side of the previous vocabulary matching exercise 1. An ending has been supplied when a different one is called for.

1. To learn to be a ship's doctor, Gulliver was bound for four years as a(n) _____ to Mr. James Bates, a highly respected surgeon in London.
2. Once he waded onto Lilliput, Gulliver "went on for nearly half a mile but could not discover any sign of houses or _____s." (p. 4)
3. The Lilliputians, being a(n) _____ people, cleverly "rolled one of their largest hogsheads towards [Gulliver's] hand" for him to use as a cup. (p. 9)
4. During his speech the _____ made "many gestures of threats and others of promises, pity, and kindness" toward Gulliver. (p. 8)
5. Gulliver's captors cut the strings that fastened his head so that he could turn and see the _____s of the orator speaking to him.
6. The Lilliputians "are excellent mathematicians and engineers, because of the encouragement of the Emperor, who is a(n) _____ of learning" (p. 12).
7. ". . . they dabbed [Gulliver's] face and hands with _____, very pleasant to smell, that took away the stings of their arrows." (p. 11)
8. One of the braver Lilliputians " _____ed so far as to get a full sight of [Gulliver's] face, " by climbing up onto his chest.
9. "But soon a(n) _____ was issued that forbid climbing on [Gulliver] on pain of death." (p. 16)
10. Gulliver's new house is a huge, deserted temple in Lilliput. "A murder had happened there some years before, so it was no longer sacred and had been _____ed."
11. The Emperor and noblemen of Lilliput had to climb into the high _____ of the temple to be able to see Gulliver clearly.

Gulliver's Travels Vocabulary List 2 : Chapter 2 (Lilliput)

Exercise 1: Matching. Write the letter of the best definition on the blank beside the word.

- | | |
|--------------------|--|
| _____ 1. rabble | A. to guess or suppose based on incomplete evidence |
| _____ 2. plume | B. a disorderly crowd of people, or poor people as a group |
| _____ 3. oracle | C. one who studies and knows a great deal |
| _____ 4. corpse | D. a dead body |
| _____ 5. fee | E. starvation; lack of food |
| _____ 6. scabbard | F. a person (for example, a priestess of ancient Greece) through whom a god or goddess is believed to speak, or a place where a shrine to a god or goddess is located and where the god or goddess reveals hidden knowledge. |
| _____ 7. speculate | G. payment charged for a service |
| _____ 8. scholar | H. a holder for a sword which can hang from the waist |
| _____ 9. famine | I. a decorative feather |
| _____ 10. courtier | J. a person who serves or attends royalty; usually thought of as a person who flatters royalty to keep a high position |

Exercise 2. Fill in the blank. Use every word once.

Use the words from the left hand side of the previous matching exercise (Vocabulary Exercise 2). An ending has been supplied when a different one is called for.

1. The worried father consulted the _____ at Delphi to see if the god Apollo had some advice for him.
2. The scarlet _____ on the warrior's helmet showed that he had a high rank.
3. The hilt and _____ of the Emperor's sword were made of gold and crusted with diamonds.
4. Because of the _____ in their land, the Israelites went Egypt to seek food.
5. The encyclopedia contains articles written by many different _____s who are experts in their areas.
6. Hoping to solve the case, the police dug up the coffin so that they could do tests on the _____.
7. The lawyer's _____ was \$150 per hour.
8. The _____, hoping to please the king, bowed low and asked, "Did your majesty enjoy his tea?"
9. Scientists can only _____ on the origin of the universe until they get more information.
10. "Get the _____ out of the way of my carriage!" cried the queen to the driver as the poor people pressed closer and begged her for charity.

Exercise 3: *Gulliver's Travels* Chapter 2 Vocabulary

Use the words from the left hand side of the previous matching exercise. An ending has been supplied when a different one is called for.

1. The Lilliputians are afraid that feeding Gulliver might cause a _____ because he eats so much.
2. "The emperor wore a gold helmet adorned with jewels and a _____ on the crest." (p. 19)
3. "Six _____s were hired to teach [Gulliver]" the language of Lilliput. (pp. 22- 23)
4. Gulliver calls his watch his _____ because it "pointed out the time for every action in his life." (p. 22-23)
5. [Gulliver] was left with a strong guard to prevent the _____ from crowding about me as near as they wanted to." (p. 19)
6. The emperor asked Gulliver to return it [his sword] to the _____ and "cast it gently to the ground." (p. 28)
7. The king's proclamation that no one could come within 50 yards of Gulliver's house without a license from the court "raised considerable _____(s) for officials" because they charged money for the licenses.
8. When Gulliver first meets the Emperor of Lilliput, he notes also that "the ladies and _____s were magnificently dressed." (p. 19)
9. The Lilliputians can't figure out for sure what Gulliver's watch is, but based on his behavior towards it, they "_____ (d) that it is an unknown animal or the god he worships. We think the latter because he never does anything without consulting it." (p. 26)
10. The Lilliputians consider starving Gulliver or shooting him in the face and hands with poison arrows, but "they worried the stink from such a large _____ might cause a plague in the city. . . ." (p. 22)

***Gulliver's Travels* Vocabulary 3: Chapters 3 - 6 (Lilliput)**

Exercise 1: Matching: Write the letter of the best definition on the blank.

- | | |
|-----------------------|--|
| _____ 1. skirmish | A.. a cause of shame |
| _____ 2. cavalry | B. a part of an army that rides and fights on horseback |
| _____ 3. disgrace | C. courage, bravery |
| _____ 4. agile | D. able to move easily, quickly, and gracefully |
| _____ 5. hostility | E. a small battle |
| _____ 6. refuge | F. the ruler of a country, for example a king or emperor |
| _____ 7. valor | G. the state of being enemies; warfare or conflict |
| _____ 8. monarch | H. not being thankful for kindnesses received |
| _____ 9. fraud | I. shelter or protection from danger or discomfort |
| _____ 10. ingratitude | J. trickery, especially when used to cheat someone out of something valuable |
| _____ 11. banish | K. to force a person to leave a country or his usual place; to send away |

Exercise 2: Fill in the Blanks. Use each word once.

Use the words from the left hand side of the previous matching vocabulary exercise 3. An ending has been supplied when a different one is called for.

1. The first battle of the war involved only two hundred men, so it was really just a(n) _____.
2. The _____ between Timmy and Juan started with insults and ended in a fistfight.
3. Matilda's father, the used car dealer, practiced _____; though the cars he sold looked good, none of them ran for very long once the buyers got them home.
4. The _____ charged up the hill with the swords drawn.
5. Upset by her son Bobby's _____, Mrs. Jenkins reminded him to write a note thanking his aunt for the fifty dollars she had sent him.
6. The homeless family took _____ in a large cardboard packing crate.
7. The angry king _____ed the young man who stepped on his pet turtle.
8. Sonia _____d her whole family when she was arrested for shoplifting.
9. The _____ gymnast performed graceful leaps and somersaults on the balance beam.
10. Queen Elizabeth is the _____ of England, although she doesn't really make the laws.
11. Tremain was given the Congressional Medal of Honor for his _____ in battle.

Exercise 3. Fill in the Blanks. Use each word once.

Use the words from the left hand side of the previous vocabulary matching exercise . An ending has been supplied when a different one is called for.

1. The Lilliputians look on _____ as a worse crime than theft "because watchfulness and common sense can preserve a man's goods from thieves, but honesty has no protection against cunning." (p. 58)
2. "The _____ between the two parties runs so high that they will neither eat, nor drink nor talk with each other." (p. 45)
3. ". . . When [the rebellions] are put down, the exiles always fled to [Blefuscu] for _____" from their former enemies. (p. 47)
4. " _____ is a capital crime to them. They reason that if someone is unkind to someone who has been generous to him, he must be a common enemy of the rest of mankind, who have not given him anything. Therefore such a man is not fit to live." (p. 59)
5. The emperor of Lilliput was so ambitious that he wished Gulliver to help him destroy all of the Big-Enders and force "the Blefuscuian people to break the smaller ends of their eggs. That would make him the sole _____ of the whole world." (p. 53)
6. On Gulliver's handkerchief Lilliputian cavalry "performed mock _____ es, fired blunt arrows, and attacked and retreated." (p. 33)
7. When a Lilliputian official leaves office, "because of either death or _____, five or six candidates ask the Emperor for a chance to entertain the court with a rope dance. Whoever jumps the highest without falling wins the job." (p. 31)
8. "Whoever is the most _____ at leaping and creeping gets the blue silk, the red silk goes to the next best, and the green to the third best. Very few people around the [Lilliputian] court are not adorned with these threads around their waists." (p. 32)
9. ". . . I asked the Emperor to let a troop of his _____ exercise on this plain. He approved and I took them up one by one, already mounted and armed, in my hands." (p. 33)
10. "The girls of noble families are educated like the boys and if their nurses ever entertain the girls with foolish stories they are publicly whipped three times around the city, put in prison for a year, and then _____ ed for life to the most desolate part of the country" (p. 61)

11. Although it didn't take much courage for a giant to pull tiny boats behind him, six ambassadors from Blefuscu complimented Gulliver on his _____, "invited [him] to their kingdom, and asked [him] to show them [his] tremendous strength."

***Gulliver's Travels* Vocabulary List 4: Chapters 7 - 8 (Lilliput)**

Exercise 1: Matching: Write the letter of the best definition on the blank.

- | | |
|---------------------|--|
| _____ 1. vouch | A. a very bad smell |
| _____ 2. ambassador | B. relating to a culture believed to be less civilized or advanced than one's own |
| _____ 3. penalty | C. a messenger or representative of his own government to a foreign government; a title similar to but lower ranking than ambassador |
| _____ 4. carcass | D. inclined to favor one side more than another |
| _____ 5. departure | E. trying to overthrow the government of one's own country. or trying to kill or hurt the monarch or his family |
| _____ 6. partial | F. a high ranking person sent to represent his government to a foreign government |
| _____ 7. barbaric | G. a dead body, especially that of a meat animal |
| _____ 8. envoy | H. punishment |
| _____ 9. stench | I. to swear to or defend the truth of something |
| _____ 10. treason | J. the act of leaving |

Exercise 2: Fill in the blanks. Use each word once.

Use the words from the left hand side of the previous vocabulary matching exercise 1. An ending has been supplied when a different one is called for.

1. The _____ of the rotten eggs made all of the kids hold their noses.
2. We waved good-bye and sadly watched our friends' _____, knowing that they might never return.
3. The _____ took the message to the courtier, who wondered why the ambassador had not brought the letter himself.
4. Afraid that he would be accused of _____ because he had accidentally hit the king with a tennis ball, Sir Bedivere left the country.
5. The farmer had to rent a bulldozer to remove the _____(es) of the five cows that had been killed by a single bolt of lightning.
6. Today most people consider animal sacrifices _____, but ancient people thought that killing prized cows or sheep was the only way to thank their gods or ask them for favors.
7. The _____ for coming to school late is to miss five minutes of recess.
8. "I can _____ for her honesty," said the teacher when the principal asked if Samantha would tell the truth about the accident on the playground.
9. The American _____ to France lives in a spacious mansion in Paris, and he speaks with officials of the French government on a regular basis.
10. "I think that the officials are _____ to the other team," complained Bart. "They always call the ball out on us."

Exercise 2. Fill in the blanks. Use each word once.

Use the words from the left hand side of the previous vocabulary matching exercise 1. An ending has been supplied when a different one is called for.

1. "Among the fifty men on the ship, [Gulliver] met an old comrade, Peter Williams, who _____ ed for [his] good character."
2. Flimnap, the High Treasurer, and others, accused Gulliver of _____ for "like a false traitor, [entertaining] ambassadors even though he knew they were servants of an enemy lately at war against his said Majesty." (p. 67)
3. The Emperor's council "thought the loss of [Gulliver's] eyes was too easy a _____ " for treason" and wanted to starve him instead. (p. 68-69)
4. "The court, impatient to have [Gulliver] gone, helped readily" to have a large boat made for Gulliver's _____; after a month it was finished, and he said good-bye to the Emperor. (p. 77)
5. One of the reasons that the Lilliputians think Gulliver committed treason is that he was visited by _____ of Blefuscu, a country recently at war with Lilliput. (p. 67)
6. The Lilliputians decided to starve Gulliver so that "the _____ of [his] carcass would not be so dangerous because [his] body would be shrunk to half its present size." (p. 70)
7. The Emperor of Lilliput sent a(n) _____ "to explain to the monarch of Blefuscu that [Gulliver's] merciful master only wanted to punish [him] by putting out [his] eyes . . . and expected that his Brother of Blefuscu would send [Gulliver] back to Lilliput bound hand and foot." (p. 76)
8. Lilliputians figured that after he starved to death, "five or six thousand subjects could cut [Gulliver's] flesh" from his _____ "in two or three days and bury it to prevent infection. [His] skeleton would be left as a monument." (p. 70)
9. "Nothing terrified the people so much as these praises of Emperor's mercy, because the more the Emperor's mercy was insisted on, the more _____ was the punishment and the more likely that the one who suffered it was innocent.." (p. 71)
10. The Emperor worries that because "the friendship between [Gulliver] and him is so well known that perhaps the board might think him _____ " to Gulliver and not willing to punish him as he deserves. (p. 68)

***Gulliver's Travels* Vocabulary List 5 : Chapters 1 - 3 (Brobdingnag)**

- | | |
|----------------------|---|
| _____ 1. stile | A. a stingy person who lives miserably in order to keep all his money |
| _____ 2. folly | B. to walk with an attitude of arrogance |
| _____ 3. humiliating | C. a set of steps for crossing over a fence or wall |
| _____ 4. talons | D. small, unimportant objects used for decoration |
| _____ 5. miser | E. lack of good sense; a foolish act |
| _____ 6. consent | F. a smile or laugh that expresses dislike or a feeling of being better than the person looked at |
| _____ 7. clockwork | G. a little machine that is run by winding up series of wheels |
| _____ 8. sneer | H. extremely harmful to one's self-esteem or sense of dignity |
| _____ 9. knickknacks | I approval or agreement |
| _____ 10. swagger | J. sharp claws |

Exercise 2: Fill in the blanks. Use each word once.

Use the words from the left hand side of the previous vocabulary matching exercise 5. An ending has been supplied when a different one is called for.

1. After Margaret admired the tiny porcelain statue of a dog on its hind legs, Aunt Susie told her, "You can have that little _____ if you want it."
2. When they got to the fence, the children looked for a gate but then saw the _____ and climbed over it.
3. "I have to ask my parents, " said Alice. "I can't go to a party without their _____"
4. The little donkey was a piece of _____; after you wound it up, the gears inside made its legs walk and its ears flap.
5. "It is _____ not to take the advice of your wise elders," Grandpa warned. "You'll either get hurt or into trouble with your silliness."
6. The huge hawk swept down from the cliff and seized the chick in its _____.
7. The old _____ counted his many gold coins again and lay down on a pile of straw; he was too stingy to buy himself a real bed.
8. Clara had the _____ experience of dropping her lunch tray in the cafeteria and cleaning up the mess while other kids laughed at her.
9. The wrestler _____ed across the ring, showing by his attitude that he knew no one could beat him.
10. The bully _____ed at classmates when they made mistakes and called out, "Good job!" sarcastically.

Exercise 3: Fill in the blanks. Use each word once.

1. "The King, although he had been educated in philosophy and mathematics, when he looked at my shape closely and saw me walk, thought I might be a piece of _____ made by some clever artist." (p.112)
2. "I thought how _____ it was to be so insignificant in this nation, just as a single Lilliputian would be among us. " (p. 87)
3. A greedy friend advises Gulliver's master to put Gulliver on display to make money. Gulliver comments that this friend had the reputation "of a _____ and, to my misfortune, he deserved it." (p.102)
4. "I bemoaned my lonely widow and my fatherless children. I regretted my _____ in taking another voyage against the advice of all my friends and relations." (p. 87)
5. "The fierceness of this [cat's] face completely unnerved me, even though I was at the other end of the table, fifty feet away, and my mistress held her fast for fear she might spring and seize me in her _____." (p. 94)
6. The Queen's dwarf, "became proud and rude at seeing a creature so much beneath him. He would always try to _____ and look big as he passed by me." (pp. 118)
7. "A workman, who was famous for little _____, made [Gulliver] two chairs from a substance like ivory, two tables and a wardrobe to put my things in." (p. 115-116)
8. The king's scholars don't believe Gulliver's assurances that in his own country everyone is small and there he could defend himself and find food as well as Brobdingnagians can in their own country. "To this the scholars only _____, saying that the farmer had instructed me well in my story." (p. 115)
9. "Her Majesty agreed to my request and easily got the farmer's _____, who was glad [to give his permission] to have his daughter at the royal court." (p. 125)

***Gulliver's Travels* Vocabulary List 6: Chapters 4 - 7 (Brobdingnag)**

- _____ 1. giddy
- _____ 2. descendants
- _____ 3. bribe
- _____ 4. massacre
- _____ 5. groveling
- _____ 6. treachery
- _____ 7. morality
- _____ 8. foreboding
- _____ 9. militia
- _____ 10. enormous
- _____ 11. prejudice
- A. an act of treason; a betrayal by someone who is trusted
- B. being in a state of dizziness; or lighthearted silliness
- C. a bad opinion of someone or something which is formed without enough knowledge to base such an opinion on
- D. crawling with one's face on the ground; lowering oneself
- E. abnormally large
- F. an army which is called to serve in emergencies
- G. one's children and their children's children--all of those who follow in one's family
- H. money or a favor given to persons in positions of responsibility or trust in order to influence their official decisions
- I. an inward feeling that something bad is about to happen
- J. principles of good behavior; doing the right thing
- K. cruelly killing or slaughtering an unusually large number of helpless people

Exercise 1: Fill in the blanks. Use each word once.

1. Because he lived in fear of _____, the king slept with a dagger under his pillow; he was afraid that his servants, his friends, or even his wife might betray him.
2. Bridget learned _____ from her parents, who had taught her right from wrong.
3. _____ with excitement and fear, Isabelle's hands were shaking and she giggled as she got on the roller coaster. "I'm afraid I might faint," she whispered.
4. With a _____ that he would never see his beloved Miranda again, Prince Brendan went out to kill the fire-breathing dragon.
5. Many of Thomas Jefferson's _____ gather at his home, Monticello, to celebrate the great achievements of their family's most famous forefather.
6. Each state has the right to have its own _____, an army that can defend it if necessary.
7. Eric tried to _____ his sister by paying her not to tell his parents that he'd broken the neighbors' window, but Angela told him that a nickel was not enough to keep her quiet.
8. To Jack's amazement an _____ bean plant grew all the way up to the sky only a minute after he planted the magic seeds.
9. Because Sarah had once been hit by a red car, she had a _____ against people who drove red cars and automatically thought that they were reckless before ever seeing them drive.
10. "Get up off your knees and stop begging!" ordered Mom. "All of this _____ is not going to convince me to raise your allowance."

Exercise 2: Fill in the blanks. Use each word once.

1. "I have often seen the _____ of Lorbrulgrud exercise in a field near the city. A cavalier on a steed might be ninety feet high." (p. 154)
2. The people of Brobdingnag think being good is more important than being clever. Therefore instead of studying the art of politics, "they know only _____, history, poetry and mathematics, although it must be admitted, in these they excel. But mathematics is applied only to what is useful in life, such as improving farming or manufacturing." (p. 150-151)
3. Once Gulliver is taken on board the English ship, he asks the captain "if he saw any _____ birds about the time he discovered [Gulliver]. He answered that a sailor had seen three eagles flying toward the north, but they were not bigger than usual." (p. 164)
4. The King was horrified at Gulliver's description of the destructive power of gunpowder. Gulliver says, "He was amazed that a helpless, _____ insect (that was his phrase) such as I, could think such inhuman ideas and appear unmoved at the scenes of blood and ruin I painted." (p. 149)
5. Gulliver explains that the King "strongly wished to get a woman of my size, so that we might have children. But I would rather die than leave _____ to be kept in cages like canaries, and perhaps even sold as curiosities." (p. 155)
6. Gulliver tells of the events that led to his being carried away from Brobdingnag: "I shall never forget the unwillingness with which Glumdalclitch agreed [to let Gulliver go down to the sea], nor the strict instructions she gave to the servant to be careful with me. At the same time, she burst into a flood of tears, as if she had some _____ of what was going to happen." (p. 157)
7. After the monkey set him down, Gulliver says, "I sat there for some time, five hundred yards from the ground, expecting to be blown down by the wind or to fall from _____ iness." (p. 140)
8. Because the king of Brobdingnag believes that government should be open, honest and fair, he doesn't like hearing about all of the backstabbing that goes on in English politics. "He said he hated all secrecy and _____ in a prince or minister." (p. 150)
9. The King is also amazed at the violence of the English people. "He said our history was only a heap of conspiracies, murders and _____s, the worst that greed, hatred, envy and cruelty could make." (p. 147)

10. When Gulliver gets home, he describes the problems he has adjusting to the relative size of his family: "My daughter kneeled to ask my blessing, but I could not see her until she stood up, having been so long used to looking above sixty feet in the air. In short, I behaved so strangely they believed I had lost my wits. I mention this as an example of the great power of habit and _____." (p. 169)

