

formed. Does Renner not quote my quotation of Burton's quotation of Seneca? How long is this to go on?

DAVID RENAHER  
San Francisco State College

### Juvenal as Sublime Satirist

To the Editor:

After reading W. B. Carnochan's remarks (Forum, *PMLA*, 87, 1972, 1,125–26) on my "Juvenal as Sublime Satirist" (*PMLA*, 87, 1972, 508–11), I would say that the issue between us remains unchanged. He argued in "Satire, Sublimity, and Sentiment: Theory and Practice in Post-Augustan Satire" (*PMLA*, 85, 1970, 260–67) that the esteem which he found in English satirists of the later eighteenth century for the literary and moral qualities of Juvenal's satires betrays partial or mistaken literary judgment. I replied that this esteem represents one part of a remarkably consistent tradition of admiration for the style and sentiments of Juvenal's satires that endured throughout the Middle Ages, the Renaissance, and the eighteenth century. I have given my evidence for the existence of such a tradition, and interested readers may compare it to the late eighteenth-century material cited by Carnochan and draw their own conclusions.<sup>1</sup>

Carnochan's unwillingness to acknowledge such a tradition appears to stem from the premise from which he began his investigation, the assumption that there was an "Augustan" period (it would be helpful to know when he thinks it began and ended) during which "Horatian" satire was the norm,<sup>2</sup> and that this period was followed by a "post-Augustan" "age of sentiment" in which Juvenal returned to fashion. But labels like "Horatian" and "Augustan" are surely too inexact and ill-defined (especially if one is defined in terms of the other) for serious discussion of literary history. "Oldham," Carnochan told us, "can probably be read out of the Augustan ranks on the grounds of his insistent Juvenalian manner" (p. 260). Does this mean that Oldham should not be considered "Horatian" and hence "Augustan" even when he imitated Horace? Were Prior and Dryden "Augustan" when they imitated or translated Horace, and if so what were they when they imitated or translated Juvenal?<sup>3</sup>

The valuable discussion of late eighteenth-century satirists was vitiated by more vague and obscure terminology. Carnochan posited an "age of sentiment" (of unspecified duration) in which Juvenal was admired by "post-Augustans" as a "Manichaean" satirist. We also learn that these "post-Augustans" were "sentimentalists" who wrote in a "pseudo-Juvenalian style."<sup>4</sup> Apparently Carnochan can distinguish between a "Juvenalian" like John Oldham and such "pseudo-Juvenalians" as Charles Churchill and William Gifford,

although I do not think that he has told us how he does it.

I think Carnochan was absolutely right when he said that "just as the whole culture changes, so do attitudes toward the satirists," and it is because I agree that I wrote "Juvenal as Sublime Satirist" to point out that the conception of Juvenal current in the eighteenth century and earlier differs greatly from the modern view of Juvenal as, in Carnochan's words, "a scabrous no-holds-barred sort of poet." To enter into the literary mind of an earlier period, in this case to make distinctions between seventeenth-century and eighteenth-century admiration for Juvenal as a moral satirist and between "Juvenalian" and "pseudo-Juvenalian" satire, requires considerable subtlety. Carnochan has undertaken to make such fine discriminations with a few labels borrowed from obsolete literary histories—"Augustan," "Horatian," "sentimental." These would seem to be blunt instruments indeed for such delicate work.

I am sorry I suggested that Carnochan does not know what a "point" is. Nevertheless I do think his original citation was misleading. A reader unaware of the context would not know that Dr. Johnson was talking about "pointed sentences" and would be deceived about an important aspect of Juvenal's satires which eighteenth-century readers appreciated.

WILLIAM KUPERSMITH  
University of Iowa

### Notes

<sup>1</sup> To evaluate Carnochan's claim to have already dealt with the evidence offered by Dryden, Dennis, and Burnet the reader should compare *Lemuel Gulliver's Mirror for Man* (Berkeley and Los Angeles: Univ. of California Press, 1968), pp. 32–35, 46, 192, n. 34, to my quotations in "Juvenal as Sublime Satirist," pp. 508–09. I did quote the same passage from Scaliger as Carnochan, but to a different end.

<sup>2</sup> "Odd as at first it seems, a preference for Juvenal supplanted the normal—if, sometimes, mainly theoretical—Augustan preference for Horace, as the century wore on." "Satire, Sublimity, and Sentiment," p. 260.

<sup>3</sup> Some students of the period would deny that "Augustan" has any validity at all as a description of the period of Dryden and Pope. See Donald Greene, "Augustinianism and Empiricism: A Note on Eighteenth-Century English Intellectual History," *ECS*, 1 (1967), 33–68.

<sup>4</sup> "Satire, Sublimity, and Sentiment," pp. 264, 265–66. "Sentimentalist" seems an unlikely label for writers like Churchill and Gifford.

### Swift's "Day of Judgement"

To the Editor:

W. B. Carnochan, in his "The Occasion of Swift's 'Day of Judgement'" (*PMLA*, May 1972, with reference to Maurice Johnson, "Text and Possible Occa-

sion of Swift's 'Day of Judgement,' " *PMLA*, March 1971), correctly implies that in Swift's poem universal salvation is made equivalent to universal damnation. "The allegoric bolt of Jove," he says, "both damns and forgives," adopting the two verbs and their order from a poem by Austin Clarke. But which has the last word, damnation or forgiveness?

Probably every careful reader of Swift's poem, including Carnochan, understands "I damn such Fools!" not as an exclamatory statement, despite its exclamation point, but as an incredulous rhetorical question, exactly like the immediately preceding line, which also

ends with an exclamation point; but perhaps not everyone has sensed the full implications of the next four words, which end the poem: "Go, go, you're bit." The double imperative, echoing "Depart from me, ye cursed" (Matthew xxv.41) in the evangelist's account of the Last Judgment, subtly but conclusively undermines the "forgiveness," and pronounces a sentence of banishment from the presence of God which is indistinguishable from damnation after all.

CHARLES R. SLEETH  
*Brooklyn College*