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The Annual Meeting

The annual gathering of the Society took place at the Newberry Library in Chicago on December 29, from 2 to 5 p.m. Some 110 people attended. The richness of the Fellows' Room and the graciousness and courtesy of the Library staff, in combination with the superb program arranged by Curtis Dahl of Wheaton College, made the meeting one of the more memorable and congenial in recent years. The first part of Mr. Dahl's program was composed of three papers on "Benito Cereno," by John Bryant of the University of Chicago, Toni H. Oliviero, an NEH Fellow at Boston University, and Sue Lonoff of Hunter College, CUNY. Abstracts of the papers begin on the next page. Their discussion was complemented by a slide lecture on "Pacific Whaling" by Kenneth R. Martin, Director of the Kendall Whaling Museum, Sharon, Massachusetts. The afternoon concluded with a cocktail hour sponsored by our host. Again, our thanks to the Newberry.



Prior to these festivities we had reports from the Nominating Committee and the secretary-treasurer, and also considered resolutions concerning the format and title of EXTRACTS.

The Nominating Committee for 1977 included Sanford E. Marovitz of Kent State University (chairman), Alan Hayman of Purdue University and Sally Hoople of White Plains (N.Y.) High School. The slate they proposed was elected unanimously: president, Robert Newman of the Berkshire Athenaeum (one year); secretary-treasurer, Donald Yannella of Glassboro State College (three years); historian, Richard Colles Johnson of the Newberry Library (three years); and program chairman, H. Bruce Franklin of Rutgers University-Newark (one year). Our thanks to the Committee. Your attention is called to Mr. Franklin's notice on page 4 regarding papers for 1978.

The secretary-treasurer reported a balance of \$137.71, all bills having been paid. The Society's books were audited on December 20 by John Roch of Glassboro State College. We began the year with \$596.29 and received \$2796.45, dues from some 445 members comprised the bulk of our income. The remainder came from donations for the use of our mailing list and for back issues of EXTRACTS, as well as from the United States Naval Academy to aid in the reprinting of Wilson Herlin's article. Our expenditures totaled \$3242.03. Major costs were \$1533.45 for the typing and printing of EXTRACTS and \$1080 for the purchase of the Checklist of Editions of MOBY-DICK by G. Thomas Tanselle and off-prints of the original edition of Wilson Herlin's article. (Both were distributed free to members-in-good-standing for 1977.) The rest of our money was spent on ordinary office and business expenses, the largest single item being \$248.75 for postage.

There will be no need for a dues increase as long as our expenses remain about where they are and, equally if not more important, we continue to enjoy the support of our members. Since the annual meeting we have added some twenty-five Melvilleans to our roles.

During 1976 and 1977 Society members made special contributions totaling \$1500 to

help in the construction of the replica piazza at Arrowhead. Our effort was aided by a \$500 contribution from Henry A. Murray. This \$1500, which flowed through our account, was given to the Berkshire County Historical Society last fall. Formal dedication ceremonies at the home are scheduled for this spring.

Finally, the resolutions below were offered by Merton M. Sealts, Jr. of the University of Wisconsin (Madison), seconded by Howard P. Vincent of Kent State University, and supported by the Executive Committee for 1977.

#### RESOLUTION 1

Whereas, the volume of quality manuscripts submitted for publication in EXTRACTS has increased significantly in the past few years, and

Whereas, binding and storage of EXTRACTS in its present 8 1/2 x 12 1/2 size is difficult in some public and personal libraries,

Therefore, Be It Resolved that the secretary-treasurer be directed to poll the membership regarding the desirability of changing our page to 8 1/2 x 11 and printing in double-columns in a type size 2/3 the size of this you are reading.

#### RESOLUTION 2

Whereas, some librarians and researchers have indicated that "EXTRACTS: An Occasional Newsletter" is insufficient to identify the source and subject of the publication,

Therefore, Be It Resolved that the secretary-treasurer be directed to poll the membership regarding the desirability of changing the title to "MELVILLE SOCIETY EXTRACTS" or "EXTRACTS: The Melville Society Quarterly."

The secretary-treasurer assures the membership that we shall retain the newsletter style, tone and format and continue to include illustrations such as those we have used in the past. Issues would range from 12 to 16 pages and could be printed at no additional cost.

You are referred to the "dues notice" cover sheet on this issue and urged to vote. The issues will be decided by simple majorities of those voting.

#### "The Comic Debate in 'Benito Cereno'" by John Bryant

While scholars have always recognized Melville's comic vision, only recently have they given serious attention to the formal role the comic plays in the growth of Melville's later works. To be sure, "Benito Cereno" is not a comic drama, but it does articulate the conflict between opposing comic worlds: those of the genialist and confidence-man. Melville's later works are experimental in nature; they search for narrative forms and voices different from the first-person sea romance which had served him well (although problematically) in Moby-Dick and others. The genial bachelor loses his effectiveness as a central speaker especially in tales such as "Bartleby" and "The Paradise of Bachelors." Still a comic type, the bachelor nevertheless is a sterile character and a shallow perceiver of life. As the genialist degenerates, the con-man grows in importance in "The Lightning-Rod Man" and Israel Potter, he is a symbolically ambiguous character and a problematic speaker. Melville's best short work, "Benito Cereno," maintains a studied ambivalence toward Delano's genial faults and Babo's heinous con-artistry. We can neither reject Delano's optimism, condone Babo's treachery, nor accept Benito's resignation. The reason for this ambivalence can be found in the covert motives of yet another



con-man type -- the tale's third person, the central consciousness whose sly indirections foster in the reader a dangerous dependence upon Delano's point of view and mentality. Since we are conned by Melville into thinking like Delano, his recognition of Babo's treachery is as deeply, indeed more deeply, felt by us. We are left not merely with the mystery of Babo's head but with a profound doubt concerning the effectiveness of friendship and faith, the hallmarks of geniality. Thus, "Benito Cereno" is a playing field for opposing comic sensibilities in which Melville sharpens his narrative skills for the big battle between genialist and con-man that is waged in The Confidence-Man.

"'See Yon Bright Sun': Melville's Metaphysics of Joy and Despair  
in 'Benito Cereno'" by Toni H. Oliviero

"Benito Cereno" demands a special approach from its audience. In our first reading of the story, we encounter epistemological problems common in Melville: we question the events of the story as they are perceived by Captain Delano and are then enabled to understand their significance by the notary's deposition. In a figurative "second reading," to which we bring our knowledge of the truth of events on board the San Dominick, we see that Melville is offering a portrayal of human despair. While Captain Delano's perception of events is based on his fundamentally happy attitude toward himself and the world around him, Don Benito's view of things in the present of the story is dictated by the terrible degradation and horror he has undergone. His despair is the true subject of the story, but we are shielded from it by the epistemologically devious point of view; most of the story concerns Delano's experience. Don Benito's story is couched in the impersonal, legalistic language of His Majesty's Notary. By the time we are finally shown how much we cannot see, we have been made privy to an oblique revelation of the full blackness of despair.



"Perplexed Navigation: Teaching 'Benito Cereno'"  
by Sue Lonoff

"Benito Cereno" is difficult to teach because it is racially controversial as well as artistically ambiguous, but I believe it is well worth teaching because it stimulates classroom participation and independent thinking in the student. I use a multifaceted approach with classes that are ethnically mixed and minimally prepared. We discuss the story's literary elements -- its ironies, ambiguities, imagery, and symbolism. We compare it to its historical source and review period attitudes toward slavery. We weigh the conflicting critical interpretations of its meaning and its message. The students' papers, reveal a sometimes surprising range of responses. While individuals tend to focus on those aspects of the story that reflect their own concerns -- rebellion in the early 1970s, psychological stress today -- their efforts to make sense of Melville's perplexities often result in fresh, perceptive readings.



Papers for the Annual Meeting, 1978

H. Bruce Franklin, our program chairman for 1978, is calling for papers on "Melville and Slavery." In order that speakers and titles be included in the MLA Program, they insist that we submit our list by June 1. Therefore, send your paper, or at least a solid outline, by May 15, to Mr. Franklin, Department of English, Rutgers University-Newark, Newark, NJ 07102.



Gifts for 1977

All members-in-good-standing for 1977 should have received their copies of G. Thomas Tanselle's Checklist of Editions of MOBY-DICK and Wilson L. Heflin's "New Light on Herman Melville's Cruise in the 'Charles and Henry.'" If you have not gotten yours, contact the secretary-treasurer.



EXTRACTS in Libraries

For some years we have had some major research facilities and a host of college and university libraries as subscribers. But we could use more on our mailing list, and they could use EXTRACTS. You might consider suggesting a subscription at your institution, especially since 34 of the 129 items listed in the MLA International Bibliography (1976) are from EXTRACTS. Our notes and articles are also picked up in American Literature and other checklists.



Elizabeth and Herman\*

Elizabeth Melville is often criticized as a wife of little imagination who hampered her husband's genius by her petty household demands and by not being empathic to his artistic struggles (see, for example, Raymond Weaver's introduction to Journal Up the Straits and also Mariner and Mystic). Even in a late sympathetic treatment by her own grandchild, she is pictured as "poor Lizzie," "cosily domestic," a provincial Bostonian, always "domestic in her tastes without proficiency." Eleanor Metcalf in Cycle and Epicycle also quotes Elizabeth's half-brother Samuel's comment that she was "easily discouraged," and Melville's sister Augusta's, that she was simply "kind Lizzie." And earlier in the book, Metcalf notes that if Evert Duyckinck "recognized genius in his friend" Melville, "he must have wondered about the kind of woman chosen by him for a wife." The substance of these portraits of Elizabeth Melville, whether hostile or friendly, is of a woman who lacked the resources to provide her husband with the sympathy and freedom he required to develop his great talent, so that after Moby-Dick, produced in the fourth year of their marriage, Melville declined artistically and emotionally, and in 1856 ended his short career as a novelist on the verge of a breakdown.

Is this an accurate picture of Elizabeth Melville? Some more recent studies of the Melvilles would suggest not. It is impossible, for example, to read The Early Lives of Melville by Merton M. Sealts, Jr., in which he relates Elizabeth's part in preserving details of Melville's life and works to insure that his fame would be transmitted to posterity, and come away with anything but admiration for her resourcefulness and perspicuity with respect to her husband's art. Another study, by Amy Puett (Emmers), "Melville's Wife: A Study of Elizabeth Shaw Melville," offers a refreshing look at the Melvilles from Elizabeth's viewpoint. Puett reveals a well-educated woman with a sense of humor, who--while bearing four children, assisting Herman in preparing manuscripts, and living in a farmhouse in Pittsfield with few creature comforts--uncomplainingly put up with a menage, including her mother-in-law and Herman's unmarried sisters. In their middle and later years, Elizabeth is shown as the centripetal force--encouraging, consoling--who continued to believe in Melville's talent even when the rest of the family and the world had more or less forgotten him.<sup>1</sup>

It is within this context of reappraisal of Elizabeth's influence on Herman that we wish to present and examine new letters from three collections which the Massachusetts

\* /Occasionally, we print an article of unusual interest even though it is significantly longer than the notes we ordinarily present. The Kennedys' is such an essay. DY/ Joyce Kennedy wishes to thank the Canada Council for support of her part of this research.

Historical Society has recently acquired by gift and purchase from the grandchildren of Elizabeth's cousin Samuel Hay Savage.<sup>2</sup> The letters are principally between Samuel and the Shaw family, and include one especially important and long letter from Elizabeth to her cousin, who had been unable to attend her wedding; in six closely-written quarto pages, she described for him her marriage and her first few weeks as a new bride. Our essay is split into two parts, the second of which will appear in the May issue of EXTRACTS.

Samuel Hay Savage was the son of William Henry Savage, Hope Shaw's brother.<sup>3</sup> His mother died in 1827 when he was only a few weeks old; he spent the first two years of his life with his grandfather Savage in Barnstable, Massachusetts, and the next two years with Lemuel and Hope Shaw in Boston. Elizabeth was seven years old when he first came to live with her family; her half brother, Lemuel Jr., was only a year old. From his fourth to his twelfth year, Samuel lived with his father and step-mother in Tivoli-on-Hudson, New York, but returned to live with the Shaws on his father's death in 1839. From the letters that passed between Sam and his Boston relatives from 1847 through the 1850s, it appears he was rather like a brother to Elizabeth and her two younger brothers, and he certainly seems to have regarded Hope Shaw as a mother. Sam's letters to Hope are full of expressions of his love and gratitude toward her. For example, in his September 1847 letter, partly quoted in EXTRACTS (Sept. 1977), 5, he asks Hope to "accept the love of your nephew who things [sic] more of you than anyone else on earth."

Samuel had gone to Chicago looking for work in April 1847.<sup>4</sup> He had relatives on his mother's side in Illinois, St. Louis, and New Orleans, as well as a half brother in Guatemala. Letters from him to the Shaws in the summer of 1847 show that he was working on the farm of "Major" William Noble Davis in Oswego, Kendall County, Illinois. Sam's letters indicate he himself was not cut out to be a farmer and was planning to leave as soon as the summer work was done. Typical of Sam's comments on farming is this: "As for being contented to live on a prairie farm in this country I do not think I could & shall not think of such a thing till I'm obliged to--" (July 18, 1847, Savage IV).

When Sam left Boston, he had had no idea that Elizabeth and Herman were thinking of getting married. Two of his letters to Hope Shaw in July 1847 confirm the unexpectedness of the match. The first, dated July 7, reads in part:

I have just heard that Uncle has been very sick dangerously so its strange I have heard nothing of it before.<sup>5</sup> Some of the Boston people here informed me of it. It alarmed me much. I always feel so much when Uncle is sick it seems to affect him so you must have all been very much frightened. I was greatly relieved when I heard he was so much better so as to be able to attend to his duties. . . . In Chicago with the Maj to attend the convention. There are many Boston people here. . . . Went to a large party last & have had a very pleasant time tell E[lizabeth] & O[akes] & C[ary] I've seen all the characters & I shall pen Lizzy a long letter in a few days of course she'll answer. . . . (Savage V)



Samuel Hay Savage  
1827-1901

Evidently, Sam had not yet heard of the engagement which had taken place in June.



But two weeks later, in his letter of July 18, he says:

Lem gives me the intelligence that Eliz. is to be married this next month. I had not the least idea of such a thing. I should like very much to be home on the occasion it is such an event in the family but I suppose that is impossible so I wish them all the happiness in the world. I may have an opportunity of seeing them some day or other so do remember me to them and give them my best wishes for their happiness & welfare. . . . When you write me wh[ic]h I hope you will soon for I have not had a letter from you for 7 or 8 weeks I hope you'll inform me of all that is going on with you. I presume you & the rest must be very busily engaged making the preparations for the coming events. If you can, send me a piece of wedding cake-- . . .

From your aff nephew

S.H. Savage

If Miss Augusta Melville is with you remember me kindly. I really should like to have a half hours chat with her it would be here like an oasis in a desert--  
Respects to Herman. (Savage IV)

Sam makes one more comment on the marriage. Six weeks after the event, on September 19, 1847, he writes to Lemuel Shaw, Jr.:

. . . I am happy to hear the wedding went off so well. I hope Lizzy is happy. I believe she will be. (Savage IV)

Though Sam's hope that Elizabeth would be happy could be a conventional remark, it might also indicate that he had reservations about such a precipitous marriage.

Other evidence makes it appear unlikely that Elizabeth and Herman could have known each other very well at the time Sam left Boston in April 1847. Family records searched by Puett show Herman and Elizabeth probably met for the first time just prior to an extended trip which Elizabeth made to Chicago in the summer of 1845, and shortly after Herman had returned from his sojourn in the South Seas. Elizabeth and Herman's sisters had exchanged visits and kept up a long standing connection between the two families, but these visits had begun in 1841, after Herman had gone to sea. The total time Elizabeth could have been acquainted with Melville before their engagement in June 1847 was three months, and during those months, he was negotiating the publication of his second novel, beginning to write his third, and trying to settle the estate of his brother, Gansevoort, who died in May 1846. No wonder one cousin thought their love was ethereal: it was founded on the kind of brief courtship more characteristic of a fairytale than of real life.<sup>6</sup>

Melville's pursuit of Elizabeth could have begun when she visited Lansingburgh for two months in the fall of 1846; he returned during the Thanksgiving holidays to visit Elizabeth and her parents in Boston. Elizabeth's letter, quoted below, confirms what most biographers have thought: Melville's next trip to Boston, in March 1847, was to ask the Chief Justice for his daughter's hand, but for some reason--perhaps Melville's impecuniousness or Elizabeth's reluctance--consent was not given. Three months later, however, they became engaged; and two months after that were married. Here is the letter in full:

Lansingburgh Sept. 12-187<sup>th</sup> 1847

My dear Samuel,

I did not mean to leave Boston without having written you, and my only reason for not doing so was that I had such a world to do and to think of then that I actually could not. And since my arrival here I have been very busy receiving and returning "bridal calls" &c so that my time has been quite taken up.

When you left us last spring I little thought that before I saw you again I should have passed such an important era in my life, and changed my home and my name for another. Indeed it was as much of a surprise to myself

as to any of my friends for you know when you went away it seemed very indefinite, indeed almost unthought of--But still it has come to pass, and so suddenly comparatively that as yet I can hardly realise the change myself--It seems sometimes exactly as if I were here for a visit. I have been here so many times before at this season of the year. The illusion is quite dispelled however when Herman stalks into my room without even the ceremony of knocking, bringing me perhaps a button to sew on, or some such equally romantic occupation. Just imagine "a bride" (as the girls jokingly call me altogether) mending an old black coat or a pair of stockings--What a picture! But the romance of life must sometimes give place to the realities, unless we can be etherial and dispense with food and raiment.

I regretted, dear Sam, more than I can tell you, that you were not home to be present at the wedding, but for all that you were not forgotten, you may be sure. I suppose they have written you all about it before this. If they have not, I am the least competent of any to give you any account, for saving the knowledge of what Mr. Young<sup>7</sup> said to me, and I said to him, it is all dreamy and indistinct to me-- a vision of Herman by my side, a confused crowd of rustling dresses, a row of boots, and Mr. Young in full canonicals standing before me, giving utterance to the solemn words of obligation, is all I can recall when I think of it-- They said however that I acquitted myself inimitably, and to all appearances (saving perhaps a more than usual paleness) went through the ceremony with the utmost calmness and composure.

At first I had some idea of being married in church and ordinarily I think it the most appropriate place for such a solemn ceremony--but we all thought if it were to get about previously that "Typee" was to be seen on such a day, a great crowd might rush out of mere curiosity to see "the author" who would have no personal interest in us whatsoever, and make it very unpleasant for us both--So I determined to have it in the house, as privately as possible inviting only our relatives, and a very few intimate friends. Mrs. Melville, Helen and Fanny staid at our house and Allan and Sophia Thurston and her mother were present. Mr. Stewart also came on from Lansingburgh (you remember him) and Cuyler Van Vechten and his sister (who is lately married) from Albany.<sup>8</sup>

We left Boston the same afternoon and took a very pleasant journey to the White Mountains, and from there crossed over to Canada--visited Montreal and Quebec, saw all that was to be seen, and came home to Lansingburgh by the way of Lake Champlain--By this time you might think we were nicely settled, but so far from that you will be surprised to hear that we, that is the whole family are on the eve of leaving Lansingburgh and removing to New York. We have already taken a house there and shall probably be settled there in three or four weeks. Allan is to be married next week on Wednesday, and we are all to reside together in one large family. We are going down to the wedding and that will be my first appearance in New York. We shall return in a day or two and begin immediately to make arrangements preparatory to the grand move. I don't know how I shall like living in New York. I'm afraid no place will ever seem to me like dear old crooked Boston,<sup>9</sup> but with Herman with me always, I can be happy and contented anywhere. "Tis home where the heart is" you know, and as long as mine is where it is, outward scenes will make little difference to me--If you should pass New York before going to Boston you must not forget to come and see us. You will find us in the "4th Avenue"--I believe there is no number on the house at present, but the name will be on the door.

Since I have been here, I have had a little visit from father and mother previous to their sojourn in Lenox. They both intended to go to New York to see your mother, but father was so ill with his cold that mother left him here for a couple of days and went down the river without him.<sup>10</sup>

They were about as well as usual, and Letitia was at home. Alexander is back again now, but I believe they intend to send him away before long.<sup>11</sup>

Before I came away from home I left especial word to have a piece of cake sent to you, but on enquiry I find it was not thought expedient, or at any rate it was left undone, but if I had been at home, your request should surely have been fulfilled so you must take the will for the deed this time--

Now Sam, I want you to write to me as soon as you get this, and address your letter to Allan's care "No. 12 Wall St." N. Y.. Tell me all about yourself, and what you are doing, and your plans for the future.

Write me about Chicago and all my Western friends. I always remember them and my visit there with much interest and anything about them will give me pleasure.

Tell me if Mrs. McLellan<sup>12</sup> has left, and how it looks at the Lake House.

Remember me kindly to Major Davis,<sup>13</sup> and tell him that when he comes to New York it will give me pleasure to see him, and welcome him to our house--and extend the same invitation to all the friends who remember me--If you see Mr. Tracy<sup>14</sup> tell him I am daily expecting to receive a "bumble bee" from him by Express--he will understand what I mean and laugh heartily, if I mistake not.

If you have a good opportunity, not without tell Mr. McIlroy<sup>15</sup> for yourself, not from me, that my marriage was very unexpected, and scarcely thought of until about two months before it actually took place. I have some reason for wishing him to know this fact but I want you to mention it casually on your own account--

*Fanny has promised to write you a line for herself by the way I must tell you something about this same young lady. She is engaged to Augustus Peebles and will probably be married before the end of the winter. Now dear Sam, I must close--I have written you a long letter, and Herman is waiting for me to go to walk. So goodbye--remember and write to me soon. I think I see you laugh as I sign myself your affectionate cousin Elizabeth S. Melville. (Don't it look funny?)*

All the girls Helen, Augusta, Kate and even Fanny send love to you, and Gusty has promised to write you a line for herself.<sup>16</sup>

By the way I must tell you something about this same young lady. She is engaged to Augustus Peebles and will probably be married before the end of the winter.

Now dear Sam, I must close--I have written you a long letter, and Herman is waiting for me to go to walk. So goodbye--remember and write to me soon. I think I see you laugh as I sign myself your affectionate cousin Elizabeth S. Melville. (Don't it look funny!)

Herman wishes to be kindly remembered to you.

Elizabeth's telling Samuel that when he went away in April, any marriage between her and Melville was "almost unthought of" and that "it was as much of a surprise to myself as to any of my friends" indicates how brief the courtship was. Succeeding lines in her letter emphasize the sudden transition. Even though she has been married for almost two months, she feels as if she is in Lansingburgh "for a visit." The picture of Herman, who "stalks into my room without even the ceremony of knocking," suggests the newness of her feeling toward him.



But aside from Herman, what romance had there been in Elizabeth's life? That is an interesting speculation, especially in light of one of her injunctions to Samuel, the message to Daniel McIlroy which closes her greetings to her Chicago friends. We shall consider that question, among other matters, in the next issue.

#### NOTES

<sup>1</sup> Sealts, Early Lives (1974), pp. 64-82, and Puett, Unpub. Diss., Northwestern, 1969. Puett notes Elizabeth's love of parties and quotes from a humorous note sent to her cousin, Jane Dow, to express her appreciation of a party recently attended at the Dows:

1. And Lemuel said unto Hope, Come, let us go up to the house of Aunt Dow-- and the number of them that went was three. . . .
7. And when they had girded themselves in thick apparel [sic], and put muffs on their hands, and indiarubbers on their feet they set forth.
8. And as they drew nigh unto the house, they heard the sound of music and dancing, and they said to one another, behold it proceedeth from the Brass Band, and verily it was so. . . .
10. And they tarried there a goodly time until it waxed late, and the hour of departure drew nigh. And Lemuel arose and spoke thus unto Elizabeth, My daughter, behold the night is well nigh spent, and thy mother is weary and sorely vexed with her cold. Come now, put on thy thick apparel [sic], and return with us unto thine own house.
11. And when Elizabeth heard the words of her father she was exceeding sorrowful, and said unto him, Peradventure they will dance again, and if I may not join them it will be a grievous thing unto me; for I have danced but five times, nevertheless, as thou sayest, that will I do.
12. And he answered and said unto her, I have spoken that which is most expedient for thee to do, for thine eye waxeth dim, and thy countenance pale with feasting and long watching.
13. And immediately they arose and departed, saying within themselves, verily, verily, we have had a good time.

Puett notes that parties, teas, and other social events involving the young people were part of the Shaws' life.

Puett's Chapter III, especially, shows how much Elizabeth helped Melville with arranging his lecture tours and trying to get his poetry published. In a letter to Evert Duyckinck, partly quoted by Puett, and reproduced entirely in Metcalf, p. 185, Elizabeth's response to Duyckinck's inability to find a publisher for Melville's poems is that such a rejection is no test of the poems' merits, for she says, "I suppose that if John Milton were to offer 'Paradise Lost' to the Harpers tomorrow, it would be promptly rejected as 'unsuitable,' not to say denounced as dull."

<sup>2</sup> We wish to thank the Massachusetts Historical Society, Dr. Louis Tucker, present Director, and Dr. Stephen Riley, past Director, for permission to examine these manuscript letters and to quote from them. The letters cited in this essay, and published here for the first time, are contained in the Savage Collections III, IV, and V.

<sup>3</sup> Lawrence Park, "The Savage Family," New England Historical and Genealogical Register, Vol. 68 (1914), 26-27; 119-121.

<sup>4</sup> A letter to Sam from a former co-worker at the Boston firm of Atkins & Freeman, dated Sept. 10, 1847, from 26 India Wharf, and signed "Your Old & Sincere Friend, Bill K.," says that Sam has been gone about five months (Savage III).

<sup>5</sup> Shaw became ill in Lowell at the beginning of a murder trial, and the case had to be postponed until the October term of the Supreme Court. See the Boston Post, June 10, 1847.

<sup>6</sup> Puett, pp. 41-46. Metcalf quotes from a letter of Anne Marie Priscilla, Uncle Thomas Melville's daughter, to Augusta Melville: "Was their [Allan & Sophia Melville's] love so ethereal, (like Herman's & Lizzie's) that it bore them upward, towards a heavenly paradise--or did they seek one among the lovely beauties of earth?" (p. 42).

<sup>7</sup> Rev. Dr. Alexander Young, pastor of the New South Church in Boston. It has always been assumed that the Melvilles were married in Elizabeth's church in Boston [see Jay Leyda, I, 255] but this letter shows they were married in the Shaw home at 49 Mount Vernon Street.

<sup>8</sup> Mr. Stewart was either Tertullus D. or William H., both sons of a well-to-do merchant of Lansingburgh, John Stewart. Tertullus, along with Herman's sister Helen, was sponsor of the infant of Chauncey and Charlotte Ives, who was baptized "Helen Melville Ives" on Nov. 4, 1849, according to the records of Lansingburgh's Trinity Episcopal Church. Tertullus was engaged to Augusta Hitchcock at the time of Melville's marriage, and it seems likely his fiancée would have been invited to the wedding too, though her name does not appear in Elizabeth's letter. Moreover, Melville letters recently discovered by Patricia Barber (American Literature, Nov. 1977) cast some doubt on whether Tertullus was among the inner circle of the Melvilles' "intimate friends"; if he was, then he was not one to permit friendship to interfere with business. On May 1, 1851, he loaned Melville \$2050, for five years at 9%, which was expended on such home improvements as building the piazza at Arrowhead. Melville was able to pay interest for the first six months, but after that completely defaulted. In one of the newly discovered letters, written on May 12, 1856, he informs his father-in-law that "the note is now matured, and Mr. Stewart presses the whole payment . . . in such a way, as . . . might involve . . . the sacrifice of this farm." Melville apparently raised the cash by selling eighty acres of his land. Tertullus, however, should already have been laying up his treasure elsewhere: on July 11, 1857, "after a short illness," he died at the age of 53 (Lansingburgh Gazette, July 14, 1857).

There is no record beyond the 1850 federal census of William H. Stewart. At that time he was forty-three years old and residing in the Ives mansion just outside Lansingburgh. It is possible that he, and not Tertullus, who was busy preparing for his own wedding, which took place October 19, 1847, was the Mr. Stewart who "came on from Lansingburgh." We thank Mrs. Warren Broderick, Lansingburgh historian, for information on the Stewarts.

Cuyler Van Vechten was the youngest child (age sixteen in 1847) of Teunis Van Vechten and Catherine Gansevoort, Maria Melville's first cousin and the daughter of her uncle Leonard Gansevoort. As of 1847 Cuyler's sister Catherine had "lately married" Judge Elisha Hurlbut.

<sup>9</sup> Elizabeth is speaking of the wayward streets!

<sup>10</sup> Hope Shaw was visiting Sam's stepmother, Maria Addison (Hoffman) Savage, whom his father had married at Red Hook, New York in 1832.

<sup>11</sup> Letitia (Webber) Savage was the widow of Samuel Aldridge Savage, Sam's first cousin once removed (Park, p. 30). Alexander Hamilton Savage was the sole surviving son of Samuel Aldridge Savage's sister, Jane Cooper DeMetris Thacher. Jane had married her first cousin, Samuel Phillips Savage Thacher, which makes for some complicated ties in the genealogies. In 1847, Alexander's father was dead and at least some of his family was still living in Mobile, Alabama, where his father had resided when he died in 1842. Both his mother's and father's connections were in Maine, so perhaps Alexander, fifteen years old in 1847, was being sent back East for schooling (Park, 67 (1913), 329).

<sup>12</sup> Jane Josephine Walker McClellan was the wife of Lieut. Col. John McClellan. At the time Elizabeth visited Chicago, McClellan was Captain, Corps of Topographical Engineers in charge of Lake Michigan Harbor improvements. The 1844 Directory lists him as "general superintendent of public works, on lake Michigan, res. Lake House." He left his wife who was expecting a baby (John Jr., born April 11, 1847), to fight in the Mexican War. In his July 18, 1847 letter, Sam Savage notes: "Do tell Cary, Mrs. McLellan & Miss Walker of Chicago have gone to Washington. I was very much pleased with them. They had much to say of O[akes] & C[ary] but will not have an opportunity to see them--" We thank Dr. Stephen B. Grove, Archivist, U. S. Military Academy, for his help in locating information on John McClellan and his family.

<sup>13</sup> According to Rev. E. W. Hicks's History of Kendall County, Illinois, William Noble Davis (1809-1878) was originally from New York City. The federal census for 1850 shows a wife, Ellen A.C. Davis, age twenty-one, from New Hampshire. Among the

servants of the house are listed two boys--Henry, age eight, and Charles, age six-- apparently the children of Mariah Michael, servant. However, in the Biographical Dictionary of the Voters and Taxpayers of Kendall County, Illinois (Chicago, 1876), they are listed as Davis's sons: eventually, they inherited 1/4 shares of his estate.

Perhaps Mariah Michael was Davis's mistress in the 1840s. In his Sept. 1847 letter to Hope Shaw, quoted above, Sam complains about the hard work on the Davis farm, and then says: "Besides they [sic] are many other things I shall say nothing abo. Suffice it its no place for me & the Major is no man for me to live with--when I'm at home you'll know. Say nothing abo this to anyone. Remember its my wish."

It is not clear in what capacity Elizabeth's cousin was working on the Davis farm in 1847. His letters suggest he is not a paid hand but is helping out and boarding free while he tries out farm life as a possible occupation. Though we have done a thorough search, we have been unable to discover if there was a connection between the Shaw family and Davis, or if they had met him in Chicago during their 1845 trip.

<sup>14</sup> Elizabeth probably enjoyed her visit to Chicago so much because of Lake House parties, where eligible young men like Tracy and Daniel McIlroy met to have a good time.

Elisha Winslow Tracy, the son of Elisha Tracy and Lucy Coit (Huntington), was born in Norwich, Connecticut, April 6, 1823, and died in Hampshire, Kane county, Illinois, February 5, 1860. In November 1858 he married Lizzie Thayer of Chicago; they had no children. The following extract from the Chicago Press & Tribune, February 8, 1860, recalls his accomplishments in a fashion typical of his obituaries in the Chicago papers:

Mr. Tracy was admitted to the bar in the fall of 1844 . . . and speedily attained a front rank. . . . His powers of intellect were indeed remarkable. His mind possessed that comprehensive quality which beholds a subject at once in all its various aspects, and perceives their relations and bearings without the labor of study. . . . His imagination, too, was extremely fine, and his speeches very frequently embraced figures and tropes of surprising beauty.

<sup>15</sup> See next issue of EXTRACTS.

<sup>16</sup> Melville's sisters. Augusta's marriage to Anthony Augustus Peebles, her second cousin, never materialized. See Lemuel Shaw, Jr.'s letter of March 11, 1848, quoted in EXTRACTS, (Sept. 1977), 5. In his July 18, 1847 letter, Sam had said he wanted a half hour's chat with Augusta, and she obliged him by sending the following letter:

Monday Sept 20<sup>th</sup> 1847  
Lansingburgh

My dear Sam,

Oh! What would Mrs. Ellis say, should she see that. The idea of addressing a young gentleman in that endearing manner. Shades of all the proper old maids and all their "propriety sticks" forgive me. But how should I begin.--Sir?-- No, that would not do; it hath too much of a business twang. So, "dear Sam", let it be, for my inventive faculties can suggest nothing else.

I will not tell you how often I have thought of you, and of our pleasant trip down the river this spring, for you young gentleman [sic] are so very vain that it might exercise a deleterious influence upon your character. So I will merely say that the fact of the existence of a certain Samuel H. Savage has not entirely passed from my memory.

We parted, you remember, on the wharf, (I declare I dont know if that is spelt [sic] right or not). You were off for Philadelphia, & I after passing a week in New York for Boston. I made very pleasant visits--in both these great cities; but was happy to be at home again. Since my return, great & important events have taken place. Our dear Lizzie has become a sister, Allan is to be married on Wednesday even-

ing, & we are to remove to New York next month. So Sam, whenever you shall see fit to visit the great metropolis, you will have a home to come to, & not feel among strangers.

I cannot tell you how very dearly we all love our new sister, but when you come to see us, then you can judge for yourself.

We have had a very pleasant visit from your Aunt and Uncle, from Lemuel too & little Sam, my relations as well as yours since the new connection between the families, so hoping to receive some reply to my saucy little note I shall sign myself your--cousin Augusta Melville  
(Savage V)

(to be continued in EXTRACTS 34)

Joyce Deveau Kennedy, Mount Saint Vincent University  
Frederick James Kennedy, Dalhousie University



#### The MOBY-DICK Concordance

Readers will recall Hennig Cohen's project, announced several years ago, to put together a computerized concordance for Moby-Dick. The effort is finished and will soon be available through University Microfilms; the Society is serving as publisher-of-record. Members should receive descriptive brochures in the next few months.



#### The Whale in the Media

The Struck Leviathan, John Bennett's collection of poems with which we have long since been familiar, are read by the author on an LP record produced by the University of Missouri Press.

Two audio-visual packages have been announced by competing companies. One, which we have not yet seen, is produced by Films for the Humanities, Box 2053, Princeton, NJ 08540. Unit 5, "The Flowering of American Prose," is one of some fifteen units designed for junior high school through college. It contains two 15-minute filmstrips, as well as records or cassette tapes; one part concerns Poe and Hawthorne, and the other Melville. The unit sells for \$41.95. Something further must follow.

The second, which we have reviewed, is offered by Multi-Media Publishing, 1393 South Inca Street, Denver, Colorado 80223. The Melville package costs \$39.50 and includes forty slides, a lecture on cassette and a booklet, duplicated from typescript, by Paul Friesen--Assistant Professor of English at the University of Southern Colorado and a Ph.D. candidate at Texas Tech. Aimed at introducing Melville, the visuals include the Eaton portrait, the Morgan at Mystic, book covers from the first six writings, the interior of the Bethel, the 1862 photo of Arrowhead, a series of period illustrations of whaling and its dangers, and a host of other conventional pictures. Really not "worth the consideration of those to whom it may prove worth considering"--especially not at \$39.50.





"Old Virginny" in Melville's "The Paradise of Bachelors"

In reference to the genteel and celibate joys of "The Paradise of Bachelors," Melville's narrator exclaims: "Dear, delightful spot! Ah! when I bethink me of the sweet hours there passed, enjoying such genial hospitalities beneath those time-honored roofs, my heart only finds due utterance through poetry; and, with a sigh, I softly sing, 'Carry me back to old Virginny!'" What connotations did Melville wish to evoke by quoting this song? Two critics have dealt briefly with the problem. Marvin Fisher suggests that "Melville means to undercut his narrator's celebration of celibacy by having "Virginny" refer to a particular girl or to the more vital and virgin New World" (AQ, 23 [1971], 85); and, certainly, virginity is an important theme in the companion piece, "The Tartarus of Maids." W.R. Thompson reminds us that in "Hawthorne and His Mosses," Melville styled himself "a Virginian Spending July in Vermont," and concludes that "From these and similar allusions we may infer that, for Melville, Virginia was an idealized place" (AQ, 9 [1957], 40).

Most twentieth-century readers will think immediately of James A. Bland's nostalgic "Carry Me Back to Old Virginny," with its familiar lines: "No place on earth do I love more sincerely/Than old Virginny, the state where I was born" -- a song so beloved that the Virginia legislature has made it the official state song. Melville could not have had Bland's song in mind, however, for it was not published until 1878. The song to which Melville refers must be "Carry Me Back to Old Virginia" by Edwin P. Christy (New York, 1847).

Christy and his troupe of Minstrels toured the country in the early forties. In 1847 they established themselves in New York City, where they performed regularly for almost ten years. Christy's own songs were less successful than those which he hired Stephen Foster to write for him, but were nevertheless well known. Soon after publication, "Carry Me Back to Old Virginia" appeared in collections of minstrel tunes such as "Gumbo Chaff"'s The Ethiopian Glee Book (Boston, 1848). When Foster's "Oh! Susanna" was published in 1848, its cover advertised, among other Christy Minstrel favorites, "O, Carry Me Back to Old Virginny." When Jesse Hutchinson, of the famed singing Hutchinson Family, was in San Francisco in 1852 he "found a band of Negro serenaders beating banjos, rattling bones, and shouting the melodies of O Susanna and Carry Me Back to Ole Virginny" (Philip D. Jordan, Singin' Yankees, p. 182). An abolitionist songster of 1856 carried a song to be sung to the tune of "Carry me back to Old Virginny" -- a good indication that the melody was very familiar (The Harp of Freedom, ed. George W. Clark, pp. 295-96). And, according to the Complete Catalogue of the Board of Music Trade, 1870, the song was still being published for sale at that time.



The test of Christy's song, undoubtedly in Melville's mind as he wrote "The Paradise of Bachelors," provides some interesting details about the "Dear, delightful spot" which Melville describes so effusively:

1.           The floating scow of Old Virginny  
              I work'd in from day to day,  
              A fishing 'mongst de oyster beds,  
              To me it was but play.  
              But now I'm growing very old,  
              I cannot work any more,  
              So carry me back to Old Virginny,  
              To Old Virginny's shore.  
Chorus:     Den carry me back to Old Virginny,  
              To Old Virginny's shore,  
              Oh, carry me back to Old Virginny,  
              To Old Virginny's shore
  
2.           If I was only young again,  
              I'd lead a different life;  
              I'd save my money, and buy a farm  
              And take Dinah for my wife.  
              But now old age, he holds me tight,  
              My limbs, dey are growing sore:  
              So take me back to Old Virginny,  
              To Old Virginny's shore.  
Chorus:     Den carry me back &c.
  
3.           And when I'm dead and gone  
              Place this old banjo by my side;  
              Let the possum and coon to my funeral go,  
              For dey was always my pride.  
              And den in soft repose I'll sleep,  
              And dream for ebermore  
              Dat you've carried me back to Old Virginny  
              To Old Virginny's shore.  
Chorus:     Den carry me back &c.



It is clear that this song conveys a message at odds with that professed by the narrator of "The Paradise of Bachelors." The singer says he is getting old, nearing death, and wishes that he had led "a different life"; significantly, he regrets that he has not married. He does, indeed, long to return to Virginia -- not to live, but to die.

Those unfamiliar with the conventions of the minstrel stage should remember that the singer of such a song would not be a cultivated gentleman. He would be a white man, portraying a black man: an undignified, even ludicrous character who is buried with a banjo, whose last rites are attended by "possum and coon," who has the trappings of the stereotypical plantation dandy. Remember, also, that he is a slave. The comic, rather than pathetic, aspect of the singer's plight is emphasized by the melody. It is written in a brisk 6/8 rhythm, best described as jig time. Christy indicates that the piece should be played "Allegro Moderato" ("fairly lively").

We cannot be sure how familiar Melville was with all verses of the song. We cannot be sure what degree of familiarity he expected in his readers. We cannot be sure which of the pejorative connotations, and which of the few positive ones, of the song he intended to suggest. We can, however, be certain that Melville's narrator, in selecting this song to express his feelings, is telling us that "The Paradise of Bachelors" is, in fact, no Paradise at all.

[I am grateful to Hennig Cohen for critical and editorial suggestions.]

Caroline Moseley, University of Pennsylvania

# CARRY ME BACK TO OLD VIRGINIA

*As arranged & Sung by*

## F. J. Christy,

OF CHRISTY'S MINSTRELS

*New York Published by Jacques & Brother 385 Broadway.*

VOICE.

Allegro Moderato.

PIANO

FORTE.

The first system of the musical score. It features a voice line at the top and piano/forte accompaniment below. The piano part consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegro Moderato'. The piano part begins with a dynamic marking of 'p' (piano) and later includes a 'Cres. f' (crescendo to forte) marking.

The float.ing scow of Old Vir.ginny I work'd in from day to

The second system of the musical score. It continues the voice and piano accompaniment. The piano part includes a dynamic marking of 'p' (piano).

day, A fish.ing 'mongst de oyster beds, To me it was but play. But

The third system of the musical score. It continues the voice and piano accompaniment.

Apple-Tree Tables and Others

The doubloons that Professor Gilmore, of Brandeis, has chosen to reexamine are The Scarlet Letter, The House of the Seven Gables, Moby-Dick, Israel Potter, "Benito Cereno," and The Golden Bowl. What he finds there, few -- I judge -- have seen before. No doubt he accurately reports his findings in The Middle Way: Puritanism and Ideology in American Romantic Fiction (Rutgers, \$12); his report is absolutely clear, and he writes with the utmost confidence. If his readers cannot find in these familiar classics what Gilmore finds, it may be because he required a bigger book in which to make his report (the chapter on James merely outlines, in Gilmore's words, how his argument "might be applied to a major American writer other than Hawthorne and Melville"); or it may be that Gilmore's Hawthorne and Gilmore's Melville are simply not the writers one thinks he has known.

According to Gilmore, Hawthorne and Melville (and James) inherited a view of life from their Puritan forebears, who advocated a middle way between legalism and otherworldliness, who sought to live as saints in a fallen world -- without denying that their world was fallen or that sainthood is desirable. The delicate balance that the great spokesmen for Puritanism sought, men like Cotton, Winthrop, and Hooker, was of course easily upset: that they advocated a middle way may not be so readily recognized, for Puritanism seems to be an extremist doctrine, and many of its forms surely were. But as Gilmore argues, basing his case on a wide reading in primary and secondary sources, the Massachusetts Bay Puritans' attempt to live in the world without being of it was an effort to achieve a position of moderation in their time. The decline of Puritanism and the growth of secular values, identified for Gilmore (and also for both Hawthorne and Melville) especially with Benjamin Franklin, eventually was to be countered by the creation, notably by Hawthorne and Melville, of a dissenting tradition; in this the Franklin-like Judge Pyncheon and the "utilitarian sensibility" of Peleg and Bildad are portrayed as dangers that America must avoid. For Gilmore, Melville's middle way escapes both this utilitarianism and Ahab's otherworldly "destructive millennialism." What Melville admired in Hawthorne's Mosses was, according to Gilmore, "the profound sense of spiritual reality which is the genuine legacy of New England Puritanism to the American mind."

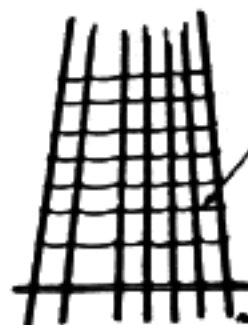
Gilmore reads Melville's fiction as a critique of contemporary American life. Ahab is a counterfeit Christ, not the real one that America should be following. Ishmael, the saving remnant, figuratively regains paradise, as judgment befalls America. Israel Potter's quest for an American father fails because the American Republic has failed by forsaking its principles. "Benito Cereno" is Melville's declaration that America has betrayed "its calling as the savior of nations." Vere's truth is the truth of the Puritan middle way. These notes suggest the direction of Gilmore's readings but not their richness; his Melville chapter of more than sixty pages, informed by the best modern criticism, is fresh, vital, strong, and to this reader largely convincing.

As a whole Gilmore's book is a strong one -- not witty, nor charming, nor accommodating. It does not provide an overview of Hawthorne or Melville, though it offers an attractive view of Hawthorne as romancer. It raises many questions, the answers to which are not even hinted at. What other American writers identify themselves with the middle way? Its shape is ungainly. The close reading of Franklin's Autobiography seems out of place, though provocative. Most readers will not, I think, admire Gilmore's strategy. But the overall argument and some of the applications -- notably the readings of The Scarlet Letter and "Benito Cereno" -- are hard to dismiss. Never overly simple but not so qualified as to be treated casually, The Middle Way is a book that is likely to become highly controversial. It can be recommended at least for its provocativeness, its confidence, its clarity. Some readers may, in addition, find themselves persuaded by Gilmore's bold readings.

Everett Emerson, University of Massachusetts, Amherst



CHAIN-PLATES



RATLINES



Melville According to Twain?

The page below is from Mark Twain's Sure-Fire Programmed Guide to Backgrounds in American Literature, by Walter Wells. After acknowledging that the book is not a substitute for a good "classroom course in literature" which is "irreplaceable," the author tells the student that "you'll come away from [his book] prepared to benefit more mightily from your course in American literature." No doubt.


**Frame 63**


## HERMAN MELVILLE

(1819-1891)  
Fiction Writer, Poet

**Best Known Works:**

*Moby-Dick* (a novel, 1851)  
"Bartleby the Scrivener" (a story, 1853)  
"Benito Cereno" (a long story, 1856)  
*Billy Budd* (a short novel, published posthumously in 1924)



HERMAN MELVILLE began his career as a novelist in the 1840s, writing several first-rate novels of adventure in the South Seas. But mere adventure would not hold him.

Before long, MELVILLE's rich imagination was stirring together certain stories of the sea & of whaling ships, with deep & dramatic symbols of pursuit & singlemindedness. The result was a novel that considerable numbers of people now feel is the finest ever written in America — *Moby-Dick*.

Published in 1851, MELVILLE's *Moby-Dick* (from which a brief piece appears below) is the epic tale of Captain Ahab's hunt for the awesome & elusive great white whale, & of what such a hunt can cost a man. As a novel, I think *Moby-Dick* has a grandeur which has not been equalled in our literature!

For five or six years after *Moby-Dick*, MELVILLE became increasingly preoccupied with symbolism & philosophical dilemmas; his fiction gets deeper than the whale. Then it falls silent, with MELVILLE writing only poetry — & not much of it at that — for the next 30 years.

Finally, near the end of his life & with his spirit more at peace than ever before, MELVILLE came back to fiction & wrote the brilliant, short sea-novel, *Billy Budd*. Sadly, MELVILLE never saw *Billy Budd* in print; he died in 1891, only months after finishing it.

Here's the *Moby-Dick* excerpt:

**Excerpt from *Moby-Dick* (Chapter 131):**

"Some men die at ebb tide; some at low water; some at the full of the flood; — and I feel now like a billow that's all one crested comb. Starbuck. I am old; — shake hands with me, man."

Their hands met; their eyes fastened; Starbuck's tears the glue.

"Oh, my captain, my captain! — noble heart — go not — go not! — see, it's a brave man that weeps; how great the agony of the persuasion then!"

"Lower away!" — cried Ahab, tossing the mate's arm from him. "Stand by the crew!"

In an instant the boat was pulling round close under the stern.

"The sharks! the sharks!" cried a voice from the low cabin-window there; "O master, my master, come back!"

But Ahab heard nothing; for his own voice was high-lifted then; and the boat leaped on.

Yet the voice spake true; for scarce had he pushed from the ship, when numbers of sharks, seemingly rising from out the dark waters beneath the hull, maliciously

snapped at the blades of the oars, every time they dipped in the water; and in this way accompanied the boat with their bites. . . .

The boats had not gone very far, when by a signal from the mast-heads — a downward pointed arm. Ahab knew that the whale had sounded. . . .

Suddenly the waters around them slowly swelled in broad circles; then quickly upheaved, as if sideways sliding from a submerged berg of ice, swiftly rising to the surface. A low rumbling sound was heard; a subterranean hum; and then all held their breaths; as bedraggled with trailing ropes, and harpoons, and lances, a vast form shot lengthwise, but obliquely from the sea. Shrouded in a thin drooping veil of mist, it hovered for a moment in the rainbowed air; and then fell swamping back into the deep. . . .

"Give way!" cried Ahab to the oarsmen, and the boats darted forward to the attack; but maddened by yesterday's fresh irons that corroded in him, Moby Dick seemed combinedly possessed by all the angels that fell from heaven.

After you ponder MELVILLE for a moment, & the *Moby-Dick* excerpt, move on to Frame 64.

Emanuel Félix's LEVIATHAN: An Azorean Tribute to Melville

Melville's discharge from the United States Navy in October 1844 ended a segment of his life which had begun nearly four years earlier with his decision to sign on a New Bedford whaling ship. When, on January 3, 1841, the Acushnet, newly built and still unregistered, sailed out of Fairhaven, Massachusetts, Melville was of the crew. On this voyage, which for Melville lasted only until July 9, 1842, when in the company of "Toby" Greene he deserted ship at the Marquesas Islands, Melville first encountered the Portuguese sailor. The Achushnet's roster, according to Leon Howard, "recorded the presence of the usual mixture of free Negroes, Portuguese, and strays from the north of Europe." Because the crew had been "fully recruited," however, the Acushnet had no need to stop, as New England whalers ordinarily did, "at the Cape Verd Islands for additional Portuguese." Shortly thereafter Melville would serve on two other whalers, the Australian Lucy Ann, where he again encountered the Portuguese, and the American Charles and Henry (Herman Melville, pp. 42, 54-67).

In Moby-Dick Melville would acknowledge the continuing significance for the American whale-catching industry of Portuguese sailors from the Azores, a collection of mid-Atlantic islands. "No small number of these whaling seamen belong to the Azores," writes Melville, "where the outward bound Nantucket whalers frequently touch to augment their crews from the hardy peasants of those rocky shores" (Norton Critical Edition, p. 108). At first hand Melville had learned about the makeup and distribution of the typical whaler's complement, and, accordingly, he placed among the Pequod's crew, beside a "Portuguese sailor," a second one who is singled out as an "Azore" (pp. 151-52).

Several of Melville's titles are well-known in translation throughout the Portuguese-speaking world of Portugal proper, Brazil, and the Azores. Yet the poem given below, by an Azorean, is the only Portuguese poem I have so far come across that pays tribute to Herman Melville. The author of "Leviathan ou a identificação da Baleia" ("Leviathan or the Identification of the Whale") is Emanuel Félix Borges da Silva, born in Angra do Heroísmo, Azores, in 1936. "Leviathan," reprinted from his collection of poems, O vendedor de bichos seguido de Poemas de Melibeia (Lisbon: Edições Panorama, 1965), pp. 29-30, was inspired by the author's reading of Job, Chapters 40, 41, and 42. Indeed, the poem is actually composed of selected passages from Job, Chapter 41. Consequently, rather than retranslating the poem into English, I have chosen to reproduce those passages in Job (King James Version) out of which the poet created his poem. The "João Afonso" who shares the dedication with Melville is a journalist and folklorist. Currently he is serving as director of the Public Library of Angra.

LEVIATHAN OU A IDENTIFICAÇÃO DA BALEIA (JOB, Cap. 40, 41, 42)  
A João Afonso  
À memória de Herman Melville

Quem ousará pescá-lo com anzol  
Ou atar-lhe uma corda na garganta?

O medo habita em volta dos seus dentes.  
Soberbas são as linhas do seu corpo  
Blindado, com as barbas que se apertam;  
E uma à outra unidas de tal sorte  
Que nem o vento entre elas passaria.  
Um fumo espesso sai-lhe das narinas  
Como de uma caldeira fumegante.  
Há força enorme atrás do seu pescoço  
E em seu redor há só devastação.  
E os músculos do corpo tão unidos,  
Fundidos entre si, inamovíveis.  
Seu coração é duro como a pedra,  
Duro como a bigorna do ferreiro.

Ferve o fundo do mar quando mergulha  
E volta como um vaso de perfume.  
Atrás dele há um rasto rutilante  
E o abismo das águas se constrói.

Canst thou draw out leviathan with an hook?  
or his tongue with a cord which thou lettest down?

14-17 . . . his teeth are terrible round about.  
His scales are his pride, shut up together as with a close seal.  
One is so near to another, that no air can come between them.  
They are joined one to another, they stick together, that they cannot be sundered.

19-20 Out of his mouth go burning lamps,  
and sparks of fire leap out.  
Out of his nostrils goeth smoke, as out of a seething pot or caldron.

22-25 In his neck remaineth strength, and sorrow is turned into joy before him.  
The flakes of his flesh are joined together: they are firm in themselves; they cannot be moved.  
His heart is as firm as a stone; yea, as hard as a piece of the nether millstone.  
When he raiseth up himself, the mighty are afraid: by reason of breakings they purify themselves.

31-32 He maketh the deep to boil like a pot:  
he maketh the sea like a pot of ointment.  
He maketh a path to shine after him;  
one would think the deep to be hoary.

George Monteiro, Brown University



### The Pattern of Violence

The behavior of a number of Melville's characters forms a pattern of violence related to defiant pride. This pattern reveals Melville's emotional approval of actions often seen as reprehensible when considered in isolation. Beginning with his second novel, Omoo, and ending with his last, Billy Budd, Melville presents a series of confrontations between a proud, honorable and courageous individual and a more powerful adversary who attempts to demean, humiliate or break him. In Omoo, the young narrator confronts Captain Guy and the British consul, Wilson; in Redburn, the protagonist boldly faces the rich and disdainful group of boat passengers; in White-Jacket, bearded old Ushant defies Captain Claret, and White-Jacket resists him as well when arraigned at the mast; in Moby-Dick, Steelkilt twice rebels against Radney, while Ahab, of course, challenges the white whale that has dismembered him and the god or gods who have burned and scarred him; in Pierre, the hero defies his enemies Frederick Tartan and Glen Stanley; in Israel Potter, Ethan Allen opposes the English mob and the cowardly private who strikes him; and in Billy Budd, the handsome sailor first confronts the fellow who insults him and Claggart who falsely accuses him.

Although each of these confrontations is unique, the essential elements are the same. In each, Melville emphasizes the heroic and defiant manliness of one of the parties and the cowardly and "unmanning" maliciousness of the other. Also, in all but two of the confrontations, those experienced by the narrator in Omoo and Ushant, the protagonists respond to a public insult with violent designs or actions. Redburn, when stared at by the well-to-do passengers because he has insufficient money for his fare, responds by pointing his gun at several of the gazers and murderously clicking its lock. White-

Jacket, believing he is about to be flogged, resolves to murder his captain and to commit suicide by plunging them both overboard. Steelkilt, when Radney tries to humiliate him by forcing him to clean manure off the decks, breaks Radney's jaw; after Radney flogs him, Steelkilt plots his murder. Ahab, of course, attempts to destroy Moby Dick and at the same time the malicious and cowardly deity he seems to represent. Pierre shoots and kills Glen Stanley after Glen assaults him in the street. Ethan Allen threatens to murder the private who strikes him. And Billy Budd gives a "terrible drubbing" to the red-whiskered sailor who gives him a dig under the ribs, and, finally, strikes and kills the lying Claggart.

Intellectually, Melville disapproved of such violent, murderous and irrational behavior (particularly that of Ahab and Pierre, whom he depicts as obviously mad); nevertheless he identified emotionally with all of these characters during their moments of duress, and expected the reader to do likewise. At one point in *Pierre*, he discusses Pierre's anticipation of the public assault of Glen Stanley as follows: "Not the gibbering of ghosts in any old haunted house; no sulphurous and portentous sign at night beheld in heaven, will so make the hair to stand, as when a proud and honorable man is revolving in his soul the possibilities of some gross public and corporeal disgrace. It is not fear; it is a pride-horror, which is more terrible than any fear. Then by tremendous imagery, the murderer's mark of Cain is felt burning on the brow, and the already acquitted knife blood-rusts in the clutch of the anticipating hand" (N-N, p.336). This rather overwrought passage, which explains and defends Pierre's subsequent actions, is the complement of a similar passage in *White-Jacket*, which justifies White-Jacket's contemplation of murder and suicide. Melville writes, "Nature has not implanted any power in men that was not meant to be exercised at times, though too often our powers have been abused. The privilege, inborn and inalienable, that every man has, of dying himself, and inflicting death upon another, was not given to us without a purpose. These are the last resources of an insulted and unendurable existence" (N-N, p. 280). In other words, a man might be willing to commit any act, even murder or suicide, to maintain his sense of dignity and pride. As Ishmael says, that "immaculate manliness we feel within ourselves, so far within us, that it remains intact though all the outer character seem gone; bleeds with keenest anguish at the undraped spectacle of a valor-ruined man" (Norton Critical Edition, p. 104).

For Melville, defiant pride formed the heart of "manliness." He laments Starbuck's "fall of valor," his inability to rebel and murder Ahab. Such an act, of course, would have placed Starbuck within the pattern of violence and made him comparable in stature to Steelkilt and perhaps even Ahab. Unlike Melville's most admirable characters such as Marnoo, Jack Chase, Queequeg, Ishmael, Bulkington, Ethan Allen and Hunilla, Starbuck lacks the proud bearing and manner which reflect independence and strength of character.

In *Mardi*, Melville elaborates upon the virtue of pride as Babbalanja quotes his teacher, Bardianna: "'We hear much of pride and its sinfulness in the Mardi wherein we dwell: whereas, I glory in being brimmed with it; -- my sort of pride. In the presence of kings, lords, palm-trees, and all those who deem themselves taller than myself, I stand stiff as a pike, and will abate not one vertebra of my stature'" (N-N, p. 485). And in "I and My Chimney" Melville again pays tribute to such sentiments. He devotes an entire story to their symbolic expression: the chimney stands for the narrator's independence, self-respect and manhood which others try unsuccessfully to tear down.

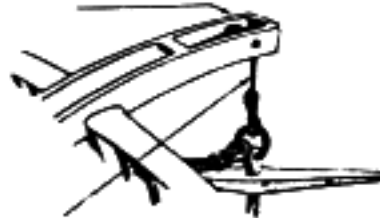
Melville's high regard for pride, his belief that in all relationships one must maintain his self-respect and independence, made him willing to consider desperate actions. In one of those famous letters to Hawthorne, he expresses his admiration for the "man who, like Russia or the British Empire, declares himself a sovereign nature (in himself) amid the powers of heaven, hell, and earth. He may perish; but so long as he exists he insists upon treating with all Powers upon an equal basis. If any of those other Powers choose to withhold certain secrets, let them; that does not impair my sovereignty in myself; that does not make me tributary" (*Letters*, pp. 124-5). The transition from the third to the first person here reveals Melville's emotional identification with the man he describes. Not coincidentally, the description fits the Ahab who would strike the sun if it insulted him and the Ishmael who boasts "come a stove boat and stove body when they will, for stave my soul, Jove himself cannot" (p. 41).



Melville's passionate commitment to his own independence and, by extension, to the independence of literary characters with whom he identified seems almost obsessive. One suspects that he possessed an inhibited sense of indignation and outrage that periodically found an outlet in his works, in particular, in the violence of those works directed at a powerful and demeaning force. In his works, he gave shape and substance to the cause of his grief and vented his hatred toward it. The result was a pattern of violence evident in the behavior of proud individuals insulted by cowardly adversaries.

Larry J. Reynolds, Texas A & M University

CAT-HEAD



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### More From Germany

Klaus Lanzinger, in his book Primitivismus und Naturalismus im Prosaschaffen Herman Melvilles (Universitätsverlag Wagner, Innsbruck, 1959) treats the importance of Melville to subsequent American authors from the unique viewpoint of a non-American critic, a viewpoint with which readers of EXTRACTS may not be familiar.

In his overview of American literature immediately before and after the American Civil War, Lanzinger holds that Melville came to his maturity as the romantic school of American literature was winding down and before another literary movement had taken its place. He describes Melville as taking the creative prose of the middle of the nineteenth century to a noticeable high point in American letters.

According to Lanzinger, Melville wrote the first great epic novel of American literature in the mode which was later reestablished by Frank Norris' The Octopus. In The Octopus Norris wrote about the railroads and wheat as primitive, natural forces over which man had little control. Even though The Octopus and Moby-Dick say the same thing, Melville must get the credit for greater poetic talent. When the close of Moby-Dick is compared with the close of The Octopus, Lanzinger sees Melville's sea as the same all-nourishing, destructive prime force as Norris' wheat.

Lanzinger also believes that a similar connection can be made between Melville and Jack London. The road into the primitive that London writes about, he says, leads back to the chaotic area where the killer instinct is awakened in the beast of prey and the primordial beast is recreated.

The author sees this as a primeval world which Melville also knew. He believes that the natural viewpoint in Mardi and Moby-Dick, the meaninglessness of the cosmic events in Moby-Dick, and the heroic fight against a blind world and nihilism in Pierre and The Confidence-Man are intellectual aspects of naturalism that anticipated later American literature. He states that Melville had developed, for the first time in American literature, a naturalistic view of the world which later reached its peak in the works of Theodore Dreiser.

In a comparison between Hawthorne and Melville, Lanzinger notes that Melville completed the transition between the tragic flaw of his hero and his struggle against his fate. He sees this as similar to the concept developed by John Steinbeck in The Grapes of Wrath where Steinbeck depicted the tragedy of men crushed by gigantic organizations -- banks, railroads, landowners. Steinbeck, he argues, asserts that economic powers have the brutal characteristics of natural forces and that man has lost control over them. He hears Steinbeck saying that social events happen with the immutability and senselessness of natural catastrophes.

Lanzinger concludes that Melville found, for the first time, the elements which would be characteristic of later American prose: a skeptical attitude, a protest (born out of a genuine nobility) against the enslavement of man, an epic spirit, a sense of the vastness of the universe and the necessity of the burden of events, a focus on the conflict of man and his surroundings, and, finally, a concern with the tragic endurance

of man against elemental forces. He says, "As far as it is possible to create an overview of American prose since Melville, these elements are repetitive in its most meaningful works."

With an almost American attitude, Lanzinger concludes with the following: "Seen historically, Melville wrote as one who grasped the basic experience of modern America at the moment the new nation was transforming itself from an agrarian coastal community into a huge industrial nation. Because Melville joined old and new, the movement from transcendentalism to naturalism is fully expressed. The American way of thinking and American culture are mirrored better in Melville than in any other author."

J. B. McNamara, Crystal Lake, Illinois



Something Further Must Follow

It seems that the information offered in "The Centennial Post: The Company He Keeps" (EXTRACTS 32, p. 10) is false. Steve Mailloux, that tenacious pursuer of reviews, discovered the the Post did not commence publication until December 6, 1877, almost a year after the specious notice we cited and quoted was supposed to have appeared. Further digging revealed that 1976 Post writer William McPherson was in fact the author of the piece. Mr. Mailloux asks who the confidence persons were in all this.

While we can with confidence assure our readers that our fault was merely haste (we failed to read the Post's cautionary note) and that the Smithsonian's intention was good natured, we suspect we know of the hoaxers.

They are Pierre and Jane Vacho, late of St. Louis. We were in correspondence with them, or people posing as them, early last autumn, but when we wrote in January to discover whether the ruse was benign or malign, our letter was returned with the note, "addressee unknown." A second letter; we understand, found its way to the dead letter office. We have been unable to find a phone listing for them in St. Louis. Evidently, they have dissolved, perhaps to appear later in another place in new disguises. The best description we have is that Pierre Vacho was widely known on the River-front as a good man.



THE TIN DRUM AND MOBY-DICK

Certainly The Tin Drum may be traced to the adventurous Simplicissimus, certainly also to novels of individual development, such as Wilhelm Meister and Der Grüne Heinrich. But the decisive influence for me was Herman Melville with his object mania, his Moby-Dick.\*

To read Gunter Grass's The Tin Drum with Moby-Dick in mind is first to recoil with disbelief at the service into which the grim intensity of Melville's symbolism has been pressed--to wonder whether, in fact, there is any justification for thinking of one of these novels in terms of the other. Next, however, one's inclination is to temper that reaction with understanding and wonder. And, at the same time, with amusement. How can so tiny and ludicrous an object as a child's painted tin drum be interchanged with Ahab's awesome white whale? Nor does the comic obsession with it of a three-foot child-and-teen-age dwarf lend itself to comparison with the desperate mania of a gray-haired ship's captain. Yet Grass's confession of influence is not a hoax: Melville's "object mania" can be glimpsed as an Ariadne thread through the bewildering course of Grass's gargantuan first novel.

To be sure, a thorough study of The Tin Drum would have to concern itself, first, with the German literary tradition. Grass himself points to Goethe, among others, and if there is a parody of Wahlverwandschaften in Dog Years (George Steiner, Commentary, 137 (1964), 78), Grass's second novel, possibly that parody of the Bildungsroman also structures The Tin Drum to some extent. Oskar tells his story. He shapes his own destiny, rather than the reverse, at age three. On this birthday, gravely confronting himself

\*Gunter Grass in interview, Frankfurter Neue Presse, Nov. 14, 1959: cited in Kurt Lothar Tank, Günter Grass (New York: Frederick Ungar, 1969), p. 69. Last November 11, Grass again acknowledged the influence of Melville. In an article by Herbert Mitgang he is quoted as having said in a recent interview, "I was influenced by Melville, especially Moby-Dick. He had a large vision of America and the world" (N.Y. Times).

with the conflicting wishes for him on his birth by his mother (that he be given a tin drum on his third birthday, as a symbol of perpetual childhood) and of his father (that he grow up to be, like him, a grocery-store proprietor, symbol of adult responsibility), Oskar chooses to follow his mother's preference. By carefully bringing about a fall on his head from the cellar staircase, he stunts himself into perpetual childhood, inseparable from the little tin drum on which he pounds madly and compulsively for eighteen years. The object mania of Grass's narrator takes other forms as well. His grandmother's ample and multitudinous skirts spread themselves out over the cavernous reaches of The Tin Drum as another symbol: of a desire to return to the womb. And much later, a finger-ring and all--from the body of a nurse Oskar admires from a distance also takes on symbolic significance.

Goethe and Melville, then, in that order, are the two tragic artists upon whom this modern parodist draws in the creation of his outrageous and violent adventures. It is true that whereas the relationship of Grass's art to Goethe's is probably visible to the German reader, without Grass's disclosure the possibility of the presence of Moby-Dick in The Tin Drum might not occur even to the American reader. Having been pointed to, however, it comes into view, not as a jest but as a tribute. To find a large enough foundation for the hilarious and ribald exploits of his anti-hero's non-growth, Grass saw fit to go to Goethe, father of the novel of growth. To invoke a monomania, an obsession with a painted toy that at the same time as it incites our laughter, curses and even brings painful death to everyone sentenced to live within hearing of its unbearably insistent sound, Günter Grass has reached across the Atlantic to Melville's Ahab. Who, it happens, had talked about Goethe with Hawthorne the very summer he began the writing of Moby-Dick.

Edward Stone, Ohio University



#### Melville's Short Fiction of the 'Fifties

Apart from Billy Budd and three slight pieces (two "Fragments" and "The Death Craft") which appeared in the Democratic Press and Lansingburgh Advertiser in 1839, Melville's short stories were published within a period of approximately three years, between late summer 1853 and the middle of 1856. Perhaps a third of these sixteen stories have been subjected to a considerable amount of critical attention during the past two decades; the others, including "The 'Gees," which has only recently been given wide notice as part of the canon, have gone almost disregarded. Indeed, for a time "The Fiddler" was thought to be the work of someone other than Melville, but William B. Dillingham assures us in this new analysis of the stories that it will be included in the volume of short fiction forthcoming as part of the Northwestern University/Newberry Library Edition of the Writings. Melville's Short Fiction, 1853-1856 by William B. Dillingham (University of Georgia Press, \$16.50) is the second of his projected three-volume study of Melville's fiction; the first, published in 1972, was An Artist in the Rigging: The Early Work of Herman Melville.

It is likely that Dillingham's thorough analysis of Melville's short fiction of the 1850s will become a touchstone for further criticism of this work. Although a few of his points were anticipated by earlier critics, most of the material is unquestionably original. Where he does draw upon the observations of others, he carefully documents his sources, generally not so much to praise or to refute them but rather to acknowledge the existence of a wide range of other points of view. The result is that in reading his analyses of the stories chapter by chapter, one also reacquaints himself with most of the noteworthy criticism. Dillingham seems not to have overlooked any of it before working out his own interpretations. Moreover, he draws heavily upon historical and biographical data to provide additional illumination not only upon the stories themselves but, of almost equal interest to many readers, upon the labyrinthine imagination of Melville.

One of Dillingham's most striking perceptions concerns the binary nature of many stories--such as "Bartleby," "Benito Cereno," "I and My Chimney," "The Happy Failure"--which generally have been viewed either with the rest of Melville's short fiction of the 1850s as representative of his increased skepticism and disillusionment, or as discrete, unified pieces. Obviously paired sketches such as "Poor Man's Pudding and Rich Man's Crumbs," "The Two Temples," and "The Paradise of Bachelors and the Tartarus of Maids," which Jay Leyda called "diptychs," Dillingham classifies as "bipartite stories." These long have been recognized as effective principally



because of the irony achieved through their built-in contrasts, as well as from what merit may lie in each of the twins independently, for example, the ingenious gestation and birth motif underlying "The Tartarus of Maids." But Dillingham has taken this coupling method a step further to suggest that stories usually regarded individually may be better understood if compared with their counterparts in terms of date of composition, theme, and character development. These less evident pairs he calls "counterstories," and he is very convincing in uncovering not simply analogous elements in, say, "Bartleby" and "Cock-A-Doodle-Do!" or "The Bell-Tower" and "Benito Cereno," but also in explaining the likelihood that these tales were conceived originally as correlates.

Dillingham recognizes significant correspondences among nearly all of the stories. He sees them principally as character studies, each a "depiction of a mind" and each generally developed as the urbane reminiscence of an elderly man. Three types of character prevail in this fiction, he concludes: men governed by fear, men governed by anger (i.e., rebels with the "anger of silence"), and ironists who have limited ties to each of these emotions but are not governed by either one. Somewhat withdrawn like Melville himself in the 1850s and after, the ironist presents his tale with its implicit contrasts as if from a distance, not the distance of complete detachment but only of limited commitment. It appears as though he were willing neither to play the game of life with all his heart nor to give it up at once before the time has run out: he stays with it, "barely . . . to hang on, to keep [himself] together." Much of the nobility of the ironist comes through his doing precisely that, Dillingham believes, through his attempts "to avoid the indignity and cravenness of the lee shore without perishing in the howling infinite."

Although one may disagree occasionally with Dillingham's interpretations--as I generally do with his analysis of "Bartleby"--and notice details to quibble about in others, there is little doubt that whoever wishes to acquire a better knowledge and understanding of Melville's sometimes deceptively simple magazine fiction will find this new volume of immense value. It is rich in insight and at times brilliant in establishing heretofore unrecognized syntheses and relations. The long chapter on "Benito Cereno" is superb, as are the author's subtle observations on "The Encantadas" and on the conjoined, or "bipartite," stories. Dillingham goes out far and in deep; he is "thought-diver" whose probing analyses of these elusive, illusive tales of the 1850s are always informative, only occasionally assertive, and often remarkably suggestive. His book is, in short, worthy of the subject it treats. Need one say more than that?

Sanford E. Marovitz, Kent State University



And Now, Reviews

Sally Woodruff (The Current Company, 12 Howe Street, Bristol, RI 02809), calls attention to the following item (cf. the Mailloux-Parker Checklist, p. 45):

AN EARLY REVIEW OF WHITE-JACKET

(MELVILLE, HERMAN) New York Daily Tribune. Thursday's Evening Edition containing Reviews of New Books by (George Ripley) including White Jacket; Or the World in a Man-of-War. 1½ full columns; New York: April 4, 1850. \$30.00.

Complete issue never bound; in part from the review: "He always tells a story well, and a plenty are told in this volume. If he had confined himself to repeating what he had heard and seen, his book would have been more valuable, for the moral and metaphysical reflections he sets forth in bad Carlylese, are only encumbrances to the narrative, and often become intolerable." Issue folded in quarters with marginal tears and creasing but generally a very good piece of Melville ephemera.





Loose Fish

The Second Edition of American Literary Manuscripts, ed. J. Albert Robbins, has been issued by The University of Georgia Press (\$16). Sub-titled "A Checklist of Holdings in Academic, Historical, and Public Libraries; Museums; and Authors' Homes in the United States," the project included among its participants George Monteiro (Brown University) and Robert C. Ryan (Boston University) on the New England Regional Committee; and Johannes D. Bergmann (George Mason University) on the New York State Committee.

Among the wealth of institutions reporting Melville materials were the Edward Lawrence Doheny Memorial Library, St. John's Seminary (California); Stanford University; Connecticut Historical Society; Eleutherian Mills Historical Library (Delaware); Delyte W. Morris Library (Illinois); Vassar College; Cincinnati Historical Society; Dawes Memorial Library (Marietta, Ohio); Lucy Parker Linderman Memorial Library (Pennsylvania); and Reedwood Library and Athenaeum (Rhode Island).

In the "Notes on Coverage" Robbins reports that they "were unable to secure reports of holdings in . . . divisions of the New York Public Library, notably the Manuscripts and Archives Division" where collections such as the Duyckinck Papers are housed. New York City's ongoing fiscal crisis is felt in many places.



A section on Melville is included in H. Bruce Franklin's recently published The Victim as Criminal and Artist: Literature from the American Prison (Oxford, \$13.95).

Macmillan has published D. J. Coffey's Dolphins, Whales and Porpoises: An Encyclopedia of Sea Mammals (\$17.95).

William M. Gibson's note on Melville's neologisms "snivelized" and "snivelization" in Redburn, and Twain's subsequent use of the latter, appears in American Speech, 49 (1974), 303-304.

"Alusões E. Situações Retóricas Em Moby-Dick: by Carlos Daghlian was published in 1976. Copies may be obtained by writing Mr. Daghlian, Caixa Postal 164, 15100, São José do Rio Preto, SP, Brasil. We might note that Mr. Daghlian traveled from Brazil to attend the annual meeting in Chicago.

Anchor Press has issued Like a Brother, Like a Lover: Male Homosexuality in the American Novel and Theatre, from Herman Melville to James Baldwin (\$10), by Georges-Michel Sarotte and Richard Miller.



Full-rigged Brig

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