

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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