

in *Der junge Joseph*, when the older brother guides the little one through the fields. It is, of course, no more than an aside, but it seems to me one of the main burdens of an interpreter of literature to notice the consistency with which certain gestures and configurations appear in an author's work, and to ask *why* they reoccur. My answer to the question in this case: the wrist-clasp implies guidance, but guidance without constraint and oppressiveness, "a tactful and delicate" touch. I do not at any point indicate that this is the *only* "manual" contact between Joseph and Benjamin (after all, my article deals with the *Magic Mountain* and not with the Joseph stories); but it seemed to me noteworthy that this unusual guiding gesture appears between the two brothers in the flesh as it does in the Clawdia-Hans-Peeperkorn alliances. And it is "delicate" guidance here as there. Mr. Tucker in his quote, which he tries to use *against* me, offers proof *for* it. Joseph switches from the holding of hands to the "carpal" touch when the little one's hand gets "hot and clammy." That means: while still guidance, the clasping of Benjamin's wrist relieves oppressiveness, discomfort, constraint. To quote Mr. Tucker's pertinent quote: Benjamin, when so touched, "made his wrist limb," his hand and fingers can freely move, while Joseph shakes them back and forth. This is indeed, as I said—and only for this purpose the small aside was added—"leadership, loving, friendly, brotherly."

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To the Editor:

The significance of the numbers 3 and 4 in Thomas Mann's *The Magic Mountain* which Oskar Seidlin has demonstrated in such a fascinating and convincing way (*PMLA*, Oct. 1971) can be reinforced by examples from other chapters in the novel. In the chapter "Veränderungen" the numbers three and four are associated with Mme Chauchat. She leaves the sanatorium "nachmittags 3 Uhr" and the narrator speaks of "die . . . Möglichkeit, dass Frau Chauchat zu einem vierten Aufenthalt hierher zurückkehren were." In the same chapter the numbers 3 and 4 are used by Behrens in precisely the same significant manner as is pointed out by Mr. Seidlin. Behrens says to Hans Castorp: "In drei, vier Monaten sind Sie wie der Fisch im Wasser." Although this is a widely used "Redewendung," the symbolism of the fish and of water becomes apparent in connection with the numbers three and four (in Mr. Seidlin's words: "3 is the number of the trinity," "4 is the number of the earthly"). In the English translation this passage

reads: "In three or four months you ought to be fit as a fiddle"—and thus loses its deeper meaning.

In the chapter "Als Soldat und brav," Behrens speaks of Joachim's return to the sanatorium: "Drei-viertel Jahr lang hat er seinen Willen und sein Himmelreich gehabt"—thus using again the same symbolism. (Once more the English translation does not convey these subtleties: "Nine months he's had his heart's desire, and been living in a fool's paradise.")

In the chapter "Schnee," three references are made to "actual" time, two of which are especially worth mentioning. "Es war nachmittags um drei Uhr"—when Hans Castorp is about to get "lost." The second reference to time occurs when he is in danger of freezing to death: "Wie spät ist es denn?" "Und er sah nach der Uhr . . . es war halb fünf": that is to say, 4:30!

In the chapter "Das Thermometer," at a "Wendepunkt" in the novel, Hans Castorp takes his temperature for the first time at 9:36—"es war sechs Minuten nach halb zehn. Und er begann, auf den Ablauf von sieben Minuten zu warten." And shortly after seven minutes have elapsed, he takes the thermometer out of his mouth: that is to say, at 9:43! His temperature then is 37.6—which in terms of numbers—37 plus 6—adds up to 43!

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The Occasion of Swift's "Day of Judgement"

To the Editor:

Maurice Johnson's "Text and Possible Occasion of Swift's 'Day of Judgement'" (*PMLA*, Mar. 1971) adds to our knowledge of that poem and its curious textual history but also adds to our puzzlement. Johnson is cautious about claiming that Swift's subject is the sects, as the eighteenth century on his evidence supposed it to be. Yet the logic of his argument, that the occasion for the poem was the agitation in 1732–33 for the repeal of the Test Act, seems to commit him to a reading with consequences that he does not accept. Nor will most readers want to accept them. Surely the poem we have, in its received form, is what it seems to be: a satire on mankind, Jove's joke on everybody.

If the eighteenth century persistently read a satire on all as only a satire on some, we could explain the error as one of self-interest: satire is a mirror where we see every face but our own. And if Sir Harold Williams is right, that the version of "The Day of Judgement" published in *The Friends* was a product of "imperfect memorizing" (quoted by Johnson, p. 212), we might want to call the imperfect memorizing by another name: repression. On the other hand, Johnson's

evidence makes it hard just to ignore the satire on faction. What seems to be needed is a way to read the poem that will yield a satisfying account of the relationship between the satire on sects and the encompassing satire on all.

The topical nature of most satire may even entice us to follow Johnson's argument to its logical conclusion.¹ After all, what could possibly be the particular occasion of a satire on mankind? But the answer isn't difficult. All we'd need, in the case of "The Day of Judgement," is a *theory* about God's final plan, in particular a theory that everybody will be saved.² And that the eighteenth century did provide: the doctrine of "universal restoration"—associated in its beginnings with Origen—was having a revival in the age.³ Isn't it likely, at least a priori, that Swift should have had this old but newly fashionable doctrine in mind as he wrote about universal damnation? It was a doctrine he knew of, one that had its immediate roots in the psychological soil that nourished benevolence and one that in some moods he must have had very serious reservations about—no matter that it could claim so orthodox an adherent as Archbishop Tillotson.⁴ By the second half of the century, universalism was to become a standard article in the new humanitarian creed: "indeed some of almost every sect seem to have united their efforts to illustrate and defend this cheering doctrine."⁵ What is more likely than that Swift, in his saturnine mistrust of his race, should parody so "cheering" a doctrine?

But suppose this was his primary purpose. What could be the reason for the especially sharp satire on the sects? Was there any "sect" closely identified with the doctrine of universal restoration? In fact there was: namely, the chiliastic group that called itself the Philadelphian Society, founded late in the seventeenth century by the mystical Mrs. Jane Lead (1623–1704), who announced in 1694 that "all must be redeemed and restored."⁶ After her death the work of the society was carried on by her successor, the Reverend Richard Roach, who tirelessly proclaimed the universalist doctrine. He wrote a preface for Jeremiah Walker's *The Restoration of All Things* (1712) and himself published *The Great Crisis* (1725–27) and its sequel *The Imperial Standard of Messiah Triumphant* (1727).⁷ I haven't found the proof that Swift knew of the Philadelphians, but he is unlikely to have missed such an enthusiastic lot.⁸ With their queer combination of sectarian and antisectionarian spirit and some of their eccentric views about the God of the apocalypse, the Philadelphians and the doctrine they proclaimed so ardently offer what seems a more probable inspiration for "The Day of Judgement" than the agitation for repeal of the Test.

For one thing Swift could have found in the mil-

lennium according to Richard Roach a model for the sardonic jokester-God of his poem:

Jesus comes now as *Judge*: and begins at the *Inner Court* of the House of God: and tries the Strength of Faith in his Servants; and touches the Defective Part to the quick every where; and to his Brethren will appear as *Joseph* under a Mask, and by his spiritual *Wiles* lead them into various Mazes to prove them.

But it all turns out to be a joke on the faithful, the odd invention of a very whimsical deity:

This Work of Judgment, in which the Lord *Jesus* now appears Preparative of his Kingdom, driving on for the Perfective Part, lies hard upon the *Candidates* for it. . . . Yet the Judgment here is declar'd by the *Spirit* to be but as a *Sport* with the Children of the Kingdom, and so to be accounted by them.⁹

The events of Swift's poem are an exact parody of those that Roach describes. Indeed one of the symptoms of millennium, according to Roach, is the flourishing of "Facetious *Wit*" in the land:¹⁰ the millennium of the Philadelphian Society looks remarkably like carnival, and the god of the millennium, like Swift's Jove, is leader of the frolic, *deus ludens*.

In the second place—though Roach was an ecumenical figure—there were in the history of the Philadelphian Society some less than ecumenical pronouncements. In 1696 Mrs. Lead explained that "Christ rejected Episcopalians, Presbyterians, Independents, Baptists, Fifth-Monarchists, and Rome, choosing only the Philadelphian Society as free from all forms."¹¹ And in 1703 the Society read publicly "a Protestation against the Degeneracy & Apostacy of the Christian Churches."¹² That is the true enthusiastic cant, and even when the Philadelphians struck a harmonious note,¹³ probably it would have seemed to Swift disingenuous. A satire on their kind of chiliasm would have been a good chance to get in a few extra licks at the sectarian spirit.

A poem by the Irish poet Austin Clarke, called "A Sermon on Swift," takes its "moral" from "The Day of Judgement" and suggests that to some eyes Swift's inspiration is altogether clear. The moral that Clarke discovers, however, is that universal damnation is universal restoration in another guise:

In his sudden poem *The Day of Judgment*
Swift borrowed the allegoric bolt of Jove,
Damned and forgave the human race, dismissed
The jest of life. Here is his secret belief
For sure: the doctrine of Erigena,
Scribing his way from West to East, from bang
Of monastery door, click o' the latch,
His sandals worn out, unsoled, a voice proclaiming
The World's mad business—Eternal Absolution.¹⁴

The doctrine of Erigena (John the Scot) is the doctrine

of Origen and of Mrs. Lead and Richard Roach. Fire purifies and the allegoric bolt of Jove both damns and forgives. The judgment turns out to be only "a *Sport* with the Children of the Kingdom." Perhaps Swift and the zealous Richard Roach are by now sharing the same accommodations in the house of many mansions.

This theory doesn't help to solve the question of when Swift wrote his poem. Even if the theory is right, the "Bustle to get the *Test-Act* abolished" (quoted by Johnson, p. 214) may have contributed something to the occasion. If the sects had their way, probably atheists would be next in line. Maybe everyone was about to be saved in a secular sense. From there it is a short step to the notion of universal restoration. Be that as it may, I don't think we need take the version of the facts, as reported in *The Friends*, with all the seriousness that Johnson does. It would be a pity if we had to relinquish "The Day of Judgement" to the Chesterfields and Voltaires of the world and to the others who have read it as marking their own immunity to divine jest.

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Notes

¹ Edward Rosenheim has argued that satire is always occasional. My resistance to that view dwindles almost daily. See *Swift and the Satirist's Art* (Chicago: Univ. of Chicago Press, 1963).

² Cf. T. O. Wedel's argument that the satire in *Gulliver's Travels* is aimed at theories of man's natural benevolence; "On the Philosophical Background of *Gulliver's Travels*," *SP*, 23 (1926), 434–50.

³ See D. P. Walker, *The Decline of Hell: Seventeenth-Century Discussions of Eternal Torment* (Chicago: Univ. of Chicago Press, 1964).

⁴ In his abstract of Collins' *Discourse* Swift supposes, sardonically, that because "Moor and Tillotson deny the Eternity of Hell Torments, a *Free Thinker* may deny all future Punishments whatsoever" (*The Prose Works of Jonathan Swift*, ed. Herbert Davis, IV, Oxford: Basil Blackwell, 1939–68, 35). D. P. Walker believes that in fact Moore "held to the orthodox doctrine of eternal torment," though he was associated with others who did not (*The Decline of Hell*, p. 127).

⁵ Thomas Whittemore, *The Modern History of Universalism, from the Era of the Restoration to the Present Time* (Boston, 1830), p. 181.

⁶ *The Enochian Walks with God* (London, 1694), p. 17.

⁷ On the Philadelphians, see Walker, pp. 218–63. Also Nils Thune, *The Behmenists and the Philadelphians* (Uppsala: Almqvist & Wiksells, 1948).

⁸ Certainly he knew of the Camisards, or "French Prophets," with whom the Philadelphians were briefly and somewhat incongruously associated. The enthusiastic doings of the Camisards scandalized London in 1706–07 (Walker, pp. 253–62). In Bickerstaff's predictions for June 1708, they are nicely dealt with: "This Month will be distinguished at home, by the utter dispersing of those ridiculous deluded Enthusiasts, commonly called the *Prophets*" (*The Prose Works of Jonathan Swift*, II, 146).

⁹ *The Imperial Standard of Messiah Triumphant* (London, [1727]), pp. 89–90, 90. Cf. Roach, *The Great Crisis* (London, 1725–27), p. 186: "the *Lamb*, to the Children of *Grace*, shall appear in the Throne, *Smiling thro' the Judge*, and turning the Dispensation of Terror, tho' *Smart* indeed in the Preparation for and Ingredients of it, into a *Jest* or *Holy Sport* in the End."

¹⁰ *The Great Crisis*, pp. 186–87.

¹¹ In her *Message to the Philadelphian Society* (1696), according to the article "Philadelphians," *Encyclopedia of Religion and Ethics*, ed. James Hastings (New York: Scribners, 1925), ix, 836–37.

¹² Walker, p. 253.

¹³ E.g., Roach's plea to the established and dissenting churches to live peaceably together; *The Great Crisis*, pp. 55–88.

¹⁴ *Massachusetts Review*, 11 (1970), 312.

Swift's Project Continued

To the Editor:

In the controversy (latest installment, *PMLA*, Oct. 1971, pp. 1017–25) over the interpretation of Swift's *Project for the Advancement of Religion*—the debate about whether Swift can possibly be advocating repression of open vice at the cost of an increase in hypocrisy—it seems surprising that no one has referred to La Rochefoucauld's famous maxim on the subject, "L'hypocrisie est un hommage que le vice rend à la vertu," usually Englished as "Hypocrisy is the tribute that vice pays to virtue." It is surely almost as much the implied text of Swift's remarks on hypocrisy in the *Project* as the maxim about bearing our friends' misfortunes with equanimity is the explicit text of "Verses on the Death of Dr. Swift." Swift's familiarity with the *Maximes* and his admiration of La Rochefoucauld's grim expertise on the human condition are well known, and there can be little doubt that he agrees with him here that hypocrisy has at least this to be said in its favor.

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