

**NAXOS**  
AudioBooks

Jonathan Swift  
**Gulliver's Travels**

Read by **Neville Jason**

**CLASSIC  
FICTION**



NA307712D

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## Part One

1	A letter from Capt. Gulliver to his cousin Sympson	4:39
2	A Voyage to Lilliput	6:23
3	I lay all this while in great Uneasiness	9:17
4	The Emperor of Lilliput	13:29
5	Like a Colossus	10:56
6	The Empire of Blefuscu	10:52
7	A private intrigue	5:44
8	A boat – and escape	4:41
9	A Voyage to Brobdingnag	7:43
10	I am carried home	5:32

## Part Two

11	I am given a new name – Gildrig	10:41
12	Kites and Maids of Honour	13:00
13	In hopes to ingratiate my self farther...	6:31
14	I had now been two Years in this country	10:46

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### **Part Three**

15	A voyage to Laputa, Balnibarbi and Luggnagg	9:22
16	The Palace, and the Chamber of Presence	8:13
17	I take Leave of his Majesty...and arrive in Balnibarbi	9:47
18	In the School of Political Projectors	0:51
19	The Island of Luggnagg	9:17
20	An Account of the Struldbruggs	5:52

### **Part Four**

21	A Voyage to the Country of the Houyhnhnms	10:15
22	The two Horses came up to me	11:08
23	The language – like High Dutch or German	5:58
24	My Master heard me...	15:13
25	A Confederacy of Injustice	3:07
26	The Congruity betwixt me and the Yahoos	13:49
27	I began this desperate Voyage	7:12
28	Thus, Gentle Reader	6:26

**Total time: 3:57:03**

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## Jonathan Swift

# Gulliver's Travels

*Travels into Several Remote Nations of the World* was published under the name of Lemuel Gulliver in 1726, to mask the true author, Jonathan Swift, the Dean of St Patrick's Cathedral. On one level Swift's mock travel book is a hoax; the satirist's friends, Pope and Gay, playfully reported to Swift that some readers had gone to their atlases to look up Lilliput. Swift gleefully countered that an Irish Bishop had said of the book that it was 'full of improbable lies, and for his part, he hardly believed a word of it'. That 'hardly' is a deft stroke of irony.

Swift's great satire has been read 'from the cabinet council to the nursery' ever since its first publication. Its comedy and inventiveness have rightly made it a classic of children's literature. Rarely has the interplay between the perspectives and separate value systems of small and large people been so wittily explored. Unfortunately, many adults remembering children's versions of the first two of the four books of *Gulliver's Travels* have underestimated this great work. Anyone bringing such preconceptions to *Gulliver's Travels* will be surprised by the

sophistication and savagery of Swift's satire and the rudeness of some of his jokes, none of which has been edited out of the version recorded here.

*Gulliver's Travels* plays tricks with perspective and relativity not only with the physical world (which is encountered diminished by a scale of 12 to 1 in Lilliput and enlarged by the same proportion on Brobdingnag) but also with the moral and political assumptions of the nations that Gulliver encounters. Gulliver's persona is that of a bluff and sometimes naive empiricist. He shows himself unequal to the political intrigue that besets the court of Lilliput in the first book, the moral largesse of the King of Brobdingnag in the second, the ineffectual abstractions that preoccupy the inhabitants of the flying island and the crazy scientists in the third, and the pure and passionless rationality of the horses (the Houyhnhnms) in the fourth book. Gulliver shows himself to be easily drawn into local allegiances and prejudices. In learning the languages of the nations he visits he also becomes naturalised to their perspectives: he

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describes a little girl in Brobdingnag who is forty feet tall as small for her age, and he simply accepts the Houyhnhnms' view of themselves as the perfection of nature.

Its satire attacks corruption in politics, luxury and self-indulgence, absurd faith in science and progress, callous pride in the so-called valiant achievements of man in warfare, colonialism, and subduing the natural world. Gulliver is at times an absurd jingoist, extolling the excellencies of his 'own dear native country' to the King of Brobdingnag but unconsciously disclosing its fatal political, constitutional and ethical weaknesses. In the academy of Lagado, Gulliver expresses his enthusiasm for ingenious projects and reveals a naive faith in the capacity of man for improvement: this attitude is the very inverse of the satirist's cynicism. Gulliver waxes eloquent about the seemingly limitless benefits of immortality, only to be humbled by the true horrors of the immortal Struldbruggs, who have tipped over the edge into despair faced by the terrible prospect of never dying.

Gulliver makes a comparative study of several parallel worlds and finds many human follies to be universally shared. He also betrays the blind spots in his own outlook and thus allows the Western reader to see the culture of the West with fresh

eyes. Gulliver's uncritical account of England (in the second book) invites the reader to re-examine his assumptions: the innocent observer is somehow wiser than the sophisticated one. In *Gulliver's Travels* a kind of irony is generated that dissolves habits of belief: this ironic technique has been much admired and imitated. By the final book, the satire is not limited to evils that are merely local or national: Swift attacks the pride of mankind as a whole.

The final book of *Gulliver's Travels* has been condemned most famously by Thackeray as 'filthy in word, filthy in thought, furious, raging, obscene'. Many have regarded Swift's most radical satire as despairing and misanthropic. You will have to decide for yourself. In my view, having read and reread Swift's most famous work over many years, I always find it to be invigorated by an awesome negative energy that attacks, infuriates and challenges the reader. Its satire is fresh and its relevance is timeless: it never fails to amuse and intrigue.

**Notes by Daniel Eilon**

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## The music on this recording is taken from the NAXOS catalogue

<b>HANDEL</b> CONCERTI GROSSI OP. 3 Capella Istropolitana/Jozef Kopelman	8.550157
<b>HANDEL</b> CONCERTI GROSSI OP. 6 Capella Istropolitana/Jozef Kopelman	8.550158
<b>HANDEL</b> FAMOUS TRUMPET CONCERTI Trumpet Concerto in D Major Miroslav Kejmar/Capella Istropolitana/Peter Skvor	8.550243
<b>HANDEL</b> ORGAN CONCERTOS OP. 4 & 7 Johann Aratore/Handel Festival Chamber Orchestra/John Tinge	8.550069

Cover picture: Gulliver's Belongings are Carried Off by the Lilliputians (c.1860).  
Courtesy of the Mary Evans Picture Library, London.

# Jonathan Swift

# Gulliver's Travels

Read by **Neville Jason**

*Gulliver's Travels* is renowned as a playful and comic children's classic. The book itself, rather than the bowdlerized versions that have been derived from it, is a savage, rude and brilliant satire, timeless in its appeal and unerringly accurate. The images of Gulliver among the miniature Lilliputians and the giants of Brobdingnag, the crazy scientists, and the rational horses create a series of novel delights and challenging insights.



**Neville Jason** trained at RADA where he was awarded the Diction Prize by Sir John Gielgud. He has worked with the English Stage Co., the Old Vic Company and the RSC as well as in films and musicals. In television he has appeared in popular serials such as *Maigret*, *Emergency Ward 10* and *Dr. Who*, as well as playing classical roles such as Orestes and Horatio. Formerly a member of the BBC Radio Drama Co., he is frequently to be heard on radio. He also reads Proust's *Remembrance of Things Past* and Tolstoy's *War and Peace* for Naxos AudioBooks.

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Post-production: Simon Weir, The Classical Recording  
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Total time  
3:57:03