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UNLIKE THINGS MUST MEET: METAPHOR IN
THE NOVELS OF HERMAN MELVILLE

DISSERTATION

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The novels of Herman Melville are rich in metaphor, but no previous criticism has attempted to deal with them in a comprehensive way. This study involves a thorough statistical and critical analysis of all metaphorical images in those novels.

For the purpose of this study, metaphor is defined as a comparison which is not literally true. Such a comparison may be explicitly stated, as in a simile, or it may merely be implied, as in synecdoche, metonymy, hyperbole, or personification. In each case the primary or tenor image, a person, place, object, or idea in the novel, is compared to a secondary or vehicle image, a person, place, object, or idea not literally the same as the tenor image.

The body of data on which this investigation is based consists of over fourteen thousand metaphors taken from Melville's nine novels. Each of these metaphors has been classified on the basis of its vehicle image. There are eight general categories, and tables are provided which show the number of metaphors in each category in each novel and the frequency with which the metaphors in each category occur in each novel.

Chapter I is a general introduction to the study and primarily deals with the nature of metaphors and provides definitions of appropriate terms. The absence of any thorough studies of this particular aspect of Melville's writing is noted, and mention is made of the superficial or partial studies that have been done on the subject.

Metaphors alluding to the arts, philosophy, and science are treated in Chapter II. Chapters III through VIII deal with the other categories of metaphors: business, politics, and law; society, courtship, and the family; religion and myth; war; daily life, labor, machines, and medicine; and animals, plants, and inanimate nature. Personification is treated in a discussion in the Appendix.

A detailed analysis of Melville's use of metaphor in his novels reveals his conscious concern with the metaphorical process. This concern is manifested by the increase in the frequency of occurrence of metaphors from the early novels to the later ones. His metaphors most commonly portray characters in the novels, describe animals and inanimate nature, and reveal or comment on evils and hardships in life.

In the early novels, metaphors primarily reveal physical aspects of various characters, but beginning in Redburn Melville demonstrates more control, and inner qualities are depicted as often as outward appearance. Redburn's innocence and inexperience, for example, or Ahab's mad desire for revenge and his hold over the crew are suggested in various

metaphors. Pierre's tragic dilemma and the misanthropic tone of The Confidence Man are also revealed in metaphors. Both positive and negative qualities of animals, plants, and other aspects of nature are described in metaphorical terms. Life's darker aspects, such as greed, cruelty, despotism, and warfare, are often depicted metaphorically also.

Overall, his metaphors suggest that Melville's vision of life was more often pessimistic than optimistic. They also reveal his growth as a writer. In the later novels, metaphors generally are more original than those in the early novels and are more skillfully related to his major themes.

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CHAPTER I

INTRODUCTION

In the short poem "Art," Melville addresses himself to the metaphorical process:

In placid hours well-pleased we dream
Of many a brave unbodied scheme.
But form to lend, pulsed life create,
What unlike things must meet and mate:
A flame to melt--a wind to freeze;
Sad patience--joyous energies;
Humility--yet pride and scorn;
Instinct and study; love and hate;
Audacity--reverence. These must mate
And fuse with Jacob's mystic heart.
To wrestle with the angel--Art.¹

The poem clearly reveals Melville's concern with metaphor and further suggests that the creation of original metaphors, the juxtaposition of unlike things, is the essence of literary art. It is my contention that Melville was consciously concerned with the use of metaphor from the beginning of his literary career, that his use of metaphor increased dramatically in his later novels, and that his ability to create unique metaphors and incorporate them organically into the thematic and symbolic structures of his novels also grew.

It is not the purpose of this study to deal with the nature of metaphor at length, but an examination of Melville's use of metaphor must come to terms with the question of what metaphor is. Therefore, it is necessary to summarize briefly

the standard definitions of metaphor and related terms and state the specific definitions of the terms that will be used throughout this study.

Broadly speaking, metaphor involves such things as simile, hyperbole, personification, synecdoche, metonymy, allegory, imagery, symbolism, and even the nature of language itself. In fact, as John Middleton Murry points out, the study of metaphor "cannot be pursued very far without being led to the borderline of sanity. Metaphor is as ultimate as speech itself, and speech is as ultimate as thought. If we try to penetrate them beyond a certain point, we find ourselves questioning the very faculty and instrument with which we are trying to penetrate them."² A complete, universally accepted definition of metaphor is therefore likely to be as elusive as a concise definition for romanticism, and the best strategy is to look at existing definitions and then to point out the one which best fits the plan of this study.

One of the earliest definitions of metaphor is Aristotle's: "metaphor consists in giving . . . an thing a name that belongs to something else."³ In Book III of Rhetoric, Aristotle elaborates his concept of metaphor and clearly suggests that its essential element is a transference of meaning from one thing to another. His definition of metaphor is thus a broad one that allows the term to be applied to any stated or implied comparison.⁴ Virtually all definitions since Aristotle's are in agreement about this element of comparison. For example,

E. G. Ballard says that the "key to understanding and making metaphors is undoubtedly a recognition of sameness or similarity."⁵ Max Black, in Models and Metaphors, makes the same claim about the nature of metaphor, saying that "the characteristic transforming function involving metaphor . . . is either analogy or similarity."⁶ I. A. Richards insists that metaphor should be defined in such a way that it can include "all cases where a word, in Johnson's phrase, 'gives us two ideas for one,' where we compound different uses of the word into one, and speak of something as though it were another."⁷

Metaphor can take several forms. Similes are one of the most commonly found forms, of course, and are perhaps the most easily recognizable. Then there is a second common form, referred to as metaphor or simple metaphor.⁸ Another form is personification. Although M. H. Abrams says that personification is merely "related to metaphor,"⁹ other scholars imply a more direct connection. Max Black says that if one tries to explain the nature of metaphor by giving examples of it, one will find that many of the examples include personification.¹⁰ The study of metaphor done by Christine Brooke-Rose bears out this observation. Prominent among her numerous examples of metaphor are many instances of personification.¹¹ I. A. Richards points out that the metaphoric process includes those instances "in which we perceive or think of or feel about one thing in terms of another--as when looking at a building it seems to have a face and to confront us with a peculiar expression."¹² The example Richards gives here is clearly personification.

A fourth type of metaphor is sometimes found in hyperbole. Exaggeration is not always metaphoric in nature, of course. For example, Twain's "When the Buffalo Climbed a Tree" is hyperbole, but the central situation is not metaphorical. On the other hand, hyperbole frequently does involve metaphor, and for that reason is often classified as such. Aristotle says that "hyperboles are . . . metaphors,"¹³ and Brooke-Rose gives examples of hyperboles that are also metaphors.¹⁴ Abrams lists hyperbole as one of several "species of metaphor."¹⁵

Other types of metaphor are synecdoche, metonymy, and allegory. In the first, "a part of something is used to signify the whole: thus we use the term 'ten hands' for ten workmen, and Milton refers to the corrupt clergy in 'Lycidas' as 'blind mouths.'" In metonymy, the name of one thing is applied to another thing with which it is closely associated; so 'the crown' stands for a king."¹⁶ Black classifies allegory as metaphor; he says that allegory is the result of a writer's "attempt to construct an entire sentence of words that are used metaphorically."¹⁷

Finally, some discussions of metaphor include riddle, proverb, myth, and symbol. Aristotle states that "metaphors imply riddles, and therefore a good riddle can furnish a good metaphor."¹⁸ He also says that "Proverbs . . . are metaphors."¹⁹ Black agrees: he claims that proverbs and riddles, like allegory, come about from an attempt to create a sentence in which every word is metaphorical.²⁰ In one respect, symbol and myth might

be viewed as metaphorical, in that each involves something that stands for something else. However, the view of Barbara Richter seems more accurate: "Metaphor is not . . . symbol, or myth, although it is related to them."²¹

In order to deal with metaphor in Melville's nine novels in a practical manner, it is necessary to formulate a working definition of metaphor which can be applied quickly and easily. For my purposes, then, metaphor is defined as a comparison which is not literally true. Thus, when Pierre is compared to an unnamed English author on the basis of their both having been reared in a rural setting, there is no inherent metaphor. The statement is too literally true; both of the things being compared (a childhood in the countryside versus a childhood in the countryside) suggest the same image. Similarly, if Melville compares the height of a mountain range in New England with the height of another range in Great Britain, the comparison is too literal. On the other hand, if Melville compares an area of smooth ocean to a pond, metaphor is present. Granted, water is being compared to water, but the significant differences are obvious as are the images suggested by the comparison.

My criteria for determining metaphor may be criticized as over-simplification; however, this dissertation is not intended as an in-depth analysis of metaphor. It is concerned with Melville, and my definition has enabled me to distinguish, record, and categorize over fourteen thousand metaphors in Melville's nine novels. Occasional passages are on the

borderline between literal comparison and metaphor and have required sometimes lengthy consideration, but such instances are rare; most passages are readily identifiable as either metaphorical or non-metaphorical.

There is no attempt here to distinguish between simple metaphor, simile, synecdoche, metonymy, and hyperbole in Melville's work, even though all these forms can be found there.²² In the following pages these forms are treated merely as variants of a single phenomenon referred to as metaphor. Allegory and symbolism are not discussed at length unless discussion of them derives naturally from some aspect of metaphor under consideration. However metaphorical either symbol or allegory may be, the objects being compared are usually subject to much disparity in interpretation. What is symbolic or allegorical to one reader may not be viewed that way by another, whereas metaphor, in general, can be more objectively distinguished.²³

The one type of metaphor treated separately in this study is personification, for several reasons. First of all, there is a great deal of personification in all of Melville's novels. Secondly, many things are personified over and over again in the novels, and there may be some significance in this repetition. Third, despite the repetition, the variety of things personified is great and may reveal something of the range of Melville's interests and knowledge. It is necessary to see whether there is any discernible pattern or change of pattern in the things personified. Finally, and probably chiefly,

personification must be considered separately because of the difficulty involved in classifying it in any other way. All other metaphors are categorized on the basis of the second half of each comparison. That is, if Melville claims that the human mind is like a walled fortress, it is counted as a military image. However, if Melville personifies the sun, there is an implied metaphor in which the sun is compared to mankind or to some unspecified life form. Indeed, this is the implied comparison in all examples of personification; if the comparison is to anything else, it is no longer personification. Therefore, the second half of the implied metaphor in personification is always the same, and it is not particularly revealing of Melville's thinking. What does change and what is revealing lies in the things personified.

Several other terms used in this study need to be explained or defined at this point. To begin with, there are tenor and vehicle. These are the labels I. A. Richards attaches to the two things compared in a metaphor.²⁴ The tenor is the principal element in a metaphor, which the writer wants to explain, describe, elaborate, or otherwise call attention to. The vehicle is the secondary element, or the image which the writer brings in to complete the comparison. For example, if Melville likens some character to a devil, the character is the tenor, the principal half of the metaphor. The vehicle in the example is the devil. Thus the tenor is some person, place, object, or idea which a writer wishes to

call attention to by making it the basis of a metaphor. The vehicle is the image which the writer then thinks up to finish the comparison. In general, the tenor is something already present, whereas the vehicle is something the writer has to hunt for in his imagination. Thus, an analysis of the fields from which an author selects his vehicle images should provide some insight into his ideas, feelings, and creative processes, especially when that author uses metaphor frequently, as Melville does. It is on this assumption that my method of classifying Melville's metaphors is based. Each one is categorized according to its vehicle image. Thus, if Melville describes the world as a man-of-war, the metaphor is included in the category of military images.

Finally, metaphors can be considered to be structural or non-structural. A non-structural metaphor serves no purpose beyond mere description or explanation. On the other hand, a structural metaphor (also referred to as organic or functional metaphor) serves a twofold purpose: on the superficial level it aids in description or explanation of something, and on a deeper level it contributes to the thematic content of the work in which it appears. For example, in Typee the narrator says that he and Toby moved through some tall grass "much in the fashion of a couple of serpents."²⁵ This image is clearly a structural one because of its relationship to one of the major themes of the novel. In Typee Melville implies that the coming of "civilized" man to the islands of the South

Pacific was disastrous for the natives of those islands. Therefore, European and American explorers and missionaries can be seen as modern-day counterparts of Satan entering the Garden of Eden to corrupt the inhabitants. The serpent image applied to Toby and Tommo reinforces this theme.

The distinction between structural and non-structural metaphors should be of significant value in a study of an author's use of metaphor. In fact, it was my original intention to base this dissertation upon the ratio of structural metaphors to non-structural metaphors in each novel, to determine whether Melville's ability to relate his metaphors and his themes increased, decreased, or remained the same in his career. Unfortunately, this plan became impractical because, as my familiarity with Melville's works increased, I found I was able to see some connection between virtually every metaphor and some theme because of the way the vehicle images were categorized. Nearly every vehicle image can be assigned to a category and can therefore be considered structural. To put it another way, if images are repeated, they form a category and become significant, or structural, because of the fact that they are repeated. In support of this view, I quote from Rene Wellek and Austin Warren's Theory of Literature:

Is there any important sense in which "symbol" differs from "image" and "metaphor"? Primarily, we think, in the recurrence and persistence of the "symbol". An "image" may be invoked once as a metaphor, but if it persistently recurs . . . it becomes a symbol, may even become part of a symbolic (or mythic) system.²⁶

If, as Wellek and Warren assert, a repeated image can become symbolic, then surely it can also become thematic.

An illustration of how this process operates is a metaphor in Mardi in which the vehicle image is a snail. There is only one such metaphor in the novel, yet it can be considered a structural metaphor because it fits into the category of animal images. Because this category is the largest one in the novel, it must be regarded as significant. In other words, a single image may not be important by itself, but if it is repeated, or if it is one of a group of related images, it becomes important.

A study of Melville's use of metaphor is significant in three ways. First, despite the quantity of scholarly material devoted to Melville, nothing quite on the order of this dissertation has been done. There are similar studies, but they differ in important ways from this one: either they deal with Melville's imagery in general without focusing specifically on metaphorical imagery, or else they are not as comprehensive. For example, Nathalia Wright's Melville's Use of the Bible is not limited to metaphor; she deals with biblical allusions and images whether metaphorical or not. Another example is Allen Guttman's study of mythological, biblical, and literary allusions in Melville's first six novels.²⁷ Guttman's work is similar to this study in that his discussion centers on the vehicle images of metaphors. His work differs in its scope, however. In the eight pages of his article he is obviously able to deal only superficially with Melville's metaphors.

Secondly, a close examination of Melville's use of metaphor provides important insights into his novels because metaphor is a crucial aspect of language and literature. Most studies agree that the metaphorical process is the basis of language itself and is therefore a necessary part of literature. I. A. Richards asserts that "metaphor is the omnipresent principle of language."²⁸ E. G. Ballard agrees: "All language is metaphorical in origin."²⁹ John Middleton Murry also believes that metaphor is inherent in human thought and goes on to say that metaphors in literature are of interest

because they are the records of an exploration of reality by men who stood head and shoulders above their fellows, who discerned resemblances between the unknown and the known which the generality could not accept nor common speech assimilate. Their metaphors are felt still to be the vehicle of some immediate revelation to those who attend to them. As Aristotle said, "But the greatest thing of all by far is to be a master of metaphor. It is the one thing that cannot be learned from others; and it is also a sign of original genius, since a good metaphor implies the intuitive perception of the similarity in dissimilars." The statement, made so long ago, seems final still.³⁰

Finally, this dissertation should prove to be significant in its concreteness. Much of it, of course, will be subjective, as literary criticism ultimately must be. However, the central body of assembled data consists of over fourteen thousand metaphors divided up into several categories. Tables in the Appendix reveal how many metaphors there are in each novel, how many metaphors there are in each category in each novel, and the average number of metaphors per page for each novel. Interpretation of these facts is

subjective, certainly, but it is significant that the foundation of this study is concrete, statistical data. This is not to suggest that such an approach to a body of literary work is the only one that should be used. It is, however, an approach that a beginning student of literature might find less difficult than more conventional methods of literary analysis.

This study will consider only Melville's novels, for two principal reasons. First, in the novels, Melville had sufficient room to develop patterns of imagery. The shorter works do not provide enough space for images, or categories of images, to become significant by virtue of repetition. Second, Melville is known primarily for his novels, not for his short fiction or poetry. His other work is not insignificant, but of the three bodies of work Melville produced--novels, poems, and short stories--the novels are the most important.

The exclusion of "Billy Budd" from consideration is justified for two reasons. First, it is too brief to be included in a study of Melville's novels. It is substantially shorter than Israel Potter, Melville's shortest novel, and it is often discussed as a "novelette" or even as a short story and frequently anthologized in volumes of short fiction. Thus, it is not generally recognized as an example of the novel form and it is omitted from this study of the novels of Melville. Moreover, at the time of his death in 1891, Melville had not yet put the final, polishing touches on the manuscript of "Billy Budd." Consequently, to compare the use of metaphor in

"Billy Budd" to the use of metaphor in fully finished works would not allow legitimate conclusions. Elements of fiction such as plot or characterization cannot easily be altered from one draft to another, but metaphors can easily be added, deleted, or changed, and if Melville had completed "Billy Budd," the metaphorical content might have been substantially different from the metaphorical content of the story as it exists.

This study clearly demonstrates a steady increase in the use of metaphor in Melville's novels. In Typee and Omoo there is an average of just over 1.2 metaphors per page. Mardi has 3.1 per page, Redburn 2.5 per page, and White-Jacket 2.4 per page. Moby-Dick and Pierre contain the highest number of metaphors and also have the highest averages, 5.0 and 5.6 per page, respectively. There is a slight decline in Israel Potter and The Confidence Man; the former has 3.9 per page and the latter has 4.1 per page.³¹ More detailed statistical information about the metaphors in each novel is given in the body of the dissertation and in the tables in the Appendix. Secondly, this study examines in detail several categories of metaphors that are prominent in the novels. For example, Melville borrows heavily from such fields as the animal world, medicine, the military, and religion in creating many of his metaphors. These and other major categories in each novel are discussed fully. Finally, abrupt changes in the fields from which Melville borrowed his images are considered. For example, both Mardi and Moby-Dick contain a much greater proportion of

metaphors involving animals than the other novels. Metaphors of death are found in all the novels, but are especially numerous in Moby-Dick and Pierre. Conspicuous variations such as these are noted in this study.

In A Reader's Guide to Herman Melville, James E. Miller compares Melville to Hugh Vereker, the novelist in "The Figure in the Carpet," one of Henry James's short stories. Miller suggests that Melville's work, like Vereker's, resists complete explication. The "figure in Melville's carpet" is intriguing, and critics cannot resist trying to unravel it, but it "remains dim."³² Miller's study is another such attempt, and the figure he perceives in the fabric of Melville's work is a single vision of life, without the abrupt shifts in attitudes or beliefs that other critics detect.³³ Any study, however, that distinguishes a single theme or image and labels it as "the figure in Melville's carpet" should be viewed with suspicion. Several categories of metaphorical images run throughout his novels, like threads in a carpet, and a thorough examination of his use of metaphor requires analysis of all of these categories.

In this dissertation, the categories of metaphorical images are grouped into three major divisions: (1) Man's Intellectual, Spiritual, and Emotional Life; (2) Man's Daily Life; and (3) The World of Nature. Part One, the largest of the three, contains five chapters, each of which deals with one of the following groups of metaphors: (a) the arts,

philosophy, and science; (b) business, politics, and law; (c) society, courtship, and the family; (d) religion and myth; and (e) war. The next part contains one chapter, dealing with metaphors of daily life, labor and machines, and medicine and life processes. Part Three contains one chapter, on metaphors involving animals, plants, and natural phenomena. In each chapter the metaphors in a particular category are traced through the nine novels. In addition, there is an appendix containing a discussion of Melville's use of personification and a set of tables based on the data collected about the metaphors.

FOOTNOTES

¹Herman Melville, "Art," The Standard Edition of the Works of Herman Melville (New York: Russell and Russell, 1963), XVI, 270.

²John Middleton Murry, "Metaphor," Essays on Metaphor, ed. Warren Shibles (Whitewater, Wisconsin: The Language Press, 1972), p. 27.

³Aristotle, De Poetica, trans. Ingram Bywater, The Works of Aristotle, ed. W. B. Ross (Oxford: The Clarendon Press, 1924), XI, 1457b.

⁴Aristotle, Rhetorica, trans. W. Rhys Roberts, The Works of Aristotle, ed. W. D. Ross (Oxford: The Clarendon Press, 1924), XI, 1405b-1413a. According to Aristotle, metaphor is found in riddles (1405b), in similes (1406b), in proverbs (1413a), and in hyperbole (1413a).

⁵Edward G. Ballard, "Metaphysics and Metaphor," Journal of Philosophy, 45 (1948), 210.

⁶Max Black, Models and Metaphors (Ithaca, New York: Cornell University Press, 1962), p. 35.

⁷I. A. Richards, The Philosophy of Rhetoric (New York: Oxford University Press, 1965), p. 116.

⁸As a result the word metaphor has two meanings associated with it. As a general term, metaphor refers to metaphorical language as a whole, which includes simile, "simple metaphor," personification, hyperbole, etc. In its more restricted sense it denotes a comparison which does not use like or as. Unless otherwise specified, I will use the word in its larger sense.

⁹M. A. Abrams, A Glossary of Literary Terms (New York: Holt, Rinehart, and Winston, 1957), p. 36.

¹⁰Black, p. 26.

¹¹Christine Brooke-Rose, A Grammar of Metaphor (London: Secker and Warburg, 1958). On page 48 she says that the attribution of a human quality to a "personified abstraction" is a type of metaphor that she refers to as "Genitive Link metaphor." She alludes to the relationship between metaphor and personification more than forty times in her book.

¹²Richards, pp. 116-117.

¹³Aristotle, Rhetorica, 1413a.

¹⁴Brooke-Rose, pp. 4, 181, 214, 267.

¹⁵Abrams, p. 36.

¹⁶Ibid.

¹⁷Black, p. 27.

¹⁸Aristotle, Rhetorica, 1405b.

¹⁹Ibid., 1413a.

²⁰Black, p. 27.

²¹Barbara Richter, "Metaphor and Metaphorical Context in Mark Twain," Diss. New York University 1970, p. 14.

²²Richter's study of metaphor in Twain is similar to my work with Melville in some ways. However, she goes to elaborate lengths to distinguish between personification, simile, simple metaphor, and hyperbole. She also describes four kinds of simile (open noun, closed noun, open verb, and adjective /p. 301/) and divides personification into noun, verb, and adjective "configurations" (p. 302). There is no significant value in these distinctions for this study. An examination of the images that occur to a writer when he is using metaphor may reveal something about his thinking at the time of composition. The specific form of metaphor selected by the writer is of little importance.

²³Richter chooses to remove symbol "from the area of consideration," pointing out that there is enough distinction between metaphor and symbol "for practical purposes" (p. 16).

²⁴Richards, pp. 96-97.

²⁵Herman Melville, Typee: A Peep at Polynesian Life, eds. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston, Illinois: Northwestern University Press, 1968), p. 39.

²⁶Rene Wellek and Austin Warren, Theory of Literature, rev. ed. (New York: Harcourt, Brace and World, 1956), p. 189.

²⁷Allen Guttman, "From Typee to Moby-Dick: Melville's Allusive Art," Modern Language Quarterly, 24 (September 1963), 237-244.

²⁸Richards, p. 92.

²⁹Ballard, p. 210.

³⁰Murry, p. 28.

³¹See Table I in the Appendix. In order to determine the average number of metaphors per page, I used The Standard Edition of the Works of Herman Melville (New York: Russell and Russell, 1963), in which all nine novels appear in the same size print. Henceforth all references to the Tables will be made in the text.

³²James E. Miller, Jr., A Reader's Guide to Herman Melville (New York: Farrar, Straus and Cudahy, 1962), p. 3.

³³Ibid., p. 4.

CHAPTER II

METAPHORS OF THE ARTS, PHILOSOPHY, AND SCIENCE

The arts, philosophy, and science grew out of man's desire for intellectual, spiritual, and emotional fulfillment, and Melville's metaphors reveal his own interest in and knowledge of these fields. Because he was a literary artist and a profound thinker, it seems appropriate to begin this study by examining his metaphors alluding to painting, statuary, music, literature and drama, philosophy, writing and publishing, science, and mathematics.

Of the more than fourteen thousand metaphors in the novels, almost seven hundred, or five percent, borrow images from the arts, philosophy, or science. In none of the novels does the percentage of these metaphors vary significantly from the overall percentage. In Typee, Mardi, White-Jacket, Moby-Dick, and Israel Potter, the ratio of arts, philosophy, and science metaphors to the total number of metaphors is slightly below the overall average; in Omoo, Redburn, Pierre, and The Confidence Man, the ratio is slightly above (see Table V).

A more significant measurement is the dramatic increase in the number of art, philosophy, and science metaphors used in the later novels.¹ For example, Typee has only eighteen metaphors in this category, while Pierre, which is only a third again as long as Typee, has 170 such metaphors (see

Table VII). The pages-per-metaphor ratio also reveals this increase. Art, philosophy, and science metaphors in Typee occur once for every 20.3 pages; they are found once for every 12.9 pages in Omoo, however, and continue to rise in frequency through Pierre in which they occur once for every 2.9 pages, or about seven times as often as in Typee (see Table VIII). In Israel Potter they decrease significantly in total number and in frequency. This decrease is perhaps made even more obvious by the increase in these metaphors in Melville's last novel, The Confidence Man. Here they achieve the levels of Moby-Dick and Pierre in number and frequency.

There are no significant differences between any two of the novels in Melville's painting metaphors, except that the later novels reveal Melville's increased familiarity with specific artists or works. In Typee and Omoo no comparisons are made to specific painters or paintings. In Mardi, however, Melville compares the drawings in some whaling logs to the works of the English artist Landseer² and a battle between two groups of natives to a scene in "Sebastiano's painting of Hades" (p. 447). Murillo is the only painter mentioned in a metaphor in Redburn,³ but a group of comparisons indicates that Melville had some knowledge of ancient Roman, Greek, Pompeian, and South American art (pp. 230-231). In White-Jacket, Melville makes comparisons with the works of Teniers, Wilkie, and Cruikshank.⁴ In Moby-Dick there are references to Durer, to Michaelangelo, and to unidentified "Italian pictures."⁵

The last two comparisons to specific artists in Melville's novels occur in Pierre and The Confidence Man. In the former, the Reverend Falsgrave is compared to a figure in one of Leonardo Da Vinci's paintings;⁶ in the latter, a comparison is made to the work of Murillo,⁷ the artist mentioned in Redburn.

The non-specific painting metaphors are more mundane but do reveal something of Melville's growth as a literary artist. In Typee and Omoo all of the painting metaphors are used to describe some aspect of tattooing. The process itself is described as one of "the Fine Arts,"⁸ and its practitioners are "old masters" (Typee, p. 218). In the rest of Melville's novels, there is more variety in the art images he borrows and in the way he incorporates them into his work. There are metaphors involving tapestries in White-Jacket (p. 36) and Pierre (p. 344), and in White-Jacket Melville describes a beautiful harbor as a "circular cosmorama" (p. 172), an exhibit or scenes and pictures. In Moby-Dick, Ahab refers to Tashtego, Daggoo, and Queequeg as "living, breathing pictures painted by the sun" (p. 144). This is perhaps the most striking of the painting metaphors and offers a sharp contrast with the rather tame comparisons in Typee and Omoo.

Metaphors involving stones and statuary are used to specify strength or hardness, and comparisons with marble describe whiteness or paleness. In Typee, Omoo, and Mardi, people are compared to statues and busts, usually to emphasize their beauty or serenity, and there is little thematic

significance in these metaphors. Tommo compares Typee beauties to the Venus de Medici (p. 161), and in Mardi the Elgin Marbles (p. 46) and Phidias's statue of Jupiter (p. 254) are used in comparisons.

With Redburn, however, Melville began to integrate stone and statuary images more fully into the thematic structure of the novels. The strength or hardness of stone also suggests or symbolizes inner strength, and the whiteness of marble sometimes suggests or symbolizes innocence, virginity, or fear and horror. Stone also sometimes suggests emotionlessness, coldness, heartlessness, or cruelty, in addition to whatever literal qualities the comparison reveals.

An early instance of the use of a stone image to suggest heartlessness occurs in Redburn, when the narrator calls the world "marble-hearted" (p. 150). In White-Jacket, the Commodore is "silent and stately, as the statue of Jupiter" (p. 6). The man could have been compared to any statue, but the comparison with a statue of Jupiter, the most powerful of the gods, suggests something of the absolute power of the Commodore, and reinforces one of the major themes of the novel, the way power is abused aboard American warships. In Moby-Dick, Ishmael points out that one of the most appalling features of the dead is their "marble pallor" (p. 166). This comment comes in the chapter on the whiteness of the whale, which elaborates on Moby-Dick's most awesome feature, his color. Another such instance in Moby-Dick is Daggoo's comparison of

himself with black stone: "Who's afraid of black's afraid of me! I'm quarried out of it!" (p. 153). His literal strength is suggested by the comparison, but, beyond that, something of his almost supernatural aspect is also hinted at. Pierre contains the greatest number of statuary images, and some of them also embody more than one level of meaning. Lucy Tartan is referred to as a "marble girl" (p. 357) and as "a marble statue" (p. 199). Literally, she is pale, but on another level the images suggest her innocence and her lack of passion in contrast to the darker beauty of Isabel. In another scene in which Lucy is compared to marble, she discovers an unknown inner strength and is able to resist her mother's entreaties to return home (p. 328). Here the marble image reflects the transformation in Lucy, and the hardness of the marble is more significant than its color.

Beginning in Redburn, Melville reveals that his knowledge of the arts extends to music also. In this novel, he says that Carlo's music evokes "Beethoven's Spirit Waltz" (p. 250). In White-Jacket, he makes comparisons with Haydn (p. 211) and with Mozart (p. 387). Beethoven again figures in a metaphor in Pierre (p. 54). Melville also reveals a wide knowledge of music in general in that he makes metaphorical references to almost two dozen different musical instruments in the nine novels, and in a reference to a specific instrument he compares the interior of a whale's mouth to the interior of "the great Haarlem organ" (Moby-Dick, p. 283), a famous organ in the Netherlands with 5,000 pipes.

Music metaphors in Typee, Omoo, and Israel Potter are generally of little significance. They are simple and straightforward, without deeper meanings or insights attached. In Omoo, for example, Jermin's nose is compared to a bugle because of his snoring (p. 20). Ethan Allen, in Israel Potter, has a voice "like a lute."¹⁰ It is in the middle novels, especially Moby-Dick and Pierre, and to a lesser degree in The Confidence Man, that Melville's music images are used to greatest effect. However, the first instance of music metaphor carrying the weight of some meaning beyond the literal occurs in Omoo. The narrator compares Kooloo, a false friend, to bells that "make no music unless the clapper be silver" (p. 157). The comment on greed is not very subtle, but it does add some depth to the literal image, and it is the only music image in Omoo that does so.

The most significant music metaphors in Melville's novels reveal the emotional states of characters. These begin in Moby-Dick, when Pip voices his fear of the hunt for the white whale: "it makes me jingle all over like my tambourine" (p. 155). Later, when the presence of St. Elmo's fire throughout the ship frightens the superstitious sailors, Ahab extinguishes one fragment of it with his breath, telling the men that he does so in order that they "may know to what tune this ∕Ahab's∕ heart beats" (p. 418). Ahab claims that he is extinguishing the crew's "last fear" (p. 418). In all likelihood, however, he succeeds in merely transferring their fear of the electrical

phenomenon to himself; the "tune" to which his heart beats is not any earthly music that they can hear.

Much of Pierre focuses on love, its manifestations, joys, and sorrows; thus, it is not surprising that a number of the music metaphors reveal some aspect of love or some character's feelings about love. These first occur in Melville's description of the joy Pierre feels in his love for Lucy: "Love has not hands, but cymbals; Love's mouth is chambered like a bugle, and the instinctive breathings of his life breathe jubilee notes of joy;" (p. 33). At another point, Pierre wonders whether his mother's love for him is the kind "whose most triumphing hymn, triumphs only by swelling above all opposing taunts" (p. 90).

When Isabel reveals her story to Pierre, she tells him that her decision to write her original letter to him was not an easy one, that "with the one little trumpet of a pen . . . /she blew her heart's shrillest blast" (p. 159). She also tells him that mere words cannot express her true feelings but that he should be able to hear the "inmost tones of . . . /her heart's deepest melodies" (p. 113). Unfortunately, Pierre is affected by her plight: "the wonderful melodiousness of her grief had touched the secret monochord within his breast" (p. 173).

Often, this revelation of emotion through music metaphors involves stringed instruments, such as harps or guitars. For example, Pierre prays for the strength to do what is right:

"May heaven new-string my soul" (p. 106). Isabel says that her guitar echoes her feelings; it vibrates "to the hidden heart-strings--broken heart-strings" (p. 149). Pierre calls a massive rock the Memnon Stone, and Melville provides an explanation of the mythical source of the name. Memnon, son of Aurora, died at Troy, and a statue was erected in his memory. Aurora apparently died of grief, and "every sunrise that statue gave forth a mournful broken sound, as of a harp-string suddenly sundered, being too harshly wound" (p. 135). There is a parallel here with what happens in the novel. Perhaps Pierre was "too harshly wound" by love or honor. The death of Mrs. Glendinning after Pierre's alleged marriage to Isabel certainly reinforces the parallel.

The stringed-instrument metaphors also occur in The Confidence Man. The "Titan in homespun" (p. 72) calls the herb-doctor a "Profane fiddler on heart-strings" (p. 75) for taking advantage of sick people. Later, the Cosmopolitan tells Charlie the story of a merchant named Charlemont, who experienced a bitter financial struggle and later refused to talk about it. A friend who questioned Charlemont concerning his past learned that "it was not well for friends to touch one dangerous string" (p. 160).

Finally, a number of metaphors describe some aspect of nature in terms of music or musical instruments. While becalmed near the South Pole, the narrator of White-Jacket says that the sky was "like a steel-blue cymbal" (p. 101).

Later, he describes the Organ Mountains, near Rio de Janeiro, as a "choir" (p. 211). In Moby-Dick there is another cymbal image, in the reference to the "soft-cymballing, round harvest moons" (p. 386). When the Pequod battles a storm, Starbuck tells Stubb to "let the typhoon sing, and strike his harp here in our rigging" (p. 414). Pierre, after a visit with Lucy and before Isabel enters his life, contemplates a pine tree and a clump of hemlocks. He concludes that "the dark hemlock hath no music in its thoughtful boughs; but the gentle pine-tree drops melodious mournfulness" (p. 40). After receiving Isabel's letter, Pierre is greatly upset and goes out into the night air in order to regain his composure. The quiet evening, the moon and the stars are "a strange subduing melody to him" (p. 86). And at their first meeting, Isabel tells Pierre that "some flute heard in the air should answer" him (p. 114), implying that his voice is like music to her and he deserves music in reply.

The largest group of images in the category of art, philosophy, and science metaphors is composed of allusions to literature and the theater. Many of these images have little importance beyond the comparisons in which they are involved, although they do serve to reveal something of Melville's wide reading. In Typee, Tommo says that "Robinson Crusoe could not have been more startled" (p. 44) than he and Toby when they come upon some footprints in the interior of the island. In Omoo, a dead rat, found in a keg of molasses, is compared to

Clarence, whose body was stuffed into a butt of malmsey in Shakespeare's Richard III (p. 40). This is certainly a more subtle allusion than the one to Robinson Crusoe, because the title of the work alluded to is not given, and it is a vivid image, but a reference to Richard III contributes nothing to the themes of the novel. A similar metaphor occurs in Mardi. The bones of the King of the Isle of Cripples are mingled with those of his pet chimp. Like "the literary remains of Beaumont and Fletcher" (p. 572), their bones cannot be separated. Again, the image suggests Melville's familiarity with literature, but it accomplishes little else. In fact, like many of the metaphors in Mardi, it has a rather strained quality. It is not particularly useful as description; the tenor image (mingled bones) is more vivid than the vehicle image (literary remains). It is as if Melville were struggling too hard to demonstrate his erudition. As Allen Guttman makes clear, "the allusive technique becomes almost absurd" in Mardi.¹¹ In Redburn, Carlo's music is compared to the sounds made by the witches in Macbeth (p. 250), and the front of his hand organ opens "like the gates of Milton's heaven . . . on golden hinges" (p. 251). These two images at least have strong sensory appeal, even if the works referred to are not pertinent to the novel. More relevant are two other literary metaphors in Redburn. An elegant building in London reminds Wellingborough of "the moon-lit garden of Portia at Belmont; and the gentle lovers, Lorenzo and Jessica, lurked somewhere among the vines" (p. 228).

Shortly thereafter, Redburn describes the place where he and Harry are to stay as "this Palace of Aladdin" (p. 231). Both images are suggestive of the mind of a romantic adolescent such as the narrator, although the allusion to The Merchant of Venice might seem, like the allusion to Beaumont and Fletcher in Mardi, rather forced.

In White-Jacket, there are comparisons with the opera version of Don Juan (p. 377) and with the works of Ovid (p. 3), Sir Walter Scott (p. 5), Smollett (p. 34), Cervantes (p. 51), Ben Johnson (p. 219), and Chaucer (p. 363). In Israel Potter, there are metaphors involving Tasso's enchanted forest (p. 200), King Lear (p. 211), and Sinbad (p. 216). None of these are significant, however, as far as character, plot, or theme are concerned.

Comparisons with some aspect of the theater (excluding specific dramatic works which I have classified as literature) are most significant in Moby-Dick, Pierre, and The Confidence Man. In the five early novels and in Israel Potter, the theater metaphors are relatively unimportant. These comparisons are usually with such things as pantomime (Typee, p. 80), the stage (Omoo, p. 194), a Drury Lane poster (White-Jacket, p. 91), a theater ticket office (White-Jacket, p. 327), a stage curtain (Redburn, p. 251), a theatrical screen (Israel Potter, p. 80), and a stage prompter (Israel Potter, p. 163). The best use of theater metaphor in the early novels, and the first such image of significance in Melville's works, is in

Mardi. At one point, the passing of time is likened to a drama (p. 525). This prefigures the extended and fully integrated theater imagery of Moby-Dick, Pierre, and The Confidence Man.

Both literary and theater metaphors are, in general, more skillfully incorporated into Moby-Dick, Pierre, and The Confidence Man. The first in Moby-Dick comes in Chapter XXXV. Ishmael, reflecting on the solitude of standing watch atop the masthead, says that meditative and melancholy young men often go to sea on whalers: "Childe Harold not unfrequently perches himself upon the mast-head of some luckless disappointed whaleship" (p. 139). To call the Pequod a "luckless disappointed whaleship" is to understate its fate, and Ishmael is describing his own motivations as much as those of sailors in general. Also, Byron's poem is about a young man who turns from the emptiness of a life of ease and sets out in search of spiritual values. Again there is a parallel with the narrator's own motives. Ishmael may never have enjoyed a life of ease, but the novel is as much the story of his quest as Ahab's, as Ishmael himself suggests: "A wild, mystical, sympathetic feeling was in me; Ahab's quenchless feud seemed mine" (p. 155). In several ways then, the allusion to Childe Harold's Pilgrimage is entwined with the major themes of the novel.

A second significant literary metaphor in Moby-Dick contains an allusion to one of Schiller's poems, "The Veiled Statue at Sais." Ishmael says that it can be dangerous for

ordinary men to learn "clear Truth" (p. 286) and emphasizes his point by alluding to "the weakling youth lifting the dread goddess's veil at Sais" (p. 286). In a footnote in his edition of Moby-Dick, Charles Feidelson briefly summarizes the poem: when the youth lifts the veil of the statue of Isis, "he is stricken senseless, and his short life thereafter is melancholy."¹² Ahab's desire for vengeance on the white whale is similar to the experience of the youth in the poem, and, to an extent, Ishmael can also be compared to the youth, although he survives. We might also be reminded of Pip, whose glimpse of the infinite vastness of the sea after he is abandoned by the whale boat drives him insane.

Another important literary metaphor occurs in an exchange between Ahab and the carpenter. Ahab asks him if he ever sings while making a coffin: "the grave digger in the play sings, spade in hand. Dost thou never?" (p. 432). This allusion to Hamlet reinforces two of the main themes of the novel: revenge and death. These themes are central to the plots of both Hamlet and Moby-Dick.

As a final example of a significant literary metaphor in Moby-Dick, there is an allusion to Paradise Lost. Near the end of the novel, Starbuck tries to talk Ahab into abandoning the hunt. Ahab almost yields, but "like a blighted fruit tree he shook, and cast his last cindered apple to the soil" (p. 444). Feidelson suggests that the reference here is to a passage in Book X of Paradise Lost. The "cindered apple" alludes to the

apples of Sodom, which turn to ashes when Satan and his followers try to eat them.¹³ Certainly Ahab is reminiscent of Satan in his desire for revenge, in the magnitude of the task he has taken upon himself, and in his ultimate doom. Perhaps the "cindered apple" is Ahab's recognition that even if he succeeds in killing Moby-Dick his former happiness will not be restored.

Three of Shakespeare's plays are cited in significant metaphors in Pierre. The first allusion occurs early in the novel, when Pierre and his mother discuss his forthcoming marriage to Lucy. Mrs. Glendinning approves of her son's choice: "you . . . are going to be married . . . not to a Capulet, but to one of our Montagues" (p. 18). The allusion to Romeo and Juliet ironically foreshadows Pierre's tragic decision to renounce Lucy and devote himself to Isabel.

A second Shakespearean reference is found in a comment by Melville upon the Memnon myth. In that story, says Melville, "we find embodied the Hamletism of the antique world; the Hamletism of three thousand years ago: 'The flower of virtue cropped by a too rare mischance'" (p. 135). Buried in this explicit comparison of Hamlet and Memnon, there is an implied comparison of Pierre and Hamlet. Like Hamlet, Pierre feels that he has to take action in order to honor his father's memory, and the action that he takes ultimately dooms him.

The third of Shakespeare's plays referred to in Pierre is Othello. Melville says that friendship between two boys can

be very strong, and if one of the two develops a friendship with a third boy, the other may feel "emotions akin to those of Othello's" (p. 217). The love triangle which Othello believes to exist is paralleled by three love triangles in Pierre. The first, in the distant past when the novel opens, involves Pierre's father, Pierre's mother, and Isabel's mother. The second has Lucy in the middle, with Pierre and his cousin, Glendinning Stanly, competing for her affection. The third has Pierre in the center and Lucy and Isabel on either side. A final parallel between Othello and Pierre is the tragic outcome.

The other significant literary metaphors in Pierre involve Dante's Inferno. The first of these occurs in Pierre's protest that he will not read Dante because the face that haunts his imagination reminds him of "sweet Francesca's face" (p. 42). Something of the strength of the emotions stirred in him by remembrance of the face can be seen a few lines later: "Damned be the hour I read in Dante! more damned than that wherein Paolo and Francesca read in fatal Launcelot!" (p. 42). Pierre fears that the face is a premonition of disaster, and his association of it with Francesca, the murdered adulteress Dante encounters in hell, clearly foreshadows something of the nature of the disaster. The tragedy that befalls Pierre, Isabel, and Lucy is not exactly the same as that suffered by Paolo and Francesca; it seems clear that Pierre, Isabel, and Lucy are sexual innocents. However, it is not farfetched to

say that sex contributes to their downfall. First, there are strong sexual overtones running through the novel, especially in the relationship between Pierre and Isabel. Secondly, Lucy's relatives cause trouble for the three of them because they fear that Pierre will seduce her. Last, Isabel is the product of an illicit relationship between Pierre's father and Isabel's mother, and in that light the ultimate cause of the whole catastrophe is the same sin as that committed by Paolo and Francesca.

The other references to Dante are found in Millthorpe's comparison of the book Pierre is writing to the Inferno. For example, at one point he chides Pierre for his constant labor on the book: "you still are hammering away at that one poor plaguy Inferno!" (p. 317). These comparisons of Pierre's book to Dante's Inferno would not by themselves be of special significance, but they bring to mind again the story of Paolo and Francesca and help maintain the somber mood of the last part of the book.

The Confidence Man contains eighteen literary metaphors, of varying degrees of importance. Among the most significant are a number of comparisons to Shakespeare's Timon of Athens, distributed throughout the novel. A typical example is the Cosmopolitan's command to take down "that sign, barber--Timon's sign, there; down with it" (p. 201). The several allusions to Timon, the misanthrope of Athens, serve to point up one of the major themes of the novel, the lack of trust among people.

The other literary metaphors in The Confidence Man reinforce another important theme, appearance versus reality. In the first instance, the merchant and the coal company official discuss the story of John Ringman's marital problems with his shrewish wife Goneril. The coal company official concludes that Ringman is fortunate that she has died, if she were "indeed, a Goneril" (p. 56). The allusion to King Lear's unloving daughter Goneril is the only explicit metaphorical connection between The Confidence Man and King Lear, but both works deal with the question of appearance and reality at length. The plot of Shakespeare's play turns on Lear's inability to distinguish between the real love of one daughter and the feigned love of the other two. In The Confidence Man, the title character operates freely on board the Fidele because most people are unable to recognize him for what he really is. In both works this theme is reinforced by the presence of characters in disguise. In The Confidence Man the disguise motif is hinted at even in the subtitle: His Masquerade.

The other literary allusion that supports the appearance-and-reality theme is in a comment made by Charlie Noble to the Cosmopolitan. He compares the typical backwoodsman in America to Orson, a character in a fifteenth-century French romance who grew up in the wilds of the forest (pp. 125-126). One implication of the passage is that a man may have a civilized appearance but be savage in reality, or he may seem uncivilized yet be quite the opposite.

There are a number of theater metaphors in Moby-Dick; they take on significance because Melville uses them to explore the concepts of fate and free will. These images all describe some aspect of life in terms of a play, and they seem to suggest that fate is more powerful than what man wills. Early in the novel Ishmael says that his "going on this whaling voyage, formed part of the grand programme of Providence that was drawn up a long time ago" (pp. 15-16). He continues the metaphor through several lines, referring to the Fates as "those stage managers" and to life as a "part" (p. 16). Similarly, he later says that Starbuck's life has been "a telling pantomime of action" (p. 103), and in a passage on the carpenter he says that the "one grand stage where he enacted all his various parts so manifold, was his vice-bench" (p. 387). In describing the sad life of the blacksmith, Ishmael refers to "the four acts of the gladness, and the one long . . . fifth act of the grief of his life's drama" (p. 401). Finally, near the end of the novel, Ahab expresses an opinion similar to the one voiced by Ishmael at the beginning. Replying to Starbuck's plea to give up the chase, Ahab says: "This whole act's immutably decreed. 'Twas rehearsed by thee and me a billion years before this ocean rolled. Fool! I am the Fates' lieutenant; I act under orders" (p. 459). The main characters, then, if not Melville himself, seem to feel that man has little control over his destiny, and the theater images are used to support this view of the universe.

Similar use is made of theater metaphors in Pierre, and essentially the same idea emerges: life is a stage, and man has little or no choice in the part he will play. There is one significant difference, however. In Pierre, the play is more explicitly a tragedy. The first theater metaphor in the novel refers to death as "the last scene of life's fifth act" (p. 141). Pierre speaks of life as "a play, which . . . in farce or comedy, ever hath its tragic end; the curtain inevitably falls upon a corpse" (p. 197).

The same view of life as a play is expressed in The Confidence Man, but again there is a difference. In this novel the acting images also reinforce the masquerade motif which runs throughout. The very first page describes a poster which offers a reward for information about a "mysterious imposter" (p. 1). The crowds gather around it as if "it had been a theatre bill" (p. 1). A little further on, the man in gray says that there are eternally suspicious people who think that all others are constantly jeering at them. To such people, every act seems to be "an express pantomimic jeer" (p. 25). The Cosmopolitan claims that life "is a pic-nic en costume; one must take a part, assume a character, stand ready in a sensible way to play the fool" (p. 116). Throughout the novel, the theater metaphors reinforce the themes of appearance and reality and the lack of trust among people.

There are only thirty-nine metaphors in the nine novels in which the vehicle images refer to some aspect of philosophy.¹⁴

In these metaphors some two dozen different philosophers are mentioned. Perhaps the chief significance of these statistics is that they reveal something of the range of Melville's interest in and investigation of philosophical concepts. They may also provide some evidence about ideas which influenced his thought.

Metaphorical references to philosophy begin in Mardi. Their absence in Melville's first two novels and appearance in the third is perhaps suggestive of Melville's growth as a literary artist. Mardi was Melville's first attempt to write on a deeply symbolic level, and the use of allusions to such thinkers as Spinoza, Machiavelli, and Democritus may be viewed as examples of his conscious efforts to add depth to the novel. Unfortunately, his efforts failed. The references to these three philosophers accomplish very little. For example, the narrator compares his companion to Spinoza: "Ah, Jarl! . . . the secret operations of thy soul were more inscrutable than the subtle workings of Spinoza's" (p. 13). There is no elaboration on this metaphor, and the single mention of Spinoza does not establish any clear relationship between his ideas and the themes of the novel. A similar metaphor is one in which the sun is compared to Democritus, a fifth century B.C. Greek known as the Laughing Philosopher: "laughing over all," the sun is "a very Democritus in the sky" (p. 615), a metaphor which, like the comparison to Spinoza, reveals Melville's learning at the expense of description. The tenor

image (the sun) is more visually effective than the vehicle image (Democritus).

Melville's efforts to be philosophical, so obvious and ineffective in Mardi, are more relaxed in Redburn. In at least one instance, the result is more effective use of philosophy in metaphor. In the return voyage, one of the emigrants is caught stealing food and as punishment is sealed in a large cask, with his head, arms, and legs protruding through holes. When the barrel is to be removed, he protests, and wants to continue "playing Diogenes in the tub" (p. 284) for the remainder of the voyage. Here the vehicle image (Diogenes in his tub) is at least equal to the tenor image in visual stimulation. Also, Diogenes' emphasis on the simple life can perhaps be related to the kind of existence the emigrants are forced to undergo on the voyage to America and to the mode of existence to which Redburn discovers he has to adapt in order to survive.

Other philosophy metaphors in Redburn are less significant, but they are readily understandable and do not have the forced quality of many of the metaphors in Mardi. For example, Redburn determines that he will bear up under all torments on board, "like a young philosopher" (p. 122). Later, while describing some of the emigrants aboard, he chooses not to say anything about the women, because "ladies are like creeds; if you can not speak well of them, say nothing" (p. 262). Finally, he claims that sometimes an animal may be "an Aristotle or a Kant, tranquilly speculating upon the mysteries in man" (p. 197).

There is only one philosophy metaphor in White-Jacket: the old sailor Ushant is referred to as a "sort of sea-Socrates: (p. 353). The allusion is appropriate because Ushant is an intelligent old man who has had much opportunity on the "long night-watches" (p. 353) to engage in serious reflection. And, like Socrates, he is punished for steadfastly maintaining his principles in the face of official policy.

The relative scarcity of such metaphors in White-Jacket is perhaps offset and even explained by the manner in which the chaplain's erudite sermons are described in Chapter XXXVIII. On Sundays, the chaplain

enlarged upon the follies of the ancient philosophers; learnedly alluded to the Phaedon of Plato; exposed the follies of Simplicius's Commentary on Aristotle's 'De Coelo,' by arraying against that clever Pagan author the admired tract of Tertullian--De Praescriptionibus Haereticorum--and concluded by a Sanscrit invocation. He was particularly hard upon the Gnostics and Marcionites of the second century of the Christian era; but he never, in the remotest manner, attacked the every-day vices of the nineteenth century, as eminently illustrated in our man-of-war world. (pp. 155-156)

These references are not metaphorical, but they may indicate, as Guttman suggests, a recognition on Melville's part of his own tendency to overuse such allusions.¹⁵ If the implied criticism of the chaplain's obscure sermons is indeed a satirical jab at his own work, then the use of only one philosophy metaphor in the novel is perhaps a result of a conscious effort on Melville's part to avoid writing above the intellectual level of his audience.

Despite Melville's increased familiarity with philosophers and their ideas by the time he wrote Moby-Dick and Pierre, there are only five philosophy metaphors in the former and four in the latter. Of even more importance is the rather commonplace nature of the images. They do not reflect the profound thought in the two novels, especially in Moby-Dick. For example, when the Pequod begins its voyage, Peleg and Bildad are reluctant to leave it, but Peleg "took it more like a philosopher" (p. 96). The narrator also describes the "calm self-collectedness" (p. 52) of savages such as Queequeg and decides that they have "a socratic wisdom" (p. 52). This comparison with Socrates, however, does not accomplish what the comparison of Ushant with Socrates does in White-Jacket. The remaining three philosophy metaphors in Moby-Dick occur in the chapter in which the head of a sperm whale is contrasted with that of a right whale: "This Right Whale I take to have been a Stoic; the Sperm Whale, a Platonian, who might have taken up Spinoza in his latter years" (p. 284). This is another instance in which the vehicle images (the philosophers) are less vivid than the tenor images (the whales' heads). Furthermore, the connection between the philosophical ideas alluded to and the main thrust of the novel is not clear. The metaphors do not seem to achieve very much. Howard P. Vincent comments on this passage and suggests that "the point not clearly made in Moby-Dick is explicitly stated"¹⁶ in Pierre, when Vivian, the protagonist of Pierre's book, refers to Spinoza

and Plato as "chattering apes" (p. 302) who almost deluded him into believing "that night was day, and pain only a tickle" (p. 302). According to Vincent, Melville viewed Plato and Spinoza as victims of illusion who denied the presence of evil in the world.¹⁷ Because of his pessimistic view of life, Melville had little use for any system of beliefs that held evil to be an illusion. Thus, the allusions to Plato and Spinoza in the descriptions of the whales' heads can be related to Melville's tragic vision, but the connection seems forced and remains rather unclear. Perhaps the dead whales are meant to suggest that followers of such thinkers as Plato and Spinoza are doomed to learn too late that evil does exist in the world.

The four philosophy metaphors in Pierre are similar to those in Moby-Dick. For example, there is one non-specific reference, just as in Moby-Dick: Charles Millthorpe is described as having "a head fit for a Greek philosopher" (p. 275). The other three metaphors allude to Shelley, Pythagoras, and Plato. In a discussion of the inhabitants of the Apostles, Melville points out some of their peculiarities and says that their "Pythagorean and Shellian dietings on apple-parings, dried prunes, and crumbs of oat-meal cracker" (p. 299) will not do them any good. The most significant of the four is the reference to Platonism. Melville describes Pierre and Lucy as "two Platonic particles, /which/ after roaming in quest of each other . . . came together" (p. 27). As Vincent points out, Melville did not agree with the Platonic view of the world,

and this description of Lucy and Pierre, which suggests the near-perfection of their relationship, ironically foreshadows the ultimate tragedy. Such happiness is not meant to be in this world.

The four philosophy metaphors in Israel Potter are of little thematic significance. They are notable only because they all occur within the space of four pages, and they all involve Benjamin Franklin as the tenor image. Franklin is referred to as a "household Plato" (p. 68) and as "a tanned Machiavelli" (p. 69). Melville also praises Franklin's "Plato-like graciousness of good-humor" (p. 71) and says Franklin's writing style "is only surpassed by the unimprovable sentences of Hobbes" (pp. 69-70).

There are fourteen philosophy metaphors in The Confidence Man, more than twice as many as in any of Melville's other novels, and nearly all of them are clearly related to the main themes of the novel. Many of the characters in The Confidence Man decry cynicism and advocate universal trust among men. Some of these voices of optimism, however, belong to the Confidence Man. For example, the Cosmopolitan criticizes the barber for his lack of trust (p. 201). But the Cosmopolitan is also the Confidence Man, and, by making the barber feel guilty for his cynicism, he manages to avoid paying for the barber's services. As a result of such scenes, the novel clearly reveals its overall pessimistic view of human nature. Most of the philosophical metaphors contribute to this negative

view. For example, Truman, the representative of the Black Rapids Coal Company, blames economic depression on "sham Heraclituses" (p. 41) who spread unfounded rumors about the economic condition of the country. Heraclitus of Ephesus, known as the Dark Philosopher, was a pessimist who scorned mankind. Similarly, Pitch calls the Cosmopolitan a "Diogenes in disguise" (p. 120). Diogenes of Sinope, according to tradition, went about with a lantern searching for an honest man in order to illustrate his belief that such a man could not be found. These allusions are certainly appropriate for the tone of *The Confidence Man*.

There are other metaphors which have the same kind of relevance in the novel. The Cosmopolitan compares the author of the *Book of Sirach*¹⁸ to Rochefoucault (p. 209) and to Machiavelli (p. 209). Similarly, there are metaphorical references to the Stoic philosophers Epictetus (p. 80) and Flavius Arrianus (p. 166), to Zimmermann's glorification of solitude (p. 49), and to Hume's defense of suicide (p. 117).

Even the references to more optimistic philosophies are made in a way that denies, or at least questions, their validity. The man in gray, another avatar of the Confidence Man, proposes a worldwide benevolent society. He admits he is "no Fourier" but argues for the soundness of his plan (p. 34). Despite his denial, the man in gray is identifying himself with Fourier, the French social reformer, in hopes of securing donations for his non-existent society. Thus Fourier's utopian

ideas are perverted for private gain by the Confidence Man. In similar fashion, Judge Hall, an Indian-hater, is described in understatement as not "so prepossessed as Rousseau in favor of savages" (p. 124). The chapters dealing with Indian-hating make it clear that Rousseau's concept of the noble savage is not very widely accepted in America.

The next major subdivision of the category of art, science, and philosophy metaphors involves references to various aspects of writing and book publishing. There are 110 such images in the nine novels, almost sixteen percent of the art, science, and philosophy category. These images are notable because of their number, because some of them are striking, and because they reinforce a theme central to each of the nine novels. Each book presents one or more characters faced with major questions about life and reality. Each book is the story of a quest for truths not easily discovered, and the references to writing and publishing serve to remind the reader of the unanswered questions.

There are several instances in which tattooed natives are compared to picture books. In Typee, Kory-Kory reminds the narrator of "a pictorial museum of natural history, or an illustrated copy of 'Goldsmith's Animated Nature'" (p. 83). Marbonna, in Omoo, is "as good as a picture book" (p. 307). The old priest Aleema, in Mardi, is "like a scroll of old parchment, covered all over with hieroglyphical devices, harder to interpret . . . than any old Sanscrit manuscript"

(p. 130). In Typee and Omoo, the tattoos do not have the mysterious qualities imparted to them in Mardi, and the questions faced by the narrator are likewise simpler, or at least better defined. In the first two novels, the narrator's physical survival is at stake, and he has to determine the most practical courses of action. In Mardi, however, physical survival is less important than the narrator's search for the beautiful Yillah, in the course of which the various characters discuss such topics as death, eternity, mutability, love, and moral systems. The unanswerable questions raised in these discussions are reflected in the "hieroglyphical devices" (p. 130) seen on Aleema's skin. Similarly, the lips of a chief encountered on one of the islands are "like mystic scrolls" (p. 515). Babbalanja, the long-winded philosopher, says that life is "to the simple, easy as a primer; to the wise, more puzzling than hieroglyphics" (p. 576). Such passages as these clearly suggest the kind of questions about life that are raised in Melville's novels. Nowhere, however, does Melville offer any easy answers. His work suggests that the most man can do is search for solutions. Babbalanja, examining strange inscriptions on some rocks, says he will "turn over these stone tablets till they're dog-eared" (p. 415).

Similar use is made of book metaphors in Redburn and White-Jacket. Redburn carries with him a Liverpool guidebook which his father had once used, and a significant part of his initiation into the world of adulthood is his discovery that

such books become outdated and useless. Redburn has to find answers to his questions on his own; he has to discover his own truths, and book metaphors provide some measure of the kind of truths he discovers. Early in the novel, he decides that sailors are walking "books of voyages" (p. 46) and sources of all kinds of information. When he realizes that his father's guidebook is hopelessly outdated, he speculates that perhaps all books, like guidebooks, become outdated and useless to later generations (p. 157). He makes one exception, however. He feels that the Bible is the "one Holy Guide-Book" that never loses its value (p. 157). Finally, one important aspect of life that Redburn learns about is death. It is, however, still a mystery to him, and the mouth of a dead sailor is, in his words, "curled like a scroll" (p. 244). In other novels, Melville usually associates the scroll with mysterious writing or engraving.

In White-Jacket, the cabins of the Captain and the Commodore are described as "sealed volumes" (p. 128), thus emphasizing their absolute power and their remoteness from the rest of the crew. Thrummings, a sailmaker, looks into the face of his partner "as if deciphering some ancient parchment" (p. 339). This image recalls the mysteriousness of the tattoos on the natives in the first three novels.

Book and writing metaphors in Moby-Dick reveal a more profound examination of philosophical questions than in White-Jacket. In Moby-Dick, as in Mardi, the mysteries of life are

directly alluded to in the references to books, hieroglyphics, and parchment. Ishmael describes Queequeg's tattoos and declares him to be "a wondrous work in one volume . . . whose mysteries not even himself could read, though his own live heart beat against them; and these mysteries were therefore destined in the end to moulder away with the living parchment whereon they were inscribed, and so be unsolved to the last" (p. 399). In a comment about men in general, Ishmael says that although "Champollion deciphered the wrinkled granite hieroglyphics . . . there is no Champollion to decipher the Egypt of every man's and every being's face" (p. 292). Just as men remain ultimately inscrutable behind the facade of outward appearance, so too "the mystic-marked whale remains undecipherable" (p. 260). Furthermore, argues Ishmael, the marks on the skin of most sperm whales can just as accurately be referred to as hieroglyphics as "those mysterious cyphers on the walls of pyramids" (p. 260). Finally, whales traveling side by side on the surface of the ocean leave "a great, wide wake, as though continually unrolling a great wide parchment upon the sea" (p. 296). Ishmael, then, in his retreat from life ashore, is aboard a whaler chasing the leviathan. But even when the whales leave a track like "a great wide parchment" being unrolled, it is not a parchment to be easily read. The whales, as well as men, are like books with difficult contents indeed.

In Pierre, most of the book metaphors are associated with life, death, or love. Early in the novel, Pierre's life is

described as if it were a book:

So perfect to Pierre had long seemed the illuminated scroll of his life thus far, that only one hiatus was discoverable by him in that sweetly-writ manuscript. A sister had been omitted from the text. (p. 7)

The extended book metaphor in this passage suggests something of Pierre's happiness when the novel opens and also hints at the unhappiness to come. The central figure in Isabel's life has been the father that she never knew. When she relates her melancholy history to Pierre, she describes her chief link with that father, a handkerchief with his name embroidered on it. She tells Pierre that she keeps it folded so that his name is hidden away inside and that examining it is "like opening a book and turning over many blank leaves before . . . /coming/ to the mysterious writing" (p. 146). In a sense, Isabel's whole story is like the opening of a book for Pierre, and he chooses to close the book to all other readers in order to protect his father's reputation and spare his mother's feelings.

Love and death play significant roles in Pierre, and book imagery is used in reference to both. Early in the novel, in the description of the idealized love between Pierre and Lucy, love is referred to as "a volume bound in rose-leaves" (p. 34). The applications of book metaphors to death occur at the end of the novel. Pierre refers to his own untimely fate as "life's last chapter well stitched into the middle" (p. 360). He adds that every man, like every book,

has a "last lettering" (p. 360). When Lucy dies, she falls at Pierre's feet, "shrunk up like a scroll" (p. 360).

The last significant book metaphors occur in The Confidence Man, and most of them make some comment about the nature of men in general or about how the nature of men can be perceived. One comment that Melville makes is that "no writer has produced such inconsistent characters as nature herself has. It must call for no small sagacity in a reader . . . to discriminate in a novel between the inconsistencies of conception and those of life" (p. 59). This remark is certainly pertinent with respect to The Confidence Man, in which the title character assumes many disguises and fools many people. In one of his disguises, that of the man from the Philosophical Intelligence Office, the Confidence Man ironically argues for complete trust in mankind and says that boys will grow up to be good if only people will have confidence in them. He says that a male infant is a "sketchy thing; a little preliminary rag-paper study, or careless cartoon . . . of a man. The idea . . . is there; but, as yet, wants filling out" (p. 105). In another disguise, as the man carrying the ledger (or book) of the Black Rapids Coal Company, he tries to ingratiate himself with the collegian. He tells the young man that he is surprised to meet a scholar who is also a man of the world. "Really, this is quite a new leaf in my experience" (p. 42), he says. Because of the references to "the man with the book" (p. 42), the word "leaf" here must surely

mean "page," and his lack of sincerity is obvious. As John Ringman, the Confidence Man approaches a merchant and alludes to a previous meeting. The merchant, however, cannot recall ever meeting Ringman. Ringman replies, "I see; quite erased the tablet" (p. 16). According to H. Bruce Franklin, this is an "allusion to the notion that the mind is originally a tabula rasa (erased tablet) upon which is written all that is learned."¹⁹

The last subdivision of the category of art, philosophy, and science metaphors involves images taken from science and mathematics. The significant ones offer some comment on the nature of man or reveal something of the workings of a character's mind. In Mardi, Babbalanja says that man's reason is "subtile /sic/ as quicksilver" (p. 426), and, as a result, man is harder to understand than "the Integral Calculus" (p. 433). In Moby-Dick, Ishmael points out again that it is impossible to understand the whale (and, by implication, man) merely by examining his surface appearance. He says that a physiognomist or phrenologist might as well examine the Dome of the Pantheon or the Rock of Gibraltar as to study the skull or face of a whale (p. 291). The mystery is deeper than that. As Ahab's monomania increases, so too does his power over the crew. Their "joy and sorrow, hope and fear, seemed ground to finest dust, and powdered . . . in the . . . mortar of Ahab's iron soul" (p. 438). Finally, in The Confidence Man, Melville comments that just as "some mathematicians are yet in hopes of

hitting upon an exact method of determining the longitude, the more earnest psychologists may, in the face of previous failures, still cherish expectations with regard to some mode of infallibly discovering the heart of man" (p. 60).

Metaphors of the arts, philosophy, and science show that Melville was knowledgeable in many fields; they reinforce the major themes of his novels; and they reveal some aspects of his growth as a literary artist. The numerous references to paintings and painters, to sculptures, to music and instruments, to writers and literary works, and to philosophers clearly demonstrate the extraordinary scope of his learning. Themes such as man's inhumanity to man, the difficulty of distinguishing between appearance and reality, and man's longing for answers to unanswerable questions are found in all of Melville's novels, and the metaphors of the arts, science, and philosophy reinforce these themes. Stone and statuary images are used to reveal cruelty and emotional coldness. References to Hamlet, King Lear, and Othello reveal the conflict between appearance and reality in such novels as Moby-Dick, Pierre, and The Confidence Man, and the references to Timon of Athens likewise reinforce the pessimistic view of life that pervades The Confidence Man. Book and writing metaphors, containing allusions to "sealed volumes," "hieroglyphics," "mysterious cyphers," and "unfinished manuscripts," are used throughout the nine novels to help characterize the difficulties encountered by various characters as they search for truth. Melville's

growth as an artist is revealed by his increased skill in the way he uses statuary, music, literary, and drama metaphors in the later novels, especially in Moby-Dick, Pierre, and The Confidence Man.

FOOTNOTES

¹A note of clarification is perhaps needed here because it may seem contradictory to suggest that the use of these metaphors increases in the novels while the ratio of such metaphors to all metaphors remains the same. The explanation lies in the fact that metaphors in all categories are found more frequently in the later novels. The number and frequency of arts, philosophy, and science metaphors can therefore increase while remaining proportionally the same in relation to all other metaphors.

²Herman Melville, Mardi and a Voyage Thither, ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston, Ill.: Northwestern University Press, 1970), p. 95. Henceforth all references to this novel will be made in the text.

³Herman Melville, Redburn: His First Voyage, ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston, Ill.: Northwestern University Press, 1969), p. 247. Henceforth all references to this novel will be made in the text.

⁴Herman Melville, White-Jacket: The World in a Man of War, ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston, Ill.: Northwestern University Press, 1970), p. 387. Henceforth all references to this novel will be made in the text.

⁵Herman Melville, Moby-Dick, ed. Harrison Hayford and Hershel Parker (New York: W. W. Norton and Company, Inc., 1967), pp. 232, 315, and 315 respectively. Henceforth all references to this novel will be made in the text.

⁶Herman Melville, Pierre: or, The Ambiguities, ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston, Ill.: Northwestern University Press, 1971), p. 99. Henceforth all references to this novel will be made in the text.

⁷Herman Melville, The Confidence Man: His Masquerade, ed. Hershel Parker (New York: W. W. Norton and Company, Inc., 1971), p. 210. Henceforth all references to this novel will be made in the text.

⁸Herman Melville, Typee: A Peep at Polynesian Life, ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston, Ill.: Northwestern University Press, 1968), p. 136. Henceforth all references to this novel will be made in the text.

⁹Herman Melville, Omoo: A Narrative of Adventure in the South Seas, ed. Harrison Hayford, Hershel Parker, and G. Thomas Tanselle (Evanston, Ill.: Northwestern University Press, 1968), p. 30. Henceforth all references to this novel will be made in the text.

¹⁰Herman Melville, Israel Potter: His Fifty Years of Exile (New York: Warner Paperback Library, 1974), p. 191. Henceforth all references to this novel will be made in the text.

¹¹Allen Guttman, "From Typee to Moby-Dick: Melville's Allusive Art," Modern Language Quarterly, 24 (September 1963), 239. Guttman goes on to point out, as a typical example, that one paragraph in Chapter Seventy-Five makes reference to "some forty persons and places."

¹²Charles Feidelson, Jr., ed., Moby-Dick, by Herman Melville (New York: The Bobbs-Merrill Company, Inc., 1964), p. 438n.

¹³*ibid.*, p. 685n.

¹⁴The chapters on religious and political metaphors will deal with doctrines and ideas not covered here. The reader should be reminded at this point that this dissertation deals only with metaphorical images or references. There are only thirty-nine allusions to various aspects of philosophy that function as vehicle images in metaphors. There may be many more non-metaphorical references to philosophers and/or their ideas.

¹⁵Guttman, p. 241.

¹⁶Howard P. Vincent, The Trying-Out of Moby-Dick (Boston: The Houghton Mifflin Company, 1949), p. 258.

¹⁷*Ibid.*, pp. 256-257.

¹⁸The Book of Sirach, or Ecclesiasticus, is an Old Testament book in the version of the Bible accepted by the Catholic church. It is not included in Protestant bibles.

¹⁹H. Bruce Franklin, ed., The Confidence Man: His Masquerade, by Herman Melville (New York: The Bobbs-Merrill Company, Inc., 1967), p. 29n.

CHAPTER III

METAPHORS OF BUSINESS, POLITICS, AND LAW

Business, politics, and law are related in human life by their reliance upon precedence, conformity, and man-made policies, and by the fact that, while they are necessary for an industrial and civilized society to exist, they allow and even encourage abuse. Corruption in these fields enables some men to enjoy wealth and power at the expense of others. Melville observed man's exploitation and manipulation of his fellow man, and his novels reveal his indignation that such evils can occur. While he speaks out explicitly against the abuse of commercial, political, and legal power, his metaphors that borrow from business, politics, and law often more subtly reveal or comment on some aspect of man's darker nature.

There are over five-hundred business, political, and legal metaphors in Melville's nine novels. Few of them appear in the first three novles. It is in The Confidence Man, Moby-Dick, Pierre, White-Jacket, Israel Potter, and Redburn, in roughly that order, that Melville uses these metaphors most often. The Confidence Man contains the largest number of business metaphors, thirty. Next are Moby-Dick, with twenty-three, and Redburn with sixteen (see Table IX). These three works contain over sixty percent of the business metaphors in

all nine novels (see Table V). Political metaphors are most numerous in Moby-Dick, White-Jacket, and The Confidence Man, with thirty-three, thirty, and twenty-eight, in that order. Pierre contains almost one-fourth of all legal metaphors in Melville's novels. There are sixty-five of them, half again as many as the forty-two in Moby-Dick or the forty-one in The Confidence Man (see Table IX). Because the novels vary in length, however, these figures are not necessarily significant. The ratio of pages to metaphors, for each category of metaphors in each novel, provides an equal basis for comparison. This ratio shows that business metaphors occur most frequently in The Confidence Man; there are only 11.2 pages for each business metaphor. Redburn and Moby-Dick follow, with 25.2 and 31.5 pages per business metaphor, respectively. These metaphors occur much less frequently in Melville's first three novels. In Typee, there is one business metaphor every 52.3 pages and in Omoo one every 93.7 pages. They appear only once every 153.8 pages in Mardi (see Table X). The lowest ratio of pages to political metaphors is found in The Confidence Man, with 12.0 pages per metaphor. Next are Israel Potter and White-Jacket, with 16.1 and 16.8 pages per metaphor, respectively. The highest ratio occurs in Typee, in which there is only one political metaphor in all 366 pages. Legal metaphors occur most frequently in Israel Potter, once every 7.0 pages. Pierre and The Confidence Man follow closely, however, with a legal image every 7.8 and 8.2 pages, respectively. The three early novels have the highest ratios in this category also (see Table X).

Business metaphors serve primarily three purposes in Melville's novels: to reveal human weaknesses and shortcomings, to characterize human relationships, and to protest or at least expose the treatment of human beings as property. Greed is the human failing most often linked with business images. For example, in Redburn the narrator describes the thieves who prowl the streets of Liverpool trying to sell the goods they have stolen. When they see a likely buyer, they approach with "an eye like . . . a pawnbroker's" (p. 194). The image here alludes to the stereotyped concept of the avaricious pawnbroker. A miserly passenger on the return voyage has a mouth "drawn up at the corners . . . like a purse" (p. 261). Redburn decides that when the man dies "his skull should be turned into a savings box, with the till-hole between his teeth" (p. 261). Ishmael, in Moby-Dick, also reveals feelings about people in business terms. He believes that men in general can be noble, but individuals are often "detestable as joint-stock companies" (p. 104). In The Confidence Man, the passengers on the Fidele are like "Merchants on 'change" (p. 5). That is, the general hubbub on the Fidele just before its departure from St. Louis resembles the activity in the stock exchange. The man in gray, one of the avatars of the Confidence Man, says that missionary work would be more successful if it were operated on a business-like basis. He claims that if missionaries were instilled with "the Wall street spirit" (p. 35), religious conversion would proceed

much more rapidly and efficiently. When the Cosmopolitan asks the barber if he is "competent to give a good shave" (p. 193), the barber replies, "No broker more so, sir" (p. 193), thereby punning on the work "shave" and bringing to mind the figurative "close shaves" that the Confidence Man is giving his victims aboard the Fidele. Even children are subject to avarice. A young boy sells a "traveler's patent lock" (p. 211) to an elderly gentleman by playing on the man's fear of being robbed while on the boat. After being paid, the boy, with "the phlegm of an old banker" (p. 211) puts the money away.

Other human frailties referred to in terms of business include such things as dishonesty, vindictiveness, stealing, religious uncertainty, pessimism, self-isolation, and fear of death. In Redburn, the narrator indicates that he doubts Harry Bolton's veracity: "Even in conversation, Harry was a prodigal; squandering his aristocratic narrations with a careless hand; and, perhaps, sometimes spending funds of reminiscences not his own" (p. 221). Ahab describes his desire for revenge on Moby-Dick in terms of money also: "If money's to be the measurer . . . then, let me tell thee, that my vengeance will fetch a great premium here!" (p. 143-144). Later, Ishmael mentions Ahab's mutterings about having "tallied the whale" (p. 174), alluding to a primitive way of recording debts with marks or notches.¹ Moby-Dick is "marked" by his unique physical appearance and perhaps "notched" by scars from his encounter with Ahab. In preparation for a second meeting with

the whale, Ahab has brought aboard some horseshoe nails to be made into a special harpoon. The bag of nails jingles "as if it were full of gold coins" (p. 403), suggesting the gold coin Ahab nailed to the mast to encourage the crew to be alert in the hunt for Moby-Dick. The image also points up Ahab's subversion of the purpose of the voyage. Just as the horseshoe nails are to be used for a purpose far removed from their original design, the Pequod is merely an instrument of Ahab's revenge rather than a source of profit for the owners. On board the Samuel Enderby, Dr. Bunger tells Captain Boomer that he can recover the arm he lost to Moby-Dick if he has "a mind to pawn one arm for the sake of the privilege of giving decent burial to the other" (p. 368). Boomer wisely acknowledges the white whale's superiority, but the message is lost on Ahab, who departs abruptly once he has heard all they have to say about Moby-Dick. In The Confidence Man, the man who calls himself Pitch shrewdly recognizes the Cosmopolitan as the Confidence Man. Pitch asks him if he isn't a "confidential clerk" (p. 118) to Jeremy Diddler, a slang term for a confidence man such as the one operating on board the Fidele. The man from the Black Rapids Coal Company, another avatar of the Confidence Man, argues that religious faith is not based on logical thought. His view is that "if the conviction of a Providence . . . were in any way made dependent upon such variabilities as everyday events . . . that conviction would . . . be subject to fluctuations akin to those of the stock-

exchange during a long and uncertain war" (p. 55). The same man also objects to pessimistic philosophers who are always trying to bring down "the stock of human nature" (p. 43). In White-Jacket, one of the narrator's acquaintances, Nord, something of a recluse, does not reveal anything about himself: he is "barred and locked up like the specie vaults of the Bank of England" (p. 52). The narrator of White-Jacket also points out that villainy in general accumulates "at a sort of compound interest in a man-of-war" (p. 179). Finally, in Pierre, business images occur in Pierre's thoughts as he looks at a portrait of his late father. He decides to burn the portrait because, although his father's body "hath long gone to its hideous church-yard account . . . and though . . . it may have been fit auditing" (p. 198) for the body, a second funeral service is needed for the portrait.

Besides pointing to human failings, Melville's business metaphors characterize or comment on human relationships. This is true in four novels. Friendship, for example, is compared to a "firm" in Mardi (p. 15), and someone who lazily permits the other member of the friendship to do all the work is like a silent or "sleeping partner" (p. 15). In Redburn, the opposite of friendship is described in business terms. Upon completing the voyage, the sailors meet to decide how to express their dislike for Captain Riga:

It was like a meeting of the members of some mercantile company, upon the eve of a prosperous dissolution of the concern; when the subordinates, actuated by the purest gratitude toward their

president, or chief, proceed to vote him a silver pitcher, in token of their respect. It was something like this . . . but with a material difference. (p. 308)

In Moby-Dick, two significant but opposite kinds of human relationships are associated with business images. Queequeg saves a young man who falls off the Nantucket packet boat. Afterwards, says Ishmael, Queequeg "seemed to be saying to himself--'It's a mutual joint-stock world in all meridians. We cannibals must help these Christians'" (p. 61). Ishmael feels a similar kinship with Queequeg when they are joined by the monkey-rope: "my own individuality was now merged in a joint stock company of two" (p. 271). Ahab, however, resents the limitations society imposes on his independence:

Cursed be that mortal inter-debtedness which will not do away with ledgers. I would be free as air; and I'm down in the whole world's books. I am so rich, I could have given bid for bid with the wealthiest Praetorians at the auction of the Roman empire . . . and yet I owe for the flesh in the tongue I brag with. (p. 392)

The opposing attitudes toward "mortal inter-debtedness" revealed in these passages is a central theme of the novel. On the one hand, there is Ahab's tragic error, a desire for total independence from the community of man. According to Newton Arvin, Ahab's

raging egoism . . . has something in common with the Hubris of Greek tragedy, as it has also something, and still more, in common with the Christian sin of pride; but it is neither quite the one nor quite the other. There is something of Prometheus, of Agamemnon, of Oedipus in Ahab: he is guilty of an inflated arrogance similar to theirs, a similar conviction of his superiority to the mass of ordinary men.

The other attitude, that espoused by Ishmael, offers a direct contrast and is apparently meant to show that an alternative to Ahab's self-isolation is possible and even preferable. As Richard Chase says, "there are in human destiny two grand alternatives: the self-absorption which leads to isolation, madness, and suicide, or the imperfect but more or less objective perceptions of the world which allow one to cling to life."³ Perhaps it is Ishmael's recognition of the brotherhood of men that enables him to cling to life after the final disaster. Clearly, Ishmael's feelings are to be applauded, but Ahab's attitude is to be regarded as a grave error. The Captain's monomaniacal quest for vengeance sets him apart from other people, such as Captain Boomer, of the Samuel Enderby, who realizes the futility of trying to kill Moby-Dick, and Starbuck, who reminds Ahab of his ties with humanity but ultimately fails to sway him from his purpose. Ahab dies as a consequence of his self-imposed isolation. Ishmael, on the other hand, acknowledges his dependence on others and survives.

Finally, there are several business metaphors in The Confidence Man that describe human relationships. Mark Winsome, a mystic apparently intended as a caricature of Emerson,⁴ claims to be a practical philosopher. He implies that accomplishments can be judged by examining "the balance-sheet of every man's ledger in order to unriddle the profit or loss of life" (p. 170). Egbert, a follower of Mark Winsome, says that he distinguishes between his true friends and mere acquaintances

with "a red-ink line" (p. 173). As if to support this claim he refuses to loan Frank Goodman (the *Cosmopolitan*) any money.

The third function of business metaphors in Melville's novels is to reveal the way people are treated as property. In Typee, Toby is allowed to leave the valley in which he and Tommo are being held because Tommo is "a sure guaranty" (p. 267) for his return. The sailors who refuse to carry out their duties aboard the Julia, in Omoo, are put into the custody of French military authorities aboard a frigate. A letter from the English consul in Tahiti accompanies them, and a French officer reads the letter as if comparing "the goods delivered with the invoice" (p. 105). In Redburn, the narrator compares the makers of military posters to auctioneers because the posters exaggerate the virtues of military life the way auctioneers exaggerate the value of the items they sell (p. 193). Of course, even Redburn recognizes that a man who believes the posters is selling himself into highly regimented and dangerous servitude. Redburn decides that the government's mistreatment of soldiers has a parallel in the business world. Those greedy individuals "whose bodies but serve to carry about purses, knit of poor men's heart-strings" (p. 242) have souls which are "deposited at their banker's" (p. 242). The members of the band aboard the Neversink, in White-Jacket, have few duties and lead a relatively easy life. They are compared to recent bridegrooms who are happy "with their bargains" (p. 48), thereby implying that marriage is a transaction in which brides are

purchased. When the men are ordered to have their beards shaved, they discuss the issue like "brokers, when some terrible commercial tidings have newly arrived" (p. 357). The association of the order with financial disaster once again alludes to the treatment of the sailors as property to be used or disposed of at the whim of the naval officers with nearly absolute powers.

In Moby-Dick, Ishmael points out the superstitions commonly associated with Philippine natives, such as Fedallah's companions. One belief is that they are "secret confidential agents on the water of the devil, their lord, whose counting-room they suppose to be elsewhere" (p. 187). If hell is a "counting-room," then human souls are the profits reaped by Satan and his agents. Viewed in that light, Fedallah and his mysterious companions become sinister indeed, and Ahab may be the victim of a cosmic Confidence Man, defrauded by ambiguous prophecies. In Israel Potter, the captain of a cutter needs additional crewmen, and the captain of the ship on which Israel serves agrees to give up one man. The captain of the cutter is given his choice, and the men are lined up for his inspection, just as meat is "offered to some customer" (p. 119). Finally, in The Confidence Man, the title character plies his trade aboard the Fidèle with utter disregard for other people's feelings and financial condition. A clear indication of his attitude is apparent when, as "the man in gray," he insists that religious conversion could be accomplished more efficiently

if "the Wall street spirit" (p. 35) were instilled in missionaries. He reduces everything to business terms, and the plan that offers the greatest profit is always the one to be desired, regardless of morality.

Political metaphors reveal Melville's interest in the various manifestations of authority that exist in all areas of human life. Specifically, Melville seems to have been particularly aware of the abuses of power that often accompany absolute rule. Those who possess such power are thus often called "czars" or "sultans," titles which in Melville's mind were clearly equated with despotism. In addition, the instruments of office are commonly referred to as "scepters," and the people dominated by such rulers are usually equated with slaves. It is perhaps worth noting that in many of the metaphors in this category the comparisons at times are almost too literal to be metaphorical. In other words, the tenor and vehicle images are in many cases not significantly disparate.

The largest group of related political metaphors contains those which point out the inequalities of shipboard life. These are concentrated in Redburn, White-Jacket, Moby-Dick, and Israel Potter. According to Melville, all sailors on merchant ships and whalers as well as on military ships are subject to the will of the ships' officers without right of appeal. Redburn comes to the conclusion that the captain of a ship is almost above the law, like "the Czar of Russia" (p. 263). Later, he compares Captain Riga, specifically, to

"the Czar of all the Russias" (p. 300). Early in White-Jacket, the narrator points out the manner in which the Captain aloofly maintains the separation between himself and the common seamen. Captain Claret's word is law, "like the Grand Turk's" (p. 23), and even his officers "would no more think of addressing him . . . than a lackey would think of hailing the Czar of Russia" (p. 23). Taking a more serious tone, the narrator later says that serving on an American ship, where flogging is allowed, is like living in Russia (p. 144). Other references to the power of naval officers are found in comparisons with kingship. In two instances, the Captain is compared to a king (pp. 23 and 193), and the Commodore is similarly compared in two other instances (pp. 28 and 285). On three occasions the command of a ship is referred to as a monarchy (pp. 156, 234, and 297), and on one occasion as a throne (p. 156). When promised shore leave fails to materialize immediately, the men on the Never-sink begin to complain to Jack Chase. Vowing to help them, he says, "I'm your Rienzi" (p. 225). Since Rienzi, a fourteenth century Italian, was a famed champion of the people, the allusion suggests that the seamen need more than a spokesman or elected representative; they need a champion, a Rienzi, simply to get something already promised to them. In a chapter wholly devoted to the operation of authority aboard men-of-war, Melville says that a court-martial is "a Council of Ten and a Star Chamber indeed!" (p. 302). The Council of Ten was a fourteenth-century tribunal in Venice established to stop

political plots, and the Star Chamber was a similar office created in England in the 1630's, both of which bodies operated above the law to suppress political opposition. The association of a naval court-martial with these two offices is not a favorable one, and it reinforces Melville's strong opposition to corporal punishment and despotism aboard ships. In Moby-Dick, whaling captains in general and Ahab in particular are equated with kings. Ishmael says that command of a whaler is like "the imperial purple" (p. 129), and Ahab exhibits a "certain Sultanism" (p. 129). Ishmael also suggests that Ahab is like a "captive king" (p. 161) with a "broken throne" (p. 161). The lines immediately preceding these two references compare Ahab's "deeper part" to the Roman ruins beneath the Hotel de Cluny in Paris; thus Ahab's monomania is the tenor image in the "broken throne" metaphor. Ahab is like a king, but his ability to rule has been impaired. The "broken throne" might also refer to his lost leg. Similar images occur in Israel Potter. The title character hears John Paul Jones referring to himself as "a democratic sort of sea-king" (p. 123). Upon sailing into the shadow of the immense Crag of Ailsa, Jones is subdued by the majestic rock which towers over a thousand feet above them. For a while he "issued no more sultanical orders" (p. 132). In preparing for battle shortly afterward, however, he again assumes absolute authority: "like Peter the Great, he went into the smallest details" (p. 135).

While several images serve to describe authority aboard ships, one image is commonly used to describe the men who are ruled. It first occurs in Omoo. The narrator says that most seamen have to be treated like "galley-slaves" (p. 14) in order to keep them in line. This attitude contrasts sharply with Melville's stance in the other novels, where he consistently condemns the slavery with which he associates shipboard life. Redburn learns very quickly that the lot of the merchant seaman is a hard one. He complains that he is "commanded like a slave . . . /like/ an African in Alabama" (p. 66). The slave image persists even in his descriptions of inanimate objects. Working in the rigging, he learns to secure the sail "like a slave to the spar" (p. 116). In London, the statue of the sailors defeated by Nelson reminds him of "African slaves in the market place" (p. 155). Washday, aboard the Neversink, means "galley-slave employment" (White-Jacket p. 86) for the sailors, and being flogged for some infraction means being "stripped like a slave" (p. 138). Any sailor can be ordered about "like a slave" (p. 219) by the officers, and a sailor who demonstrates superior intelligence will be as unwelcome to them "as an erect, lofty-minded African would be to some slave-driving planter" (p. 385). In Moby-Dick, Flask "enters . . . Ahab's presence, in the character of Abjectus, or the Slave" (p. 131). Fedallah also seems Ahab's slave (p. 439). Israel Potter, one one occasion having to handle the sails of all three masts alone, works like a "lonely slave" (p. 119).

The remaining slave images in Melville's novels are nearly all used either to assert that all men are slaves in some way or to point out the restrictions on the freedom enjoyed by particular characters, notably Ahab and Pierre. In Mardi, Babbalanja claims that, because of the "curse of labor" (p. 575), all men are as slaves in comparison with the animals. Ishmael implies the same thing when he wonders "Who ain't a slave?" (Moby-Dick, p. 15). Aboard the Nantucket packet boat, he thrills to his first whiffs of the ocean air in a long while: "How I snuffed that Tartar air!--how I spurned that turnpike earth!--that common highway all over dented with the marks of slavish heels and hoofs" (p. 60). He suggests that life on land is a slavish existence and looks forward to the voyage. Perhaps Melville intended this as mere irony, with the somewhat naive Ishmael unaware of what is in store for him. On the other hand, this may be another indication that Melville radically altered his conception of Moby-Dick after he began the novel. In the later stages of the book, life aboard the Pequod is at least as slavish as life ashore, but Melville may not have originally intended the novel to be quite as somber as it is. If the initial chapters are, as some critics suggest, part of a largely unrevised Ur-Moby-Dick,⁵ then "the marks of slavish heels" on land may hint at a happier, or at least less tragic life aboard the Pequod than that which Ishmael experiences. In The Confidence Man, the rustic Missourian claims that the abolitionist movement is merely "the fellow-feeling of slave for slave" (p. 97).

Two major characters, Ahab and Pierre, are closely associated with slave imagery. As the final tragedy approaches in Moby-Dick, Ishmael has a sense of impending doom and speaks of Ahab as a slave to "an unseen tyrant" (p. 439). Ahab thinks of himself in similar terms. He refers to the "Guinea-coast slavery of solitary command" (p. 443) and recognizes the force that drives him as a "cozening, hidden lord and master, and cruel, remorseless emperor" (p. 445). Pierre, faced with his terrible dilemma and determined to do what is right, hopes that pledging himself to truth and virtue will not "make a trembling, distrusted slave" (p. 134) of him. His single-minded adherence to his ideals suggests anything but a trembling slave, but one might view him, ironically, as a slave to his own moral principles.

Legal metaphors are used in much the same way as political metaphors. The injustices of life aboard ship and of life in general are again explored as major themes, and the characters most frequently associated with legal images are Ahab and Pierre.

While political metaphors deal with abuses of power aboard ships by referring to sailors as the "slaves" or despotic "kings" and "czars," legal metaphors suggest that their situation was sometimes even worse than slavery. Ships are compared to prisons and dungeons; officers to policemen, judges, and jailers; sailors to convicts and criminals; and nautical activities to tortures of various sorts. The

forecastle of the Julia is "dungeon-like" (Omoo, p. 38), and when a mast breaks, loose ropes thrash the air "like whiplashes" (p. 59). In Mardi, a remark by the Captain reminds the narrator of a "turnkey's compliments to the prisoner in Newgate" (p. 7). Redburn complains about the treatment he receives aboard ship, and he is especially disturbed when set to "picking oakum, like a convict" (p. 122). He is glad when the voyage is over and the ship is docked back in America, because the "knotting" of the lines that secure the ship is "the unknotting of the bonds of the sailors" (p. 301). In White-Jacket, images such as these become especially numerous, presumably because life was harsher on military vessels. White-Jacket says that a warship is a "sort of State Prison afloat" (p. 175) and a "sort of sea-Newgate" (p. 176). A space on the upper deck, by the mainmast, serves as "the Police-office, Court-house, and yard of execution" (p. 131). Pacing to keep warm during a period of extreme cold, the men are required to stay within a small area; "it was like pacing in a dungeon" (p. 121) claims White-Jacket. A friend of his, Shakings, upon observing the transfer of several men from another warship to the Neversink, comments that it reminds him of the transfer of prisoners from one prison to another (p. 241). This same Shakings, when he emerges from his station down in the forehold, sometimes looks "like a jail-bird" (p. 174). His appearance is appropriate, however, because all the sailors are "under lock and key . . . [and are] hopeless prisoners" (p. 174).

Since they are treated like convicted criminals anyway, Melville often compares them to criminals. A sailor named Scriggs has a "pick-lock, gray eye" (p. 184). In the event of a sea-battle, every sailor is "like a hired murderer" (p. 314) and must fight, regardless of his personal feelings. The chance gleams of light from the lanterns used by sailors gambling somewhere in the depths of the ship remind White-Jacket of "burglar's dark-lanterns" (p. 306) in some great warehouse. The Master-at-Arms on a man-of-war is "a sort of high constable" (p. 26) and "the ship's Chief of Police" (p. 177), and the marines on board are "what turn-keys are to jail" (p. 374). White-Jacket complains that a summons to general quarters is "a general drawing and quartering of all the parties concerned" (p. 64) even when it is only for practice, and he says that a man seriously injured in a fall from aloft resembles "a man broken on the wheel" (p. 196).

The second largest group of legal metaphors compares aspects of life in general to prison, torture, and crime. These images begin in Mardi and, considered by themselves, suggest a rather pessimistic view of life. In Mardi, the narrator says that people who hate are "thumbscrews, Scotch boots, and Spanish inquisitions to themselves" (p. 41). Babbalanja claims that to learn wisdom, a person must be "broken on the wheels of many woes" (p. 594). Mohi laments the inevitability of death and says that it pursued him "like a prowling bandit on the road" (p. 619) even when he was

middle-aged. Redburn decries man's inhumanity to man and points out that the exploited working classes contribute to their own bondage by fighting among themselves. The way they treat one another is "the strongest rivet . . . in the chain" (p. 264) which holds them down. The whole of White-Jacket may be viewed as a two-way metaphor in which the man-of-war is depicted as a microcosm of the whole world, while at the same time the world is compared to a man-of-war. The latter concept is contained in the narrator's reference to "this State's Prison man-of-war world of ours" (p. 175). The last chapter of the novel is an elaboration on this metaphor. Many parallels between the world and a man-of-war are pointed out, including the equivalents of the brig, the cat-o'-nine-tails, and the gangway (p. 399). In Moby-Dick, the alcoholism which ruined the happy and prosperous life of the blacksmith and forced him to go to sea is referred to as "a desperate burglar" (p. 401). In a more significant passage, Ahab tries to make Starbuck understand why he seeks the white whale:

All visible objects, man, are but as pasteboard masks. But in each event--in the living act, the undoubted deed--there, some unknown but still reasoning thing puts forth the mouldings of its features from behind the unreasoning mask. If man will strike, strike through the mask! How can the prisoner reach outside except by thrusting through the wall? To me, the white whale is that wall, shoved near to me. Sometimes I think there's nought beyond. But 'tis enough. (p. 144)

Here Ahab suggests that man is like a prisoner who, to achieve any measure of freedom, must thrust "through the wall" that surrounds him. Similarly, man must "strike through the mask"

of nature in order to get at the "reasoning thing" beyond. Ahab's view of man's relation to the nonhuman universe is a pessimistic one, and the prisoner image reveals the state of Ahab's mind. In Pierre, Melville says that "men are jailers all; jailers of themselves" (p. 91). Some men are forced to "hold their noblest part a captive to their vilest" (p. 91) because of public opinion and custom; as Mrs. Glendinning says, the word "propriety" is "a chain and ball to drag" (p. 195). Other men are bound by "chains of love" (p. 38). This particular group of images contains the essential truths behind Pierre's downfall. Pierre is his own jailer in that his actions and decisions are conscious and determined, even if unwise. His noble but idealistic motives remain unrevealed while he is convicted in the eyes of the world of vile deeds. His concern for maintaining his father's reputation reveals his own bondage to social propriety, and his mother's disavowal of him for his apparent marriage shows hers. The genuine love Pierre feels for his mother and for Lucy is the cause of his greatest grief. Finally, in The Confidence Man, the merchant refers to death as an "unprincipled cut-purse" (p. 49), and Thomas Fry, a cripple, says that being poor and without friends is a "worse crime than murder" (p. 82).

Ahab and Pierre stand out among the characters associated with the legal imagery. Ahab realizes that the crew will agree to go after Moby-Dick simply for the glory of the chase, but he also knows that they will require that he provide them with

more tangible rewards in addition:

For even the high lifted and chivalric Crusaders of old times were not content to traverse two thousand miles of land to fight for their holy sepulchre, without committing burglaries, picking pockets, and gaining other pious perquisites by the way. (p. 184)

This paradoxical assertion, that religious Crusaders required the "pious perquisites" of crime, comes shortly after the quarter-deck scene in which Ahab wins the emotional support of the crew, and it serves as a reminder of the putative purpose of the voyage. It is also suggestive of the conflicting impulses in Ahab's personality, and it reveals his inverted system of values by associating the proper function of a whaling ship with looting and his unholy desire for vengeance with the Crusades. As his fateful reunion with Moby-Dick draws near, Ahab has the blacksmith make a harpoon point out of horseshoe nails. When the blacksmith praises the high quality of such steel, Ahab replies that the nails "will weld together like the glue from the melted bones of murderers" (p. 403). In his monomania, Ahab is willing to go to any lengths to kill the white whale, and quite clearly he would use the actual bones of murderers for his harpoon if he thought they would serve his purpose better. On the second day of the chase, Ahab ponders the Parsee's prophecy that before Ahab can die the Parsee must die, disappear, and then be seen again: "There's a riddle now might baffle all the lawyers backed by the ghosts of the whole line of judges I'll solve it, though!"

(p. 459). Solve it he does, but not to his satisfaction and not in the quiet atmosphere of a courtroom.

Pierre is the character most frequently associated with legal metaphors. He refers to his heart as a "prisoner impatient of his iron bars" (p. 91). Upon reading Isabel's letter, he is stunned; the letter becomes "his ball and chain" (p. 93). Late one night, hunger sends him "rummaging in a pantry, like a bake-house burglar" (p. 160). After an unsuccessful interview with his mother, he feels that like "a thief he had sat and stammered and turned pale" (p. 170). When he tells Lucy of his supposed marriage, she swoons, and her maid, Martha, tells Pierre that he "has somehow murdered her!" (p. 184). Later, Lucy tells him in a letter that his abrupt announcement was "most murdersome" (p. 309) and asks if he will "never have done with murdering" (p. 311) her. He also views himself as "the murderer of his mother" (p. 289). Forced to work on his book under harsh conditions, he is a "most unwilling states-prisoner of letters" (p. 340).

Finally, legal metaphors are used to describe certain aspects of nature. In Moby-Dick, at the conclusion of the quarter-deck scene, Ahab addresses Starbuck: "the deed is done! Yon ratifying sun now waits to sit upon it" (p. 146). Charles Feidelson explains that the sun is "like a judge designated to approve ('ratify') Ahab's action . . . and is waiting to consider the case ('sit upon it')." ⁶ Ishmael says that the sea is "worse than the Persian host who murdered his

own guests" (p. 235) because it so frequently turns on those who venture out upon it. Starbuck echoes Ishmael's feelings when he refers to the "kidnapping . . . ways" (p. 235) of the sea. Israel Potter, viewing the English countryside during the spring, sees each "unrolling leaf . . . in the very act of escaping from its prison" (p. 35). Appropriately, he is himself a fugitive at the time. In The Confidence Man, the Misscurian, Pitch, claims that nature has "embezzled" (p. 93) ten thousand dollars from him by washing a good portion of his property into a stream.

The creatures most commonly compared to criminals are marine animals and birds. A single, prowling shark is a "villainous footpad of the sea" (Typee, p. 10), and two Tiger sharks are "highwaymen" (Mardi, p. 41). Fish in general are sometimes "freebooters" (Mardi, p. 103) or "footpads" (Mardi, p. 103). An Algerine porpoise has "corsair propensities" (Mardi, p. 42) and can be a "pirate" (Moby-Dick, p. 126). The mealy-mouthed porpoise looks "as if he had just escaped from a felonious visit to a meal bag" (Moby-Dick, p. 127). The right whale sometimes has white hairs around his mouth which "impart a rather brigandish expression" (Moby-Dick, p. 283), while whales running with drugs attached are "like malefactors with the chain and ball" (Moby-Dick, p. 324). A hawk is a "dauntless bandit" (Israel Potter, p. 20), "piratical-looking" (Typee, p. 10), and "piratical" (Moby-Dick, p. 298), while a sea-kite is a "bold sea-bandit" (Mardi, p. 126), and

a toucan is a "bandit bird of prey" (White-Jacket, p. 235). Other animals referred to include a "cut-throat looking" dog (Redburn, p. 212) and "convict tortoises" (Israel Potter, p. 208).

Overall, business, political, and legal metaphors suggest a strongly pessimistic view of life. This negative tone is largely absent from Melville's first three novels, but it surfaces in Redburn and persists throughout the rest of the novels. Business metaphors are used to suggest the prevalence of human weaknesses and shortcomings such as greed, dishonesty, vindictiveness, stealing, religious uncertainty, pessimism, self-isolation, and fear of death. Melville uses political metaphors to reveal the corruption and misuse of power, especially among officers on both military and civilian ships. Legal metaphors reveal injustice and hardships in life, with a strong emphasis on the injustice and hardships endured by sailors.

FOOTNOTES

¹Charles Feidelson, Jr., ed., Moby-Dick, by Herman Melville (Indianapolis: The Bobbs-Merrill Company, Inc., 1964, p. 271n.

²Newton Arvin, Herman Melville (New York: William Sloane Associates, Inc., 1950), p. 179.

³Richard Chase, The American Novel and Its Tradition (New York: Doubleday Anchor Books, 1957), p. 109.

⁴Harrison Hayford and Hershel Parker, eds., Moby-Dick, by Herman Melville (New York: W. W. Norton and Company, Inc., 1967), p. 161n.

⁵George R. Stewart, "The Two Moby-Dicks," American Literature, 25 (January, 1954), 417-448. In one of the longest discussions of Melville's probable recasting of the novel after it was underway, Stewart suggests that the original version of the first few chapters (roughly 1-15) remains largely unchanged in the published novel. Stewart calls this portion of the novel Ur-Moby-Dick.

⁶Feidelson, p. 225n.

CHAPTER IV

METAPHORS OF SOCIETY, COURTSHIP, AND THE FAMILY

Man is a gregarious creature and needs human interaction for proper intellectual, spiritual, and emotional development. From this interaction has evolved the family, class distinctions, and elaborate social rules and rituals. Melville's interest in these aspects of human life is manifested in his novels in the metaphors relating to fashionable and aristocratic society, courtship and marriage, and childhood and family life.

There are just over twelve-hundred metaphors in these three groups, slightly over eight percent of all the metaphors in Melville's novels. Mardi, Moby-Dick, and Pierre account for more than half this number. Typee and Omoo contain the fewest of these metaphors; consequently, the pages-per-metaphor ratio is highest in these two novels. Metaphors of society, courtship, and the family occur once every 6.3 pages in Typee and once every 7.3 pages in Omoo. These metaphors occur most frequently in Pierre, once every 2.0 pages, and in Moby-Dick, once every 2.5 pages (see Table VI). In general, the relative frequency of these metaphors increases from the early novels to the later ones.

Metaphors of fashionable and aristocratic society occur least frequently in Typee, once every 9.4 pages. Omoo is next

with 8.5 pages per metaphor. White-Jacket follows, at 5.9, and then comes Mardi, with 5.7. Metaphors in this group occur most frequently in Moby-Dick, once every 3.6 pages (see Table XII).

The frequency of metaphors of courtship and marriage varies more among the novels than the frequency of either social or family metaphors. There are no marriage or courtship metaphors in Redburn, only one in White-Jacket, two in Omoo, three in Typee, and five in The Confidence Man. The ratio of pages to metaphors is therefore very high in these novels: 67.2 pages per metaphor in The Confidence Man, 122.0 in Typee, 187.5 in Omoo, and 504.0 in White-Jacket. Israel Potter, however, averages one marriage or courtship metaphor every 22.5 pages. Mardi has one every 20.8 pages, Moby-Dick one every 17.7 pages, and Pierre one every 15.8 pages (see Table XII).

Childhood and family images vary significantly in frequency in Omoo, with 75.0 pages per metaphor, and in Pierre, with 4.5 pages per metaphor. In the other seven novels these occur an average of once every twenty-five pages, with no clearly definable trend (see Table XII). The low frequency of occurrence in Omoo is consistent with the general pattern for almost all categories of metaphors in the early novels, and the very high frequency of occurrence in Pierre is due partly to the general increase in all categories in the later novels and partly to the novel's concern with family life.

Metaphors of fashionable and aristocratic society rarely have positive connotations. They most often serve to point out human weakness or evil, especially when used in relation to ships' officers, both military and civilian. In Omoo, the commander of the Julia, Captain Guy, is disliked by the sailors and is considered to be "no more fit for the sea than a hair-dresser" (p. 10). Behind his back he is referred to as "Miss Guy" (p. 18). Redburn has similar feelings for Captain Riga of the Highlander. Seeing Riga use a quadrant, Redburn compares him to "a dandy circumnavigating the dress-circle of an amphitheater with his glass" (p. 294). In White-Jacket, the narrator sarcastically refers to Captain Claret as "his High Mightiness" (p. 161) and later claims that the Commodore is "more haughty than any Mogul of the East" (p. 194).¹ Describing the established rituals in the relationships between the Commodore and the Captain and between the Captain and the lower officers, White-Jacket says that he is reminded of "the etiquette at the Grande Porte of Constantinople, where, after washing the Sublime Sultan's feet, the Grand Vizier avenges himself on an Emir, who does the same office for him" (p. 162). White-Jacket also remarks that "officers generally fight as dandies dance, namely, in silk stockings" (p. 68). He explains that silk stockings are preferred during battle because silk can be withdrawn more easily from a wound than other materials, and thus the comparison perhaps lacks the negative force seen in some of the other metaphors; nevertheless, the word "dandies" is

not complimentary, and the prevailing attitude toward ships' officers in the novels is clearly disparaging.

When ordinary seamen figure in metaphors of fashionable and aristocratic society, however, the tone is, if not positive, at least less negative. Redburn notes that sailors rarely travel inland when they are in port: "They would dream as little of traveling inland . . . as they would of sending a card overland to the Pope, when they touched at Naples" (p. 134). In Liverpool, waiting for the Highlander's cargo to be unloaded, the sailors have little work to do and must be boarded ashore "like lords, at their leisure" (p. 218). The sailor Jackson, mixing molasses with a mushlike substance called "burgoo," reminds Redburn of "an old landlord mixing punch for a party" (p. 54). This comparison is notable because Jackson is the most malevolent of the sailors in the mistreatment of the innocent Redburn, yet the image here does not suggest any ill will on the part of the narrator. Redburn's revulsion for Jackson is, however, revealed in metaphors in other categories.

White-Jacket describes a scene in which the maindeck is filled with sailors taking an evening stroll "like people taking the air in Broadway" (p. 50). Sailors smoking at an allotted time and place "chatted and laughed like rows of convivialists in the boxes of some vast dining room" (p. 387). The depletion of the Neversink's supply of grog is a severe blow to most of the sailors, who enjoy their daily ration as much as a "high-liver" (p. 53) enjoys his wine. When Captain

Claret orders that all beards be shaved off, the result is the loss of some really impressive whiskers, including some "that Count D'Orsay would have envied" (p. 360). Jack Chase, a sailor much admired by White-Jacket and many of the other sailors aboard the Neversink, "would have done honor to the Queen of England's drawing room" (p. 14).

In Moby-Dick, Ishmael describes sleeping arrangements aboard the typical whaling ship and maintains that "sailors no more sleep two in a bed at sea, than bachelor Kings do ashore" (p. 24). Later, he says that Stubb "presided over his whale-boat as if the most deadly encounter were but a dinner, and his crew all invited guests" (p. 105).

Finally, in Israel Potter, Israel boards an English warship during an engagement, only to find himself stranded when the two ships suddenly disengage. To avoid detection, he tries to fit in among the English sailors. He circulates throughout the ship but is unable to find acceptance among any of the groups. "Blackballed out of every club" (p. 179), he is eventually brought to bay, but he feigns temporary madness and ultimately wins a place in the main-top. The social image implied by "Blackballed out of every club" suggests some criticism of the unfriendly sailors. However, they are English sailors and Israel's acknowledged enemies; he is treated no worse than he himself expects, and, to their credit, they accept him later, once he demonstrates his skills and cheerful disposition.

A few social metaphors are used to comment on life in general. In Mardi, Babbalanja says that men are like "letters sealed up" and only "read each other's superscriptions" (p. 394). This observation, that men tend to isolate themselves, is merely one of many by the long-winded Babbalanja, and it points up one of the great weaknesses of Mardi and, by comparison, one of the strengths of the later novels, especially Moby-Dick. In Mardi, themes such as human isolation are discussed at length by the characters, whereas they are dramatized in Melville's better works. Babbalanja talks about how men can be "sealed up," but Ahab is a grand and tragic example of a man who purposely refuses to accept his ties with humanity. Redburn observes a woman and her two daughters dying in Launcelott's-Key and deplores the social conditions which bring such evils about and which cause people to be unaffected by such suffering. He discovers that people are aware of the plight of the three but do not care, even though the woman and her children have "eyes, and lips, and ears like any queen" (p. 181). In Pierre, Melville praises democracy in his observation that in America "there is no distinct hereditary caste of gentlemen, whose order is factitiously perpetuated as race-horses and lords are in kingly lands" (p. 98). Pierre realizes that he has never known genuine unhappiness and wonders if grief is "a self-willed guest that will come in" (p. 41, Melville's italics). The image of grief personified as a guest is appropriate: Pierre's genteel upbringing requires

him to be civil to any guest, even an uninvited and undersirable one. This strong sense of duty is the actuating force in Pierre's ultimate downfall, and his contemplation of the possibility of grief in his life clearly foreshadows that downfall.

Another group of social metaphors emphasizes the difference between appearance and reality that often exists in society. Discovering that he is being followed by a mysterious but shabbily dressed old man, Redburn thinks that he is about to be robbed; then he decides that perhaps the man has a message for him. Determined to find out, he turns to face the man, who fumbles "in his vest pocket, as if to take out a card with his address" (p. 194). Redburn soon learns that the man merely wants to sell him a cheap, and probably stolen, ring. Like Pierre, Redburn has had a genteel upbringing, although his family is not as well off, and it is not surprising that in describing the man's actions he should allude to the world of polite society. This incident is one of several that eventually make him realize that his background has not adequately prepared him for some of the realities of life. By the end of the novel, his eyes have been opened to these realities, and a measure of his new appreciation of them is seen in his attitude toward Harry Bolton. He says that Harry was "more suited to the Queen's drawing room than a ship's forecastle" (p. 220) and adds that Harry's hand was "lady-like looking, and . . . white as the queen's cambric handkerchief" (p. 281). Redburn also reports that the other

sailors claim that Harry looks like "a footman to a Portuguese running barber, or some old maid's tobacco-boy" (p. 255). Harry is thus represented as an exaggerated version of what Redburn himself was when he signed on the Highlander. That even he can see how ridiculous and out of place Harry is reveals Redburn's more accurate knowledge of the realities of life.²

The other social metaphors which support the appearance versus reality theme are in The Confidence Man. The question of reality is the central concern of this novel, and the various disguises of the Confidence Man illustrate the difficulties involved in trying to sort out appearance and reality. In one of his disguises, as a man with a book under his arm, he goes among the other passengers inside the ship and "looks animatedly about him, with a yearning sort of gratulatory affinity and longing, expressive of the very soul of sociality; as much as to say, 'Oh, boys, would that I were personally acquainted with each . . . of you'" (p. 44). Later, as the herb doctor, he sees the "Titan in homespun" and a young girl coming aboard, and he goes to meet them with his "arms extended like a host's" (p. 73). It is, of course, no accident that the Confidence Man is the subject of such comparisons; he wants to appear to be the epitome of genial sociability in order to disguise his true character. Another character, the Missourian who calls himself Pitch, complains to the man from the Philosophical Intelligence Office (employment agency) that he has always

been disappointed by the boys he has hired to work for him. One of them, he says, "under a Chesterfieldian exterior hid strong destructive propensities" (p. 101). It is ironic that Pitch admits his mistake in judgment about the boy to the man from the Philosophical Intelligence Office, because that man is the Confidence Man in another of his many disguises. Shrewd and suspicious though he is, Pitch ultimately becomes another of the Confidence Man's victims. In deceiving Pitch, the Confidence Man reveals the range of his talents. As the herb-doctor, he is the object of Pitch's suspicion; he disappears, therefore, at the first opportunity and then emerges as the man from the Philosophical Intelligence Office. Quite clearly, the Confidence Man is adept at selecting the appearance that will most effectively lead an intended victim into his trap.

Courtship and marriage metaphors are used to illustrate feelings of happiness and unhappiness, to emphasize the bonds of friendship, and to describe weather phenomena and whale behavior. In Mardi, Babbalanja praises the pleasures derived from pipe smoking: "like a good wife, a pipe is a friend and companion for life. And whoso weds with a pipe, is no longer a bachelor" (p. 376). In White-Jacket, the members of the band on the Neversink have few duties and largely keep to themselves. They are described as being happy as "a club of young bridegrooms, three months after marriage" (p. 48).

Love and courtship are central elements in Pierre, and several courtship metaphors found in the novel define the

happiness which Pierre enjoys in his relationship with his mother early in the novel. He feels a "courteous lover-like adoration" (p. 16) for her, and she acknowledges his affection when she calls him "a Romeo" (p. 18). Melville's detailed analysis of their seemingly near-perfect mutual love sets the stage for the tragic breach in their relationship and leads ultimately to their deaths. The allusion to Romeo and Juliet reinforces the parallels between the two plots and further suggests the inevitability of the final tragedy. Additional foreshadowing occurs in Pierre's unhappiness that he does not have a sister:

He mourned that so delicious a feeling as fraternal love had been denied him. . . . This emotion was most natural; and the full cause and reason of it even Pierre did not at that time entirely appreciate. For surely a gentle sister is the second best gift to a man; and it is first in point of occurrence; for the wife comes after. He who is sisterless, is as a bachelor before his time. For much that goes to make up the deliciousness of a wife, already lies in the sister.

"Oh, had my father but had a daughter!" cried Pierre; "some one whom I might love, and protect, and fight for, if need be. It must be a glorious thing to engage in a mortal quarrel on a sweet sister's behalf! Now, of all things, would to heaven, I had a sister!" (p. 7)

These lines contain the very essence of the novel. The sister/wife metaphor is brought to life in the counterfeit marriage between Pierre and Isabel, and his romantic concept of what it is like to fight for a sister is realized when he finds himself in conflict with his relatives and former friends as a result of his supposed marriage. Furthermore, his greatest conflict is with Lucy's brothers, who, in fighting for her honor, are

doing precisely what Pierre views as a "glorious thing." The extremes, then, of Pierre's happiness and unhappiness are illuminated in metaphors of courtship and marriage.

John Paul Jones is portrayed in Israel Potter as a lover of battle, and his use of courtship images in his comments about military command and warfare is therefore not surprising. In requesting a ship to command, he tells Benjamin Franklin that he "will not bide a suitor much longer" (p. 81). That is, he is tired of courting the government in his efforts to win an assignment. Later, in command of the Ranger, Jones plans to do battle with the British man-of-war Drake by attacking her at night while she is anchored off the Irish coast. He describes his intentions to Israel: "I'm engaged to marry her to-night. The bride's friends won't like the match; and so, this very night, the bride must be carried away. She has a nice tapering waist, hasn't she, through the glass: Ah! I will clasp her to my heart" (p. 133). The wind, however, prevents the necessary maneuvers and Jones decides that he will postpone the attack. "I sha'n't marry her just yet," he says (p. 134). When the two ships finally begin their battle, Jones's ship precedes the Drake into mid-channel, leading the enemy ship "as a beau might a belle in a ballroom" (p. 150).

Marriage and courtship images that emphasize the bonds of friendship occur mainly in Moby-Dick, Pierre, and The Confidence Man. In the first novel, these metaphors reveal the growth of Ishmael's feelings of brotherhood with all men. Alarmed when

he first meets Queequeg, Ishmael decides to trust him and share the bed with him. The narrator finds himself in a rather comic predicament, however, the next morning: "Upon waking . . . I found Queequeg's arm thrown over me in the most loving and affectionate manner. You had almost thought I had been his wife" (p. 32). Unable to make Queequeg wake up, he is also unable to escape the harpooneer's "bridegroom clasp" (p. 33) and fears that "naught but death" (p. 33) will separate them. Eventually, "by dint of much wiggling, and loud and incessant expostulations upon the unbecomingness of his hugging a fellow male in that matrimonial sort of style" (pp. 33-34), Ishmael gets free. The next night, when Queequeg invites him to join him in his pagan religious rituals, Ishmael decides that genuine worship means doing the will of God, and the will of God is "to do to my fellow man what I would have my fellow man to do to me" (p. 54). Consequently, he joins Queequeg in his worship and feels a greater degree of friendship as a result. Afterward, they lie awake in bed talking:

How it is I know not; but there is no place like a bed for confidential disclosures between friends. Man and wife, they say, there open the very bottom of their souls to each other; and some old couples often lie and chat over old times till nearly morning. Thus, then, in our hearts' honeymoon, lay I and Queequeg--a cosy, loving pair. (p. 54)

Later, at sea, when Queequeg stands on the body of a dead whale to cut the strips of blubber away from the carcass, his safety depends upon the monkey-rope, a line attached to his belt and to Ishmael's. Should he fall into the water, or

become otherwise endangered, Ishmael must save him. "It was a humorously perilous business for both of us," says Ishmael; "for better or for worse, we two, for the time, were wedded" (pp. 270-271).

In Pierre, the childhood friendship between Pierre and his cousin Glendinning Stanly is likened to "the sweetest sentiment entertained between the sexes" (p. 216). Their relationship contained the "occasional fillips and spicinesses, which . . . enhance the permanent delights of those more advanced lovers who love beneath the cestus of Venus" (pp. 216-217). Pierre discovers, however, that their past closeness means nothing to his cousin; Glendinning Stanly, like Pierre's mother, has renounced him utterly, despite the loverlike affection they once felt for him. In The Confidence Man, Charles Noble meets the Cosmopolitan and likes him immediately. When the Cosmopolitan mentions the many friends he has met that day, Noble's "countenance a little fell, as a jealous lover's might at hearing from his sweetheart of former ones" (p. 138). He quickly overcomes his feelings, however, and persuades the Cosmopolitan to share a bottle of wine with him. At the table, the Cosmopolitan claims that "the same may be said of friendship at first sight as of love at first sight: it is the only true one, the only noble one. It bespeaks confidence" (p. 139). The Cosmopolitan is, of course, the Confidence Man, and his assertion here is an attempt to take advantage of Noble's friendly nature. Acutely perceptive, the Confidence Man describes

friendship in terms of love because he recognizes this approach as the one most likely to succeed with Noble.

Courtship and marriage images are used in Mardi and Moby-Dick to characterize aspects of nature, such as seasonal changes, the weather, the sea, or the sun. In Mardi, the narrator says that being on a ship in a calm seems, to a landsman, "more hopeless than a bad marriage" (p. 10). On the other hand, a gentle Pacific breeze is "fragrant as the breath of a bride" (p. 144), and the flowers on the island of Flozella are described as the "bridal bloom" (p. 645) of summer.

Similar metaphors in Moby-Dick are more significantly related to the themes of the novel. The description of Ahab's first encounter with the white whale, when Ahab lost his leg, depicts the sun as a living thing which looked down upon the broken whale-boats and "smiled on, as if at a . . . bridal" (p. 159). The day before Ahab's second, and fatal, encounter begins, Ishmael says that "the sun seemed giving this gentle air to this bold and rolling sea, even as a bride to groom" (p. 442). Starbuck, gazing at the water, speaks of what he sees there: "Loveliness unfathomable, as ever lover saw in his young bride's eye!" (p. 406). These images suggest happiness, which contrasts sharply with the tone of the novel at these points. The sun "smiled" when Ahab lost his leg, and it seems to be smiling again as Ahab nears his fatal second meeting with Moby-Dick. Inanimate nature may not intervene against Ahab, but it is clearly not in sympathy with him either.

Assuming that Ahab perceives this response of nature to his suffering perhaps explains in some measure his outburst against all "visible objects" (p. 144) in the first quarter-deck scene. Starbuck protests that it is blasphemy to seek revenge against "a dumb brute" (p. 144). Ahab's extended reply is one of the crucial passages of the novel:

Hark ye yet again,--the little lower layer. All visible objects, man, are but as pasteboard masks. But in each event--in the living act, the undoubted deed--there, some unknown but still reasoning thing puts forth the mouldings of its features from behind the unreasoning mask. If man will strike, strike through the mask! How can the prisoner reach outside except by thrusting through the wall? To me, the white whale is that wall, shoved near to me. Sometimes I think there's naught beyond. But 'tis enough. He tasks me; he heaps me; I see in him outrageous strength, with an inscrutable malice sinewing it. That inscrutable thing is chiefly what I hate; and be the white whale agent, or be the white whale principal, I will wreak that hate upon him. Talk not to me of blasphemy, man; I'd strike the sun if it insulted me. (p. 144)

For Ahab, then, nature is merely a collection of masks or disguises for the vague, malicious forces he feels are arrayed against him. Clearly, he feels opposed by nature, and the happiness suggested by the marriage metaphors is meant to contrast with Ahab's bitter rage. It also recalls the wife that he leaves behind and the marital bliss that is denied to him.

Finally, courtship metaphors are used to describe whales and their behavior in Moby-Dick. In the first one, the inside of the sperm whale's mouth is described as "really beautiful and chaste-looking . . . lined . . . with a glistening white

membrane, glossy as bridal satins" (p. 280). This passage, taken from the chapter "The Sperm Whale's Head--Contrasted View," might at first seem irrelevant to the main thrust of the novel. However, an examination of the passage reveals that it is highly relevant and further suggests that the cetology chapters should not be disregarded. The "glistening white membrane" may exist in all sperm whales, but the color reinforces the whiteness motif which runs throughout the book and thus brings to mind one particular whale, Moby-Dick. The bridal image in the passage also strengthens the contrast between Ahab's unhappiness and the serenity of the natural world. Furthermore, the gentle innocence suggested by the image offers a view of the whale that differs enormously from the way he is depicted elsewhere in the book. In a chapter devoted to the mating activities of whales, Melville refers to a group of female whales dominated by one large bull as a "harem" (p. 328). He also calls them "concubines" (p. 328) and "wives" (p. 330). A young male who challenges the supremacy of one of the older bulls is a "young Lothario" (p. 329); such upstarts are "unprincipled young rakes" (p. 329) and they threaten the "domestic bliss" (p. 329) enjoyed by the older males. Some of the blame, however, lies with the female whales who, like women ashore, "often cause the most terrible duels among their rival admirers" (p. 329).

Metaphors of family life are used in the novels to describe friendship, to characterize Ahab, and to establish the atmosphere

and situation in Pierre. Friendship, or the lack of it, is often described in terms of family relationships. Tommo says that the Typee natives "appeared to form one household . . . where all were treated as brothers and sisters" (p. 204). In Omoo, the men on the Julia love Jermin, the first mate, "like a brother" (p. 11), even though he often abuses them. The narrator of Mardi expresses his affection for his companion, Jarl, by referring to him as an "uncle" (p. 17) and a "devoted old foster-father" (p. 97). Ishmael similarly reveals his feelings for Queequeg. When they are connected by the monkey-rope, he refers to Queequeg as "my own inseparable twin brother" (p. 271) and as "my dear comrade and twin brother" (p. 272). Israel Potter, after boarding an English ship during battle and then finding himself stranded on it, tries to escape detection by mingling with the crew; he attempts to become "one of the family" (p. 177) but is rebuffed by every group. The Confidence Man, as John Ringman, fails to victimize the young collegian aboard the Fidele. As John Truman, he approaches the young man and rebukes him for not being more charitable toward Ringman. He asks him if he will act "the part of a brother to that unfortunate man" (p. 42). The collegian replies that the man can "be his own brother" (p. 42). He then buys stock in Truman's non-existent company. The Confidence Man's cunning is again demonstrated: he is prepared to take advantage of people's charity or their greed. The Missourian, Pitch, complains to the man from the Philosophical

Intelligence Office about the trouble he has had with the boys who have worked for him. The thirtieth boy, he says, wanted "to be considered one of the family--sort of adopted son of mine, I suppose" (p. 101). Pitch, like the collegian, is suspicious of people, lacks charity, and refuses to think of people in terms of kinship.

One group of family metaphors late in Moby-Dick helps reveal Ahab's state of mind at that point. Watching a dying whale turn toward the setting sun, Ahab is prompted to comment on what he observes. He says that while "life dies sunwards full of faith . . . death whirls round the corpse, and it heads some other way" (p. 409). The "other way" to which Ahab refers here is toward the "dark Hindoo half of nature" (p. 409), which is the sea itself. He then addresses the sea directly:

Yet dost thou, darker half, rock me with a prouder,
if a darker faith. All thy unnamable imminglings
float beneath me here; I am buoyed by breaths of
once living things, exhaled as air, but water now.
Then hail, for ever hail, O sea, in whose
eternal tossings the wild fowl finds his only rest.
Born of earth, yet suckled by the sea; though hill
and valley mothered me, ye billows are my foster-
brothers! (pp. 409-410)

The final metaphor, uttered by Ahab himself, is highly suggestive. He sees himself not as brother to the billows, but as foster-brother; the relationship is not one determined by accident of birth, but by willful adoption. Ahab recognizes his own deadly fascination for the sea and deliberately chooses "a prouder, if a darker faith" and a course that leads inevitably to disaster. Soon after this scene, the Pequod is in

an electrical storm, and the repeated flashes of lightning move Ahab to speak at length. He claims to be "a true child of fire" and addresses the lightning as his "fiery father" and his "sire" (p. 417). He adds, however, that his mother is unknown, thereby suggesting his unbalanced state of mind. His personality is dominated by impulses usually associated with the masculine principle: hardness of heart, willful perseverance, destructiveness, and the desire for vengeance. Absent are the balancing feminine impulses: tenderness, submissiveness, productiveness, and acceptance. Finally, Ahab has one last moment of sanity before the three-day battle with Moby-Dick begins, a moment when

that enchanted air did at last seem to dispel . . . the cankerous thing in his soul. That glad, happy air, that winsome sky, did at last stroke and caress him; the step-mother world, so long cruel --forbidding--now threw affectionate arms round his stubborn neck, and did seem to joyously sob over him, as if over one, that however wilful and erring, she could yet find it in her heart to save and to bless. (p. 443)

This feeling is very short-lived, however, and when Moby-Dick is sighted the very next day, Ahab does not hesitate to go after him.

Metaphors of family are numerous in Pierre, and they fall into two main groups. Pierre and his mother frequently refer to each other as brother and sister, and Lucy takes on the role of cousin to Pierre.³ These relationships all involve Pierre and illustrate the various problems that beset him. Central to the novel is the whole concept of family, and Pierre's

troubles stem from his own and other characters' ideas about the necessity of maintaining the honor of the family name. Pierre involves himself irrevocably with Isabel out of a sense of obligation to the reputation of his late father. In the same way, Mrs. Glendinning disinherits Pierre because his actions are an embarrassment to the family, and the final tragedy occurs because Lucy's brother and Pierre's cousin feel that Pierre has dishonored both the Glendinnings and the Tartans. Family metaphors help show how these events inevitably follow one another as well as establish Pierre's blissful situation at the beginning of the novel.

When the novel opens, Pierre's life is a very happy one, and part of his happiness lies in his extremely close relationship with his mother. They seem to be in complete harmony with each other, and, in fact, Mrs. Glendinning treats Pierre more like an equal than a son. These feelings are revealed in their conversation. Pierre calls his mother "Sister Mary" (p. 14) and "dear sister" (p. 15), and she refers to him as "brother" (p. 14), "brother Pierre" (p. 18), and "dear brother" (p. 55). There are nearly forty more such references, but none occurs after page 130. By that point, the relationship between Pierre and his mother has deteriorated to blunt formality, and pet names become inappropriate. The progress of the estrangement between Pierre and his mother is thus reflected in the way they address each other, and this estrangement is the cause of much of Pierre's later hardships.

The other group of family metaphors in Pierre occurs largely in the second half of the novel, and thereby emphasizes the contrast between Pierre's happiness at the beginning and his miserable state at the end. Having committed himself totally to providing for Isabel's happiness, he decides that they must claim to be husband and wife in order to live together without scandal. Following this decision, he unhappily announces, first to Lucy and then to his mother, "I am married" (pp. 183 and 185). By doing this, Pierre effectively eliminates any hope of turning back, and regardless of his noble intentions he must have mixed emotions about his relationship with Isabel. At one point, when speaking to Delly about Isabel, Pierre puts "peculiar emphasis on the magical word wife" (p. 321). Delly notices the way he says it and suspects that he and Isabel are not really married. Pierre promptly swears that Isabel is his wife, but Delly is never thoroughly convinced. Similarly, the desk clerk at the hotel where they spend their first night in New York City is obviously suspicious when Pierre announces that he and Isabel are husband and wife (p. 243). Such incidents torment Pierre throughout the second half of the novel, but they become particularly painful after Lucy comes to live with him and Isabel. As much as he loves Lucy, he cannot reveal the truth about Isabel to her, and he has to maintain the pretense of his marriage in front of her, even knowing that it causes her pain. For example, he decides that none of the precious heat in the apartment can be

diverted to Lucy's room. When the issue first comes up, he replies, "Shall I rob my wife . . . even to benefit my most devoted and true-hearted cousin?" (p. 323). He abruptly terminates an innocently affectionate gesture toward Isabel when Lucy suddenly approaches, and Isabel exclaims, "Look, Lucy; here is the strangest husband; fearful of being caught speaking to his wife!" (p. 333). To placate Isabel, Pierre reaffirms his commitment: "to the whole world thou art my wife--to her, too, thou art my wife" (p. 334).

The references to Lucy as Pierre's cousin function in essentially the same way as the previous group. They occur late in the book and contribute to Pierre's suffering. On more than a dozen occasions Pierre and Lucy claim to be cousins, and doing so surely causes both of them pain.

Children are commonly associated with family life, and metaphors alluding to children and childhood are common in Melville's novels. They are used to suggest innocence, ignorance, or gullibility, to reveal the loss of innocence, and to depict helplessness. Tommo, in Typee, says that he and Toby are like "babes in the woods" (p. 48) as they move further into the interior of the island. Later, living among the Typees, Tommo finds no evidence of the ferocity attributed to them. He is somewhat disappointed at this and compares himself to "a 'prentice boy who, going to the play in the expectation of being delighted with a cut-and-thrust tragedy, is almost moved to tears of disappointment at the exhibition of a genteel

comedy" (p. 128). Similar comparisons exist in Mardi and have some significance beyond their immediate descriptive purpose. King Media claims that people in general are like "lost children groping in the woods" (p. 566), and Babbalanja says that people are "children, climbing trees after birds' nests, and making a great shout, whether . . . they find eggs in them or no" (p. 580). In Moby-Dick, Ishmael describes the young men newly arrived from rural areas to seek work in New Bedford as seeming to be "but a few hours old" (p. 37). It is somewhat ironic for Ishmael to make such a comment in view of his own innocence at the beginning of the novel. When the Pequod meets the Rosebud, Stubb remarks that its captain "looks a sort of babyish" (p. 340) and proceeds to trick the man out of valuable ambergris in a bloated whale. The carpenter aboard the Pequod, in his lack of intellect and imagination, is like "a new-born babe" (p. 388). The Cosmopolitan, in The Confidence Man, tells Charlie Noble that there is "nothing like preserving in manhood the fraternal familiarities of youth. It proves the heart a rosy boy to the last" (p. 139). The Cosmopolitan would, of course, like to convince everyone of this; every adult still possessing the innocence or gullibility of "a rosy boy" is a potential victim.

The loss of youthful innocence is also expressed in childhood metaphors. Babbalanja, in Mardi, discusses the various changes that all men go through in life; he thinks of his "green youth as of a merry playmate departed" (p. 619). Toward

the end of Pierre, Melville comments at length on these same changes, and his thoughts here are more negative. He seems to suggest that life holds many painful lessons for mankind, and the initiation of the young into adulthood is an introduction to the troubles of the world. He expresses this idea by comparing a youth approaching adulthood to a toddler learning to walk. He says that a small child who "shrieks and implores, and will not try to stand at all, unless both father and mother uphold it," will eventually learn to walk unaided, but "not without many a bitter wail, and many a miserable fall" (p. 296). In the same way, a young man will discover that "in his obscurity and indigence humanity holds him a dog and no man" and that "in his infinite comparative minuteness and abjectness, the gods do likewise despise him" (p. 296). A young man is thus forced to stand unaided, but "you shall hear his shriek and his wail, and often his fall" (p. 296). Melville then moves from the general to the specific and applies the metaphor to Pierre. Having made the decision to take care of Isabel, Pierre discovers that "humanity had let go . . . his hand" (p. 296). He adjusts somewhat to this, says Melville, but then "the paternal gods themselves did now desert Pierre; the toddler was toddling entirely alone, and not without shrieks" (p. 296). A few pages later the metaphor is continued. Melville describes Pierre's despair and the miserable conditions in which he works and then addresses the reader: "Said I not that the gods, as well as mankind, had unhande'd themselves from

this Pierre? So now in him you behold the baby toddler I spoke of; forced now to stand and toddle along" (p. 305).

Helplessness or weakness of some type is another theme developed through childhood metaphors. The narrator of Omoo says that tradition requires a sailor to stand up to a flogging without complaint; "should he turn baby and cry" (p. 108) he will be punished later by members of the crew. The pitiful condition of the woman and her two daughters in Lance-lott's-Hey, in Redburn, is emphasized in the description of their reaction to the food Redburn throws them. One of the girls reaches for it "with a weak uncertain grasp like an infant's" (p. 182). Harry Bolton unwisely decides to join the crew of the Highlander, and his general unfitness for life as a common seaman is suggested in Redburn's comment that his complexion is as "feminine as a girl's" (p. 216). A sailor disabled by injury, in White-Jacket, is helpless as "an hour-old babe" (p. 259). The entire crew is similarly "helpless as an infant in the cradle" (p. 325) when the ship is becalmed. In Moby-Dick, something of Ahab's power over the crew is hinted at in Chapter Thirty-Four, "The Cabin-Table." The three mates, dining with Ahab, react like "little children" (p. 131). If Starbuck, Stubb, and Flask are daily awed into polite silence merely by being in Ahab's presence, then the overpowering nature of his personality is clear, and the willingness of the crew to join in his monomaniacal quest is not so mysterious. Pierre views Isabel as "a child of everlasting youngness"

(p. 140), and her apparent helplessness is one of the motivating forces behind his decision to take care of her. After he is irrevocably committed to this decision, Pierre discovers that he is to be disinherited and is powerless to prevent it. He is "an infant in the eye of the law" (p. 180). Israel Potter, captured and taken to England, escapes one night into the English countryside. Reminded of his home back in America, he sobs "like a child" (p. 35). In The Confidence Man, the old miser is approached by the Confidence Man in the guise of John Truman, an officer of the Black Rapids Coal Company. The old miser is suspicious at first, but when Truman pretends to take offense at his lack of confidence, the old man falls back "like an infant" (p. 64) and is very quickly separated from his money. Such weakness is exactly what the Confidence Man looks for in potential victims.

Metaphors of fashionable society, courtship, and family life serve many purposes in Melville's novels. Images taken from high society reveal evil and human weakness and suggest the difficulties encountered in separating appearance from reality in life. Courtship and marriage metaphors reveal happiness, unhappiness, and the importance of friendship. Similarly, family and childhood metaphors emphasize the bonds of friendship and are also frequently used in connection with helplessness, innocence, and gullibility, and sometimes reveal loss of innocence.

FOOTNOTES

¹In an earlier discussion of the abuses of power by ships' officers, a number of metaphors alluding to royalty were mentioned. In that discussion, the royal images that were included illustrated some aspect of the power of absolute rulers. Here, the royal images illustrate some aspect of aristocratic society rather than power.

²These three images involving Harry are the only social metaphors in which a common sailor is subjected to ridicule, and it may seem odd that they are reserved for the friendliest companion Redburn has on the Highlander. However, the point of these three metaphors is that Harry is not a sailor.

³Pierre and his mother are not literally brother and sister, and Pierre and Isabel are not literally husband and wife; therefore, these relationships can be viewed as metaphorical. Pierre and Lucy are related, but the fact of their engagement indicates that their kinship is distant enough to be insignificant. Also, when Lucy goes to live with Pierre and Isabel, she tells Pierre to refer to her as his cousin (pp. 310-311). The clear intent here is to deceive and thereby placate Isabel, and the result can be considered metaphorical.

CHAPTER V

METAPHORS OF RELIGION AND MYTH

Man's religious spirit has been a powerful force throughout history. Every society has subscribed to beliefs in the supernatural, and these beliefs have played significant roles in the evolution of civilization. Even obsolete religious beliefs remain influential when they linger on as myths. Greek and Roman mythology and the Old and New Testaments are inseparable from the history and literature of Western civilization, and Melville's work provides examples of how religion and myth may be used in literature. Melville's writing reflects an interest in and a thorough knowledge of religious and mythical materials. His interest and knowledge are revealed in metaphors alluding to religion in general, to spiritual beings and the Bible in particular, to myth, and to the occult.

The discussion in this chapter is divided into two broad parts. The first half deals with Melville's metaphors which allude to existing religious beliefs. The second half treats the metaphors which Melville borrows from mythology and the occult.

There are more than sixteen-hundred religious and mythological metaphors in Melville's novels, nearly twelve percent of all the metaphors in the nine books (see Table III). These metaphors follow the same general patterns as the metaphors in

the categories already discussed. Religious metaphors (including biblical images) increase steadily in number through the first five novels, from 27 in Typee to 87 in White-Jacket. In the next two novels there is a dramatic increase: Moby-Dick contains 230 religious metaphors and Pierre contains 260. In the last two novels, Israel Potter and The Confidence Man, there are 67 and 131, respectively (see Table XIII). Biblical metaphors, considered separately, reveal only one significant difference from religious metaphors as a whole. There is the same steady increase through the first five novels, the same abrupt increase in Moby-Dick, and the same decrease in the last two novels. The difference is that Pierre, which contains the highest number of religious metaphors overall, ranks fifth in the number of biblical metaphors (see Table XIII). In other words, metaphors alluding to the bible are only eleven percent of the total number of religious metaphors in Pierre, but in the other eight novels, biblical metaphors account for twenty-two percent to forty-eight percent of the total number of religious metaphors.¹

The pages-per-metaphor ratios show that the frequency of religious metaphors (including biblical metaphors) also increases through the first seven novels. In Typee, there are almost fourteen pages per religious metaphor, but in Pierre there are no more than two pages for each such image. In other words, religious metaphors occur more than six times as frequently in Pierre as in Typee (see Table XIV).

No clear pattern emerges from a statistical analysis of myth and occult metaphors, although very generally such metaphors occur in greater numbers and with increased frequency in the later novels, as do metaphors in nearly all categories. Metaphors of myth and the occult are least numerous in Typee and Omoo; there are only twenty and twenty-three of them in those two novels, respectively. The pages-per-metaphor ratio is also highest in Typee and Omoo: just over eighteen pages for each myth and occult metaphor in the former and just over sixteen pages for each in the latter (see Table XIV). Pierre and Moby-Dick contain the highest numbers of these metaphors, but Mardi has the third highest number, over twice as many as The Confidence Man, which has the fourth highest number of myth and occult metaphors (see Table XIII).

Metaphors of religion allude to a variety of religious objects, concepts, and people, and to supernatural beings such as angels and devils. These metaphors are commonly used to describe or characterize people, to reveal good or evil, or to describe various elements of the natural world, such as weather, animals, or geographical setting. In Typee, Tommo relates that a native child is like the "sweet little cherub" (p. 215) in a poem, but the noise made by the islanders' drums "might have startled Pandemonium" (p. 167), and dancing natives remind him of "so many demons" (p. 93). Similar metaphors occur in Omoo. Natives hunting for fish by torch light yell "like so many demons" (p. 266). Similarly, the typical Tahitian, when angry,

acts as if "possessed with a thousand devils" (p. 305). Taji, the narrator of Mardi, emphasizes his feelings for Yillah when he says that she is "like a saint from a shrine" (p. 136) and "an angel" (p. 193). Toward the end of the book he is determined to find her again at any cost, and his search for her by this point has overtones of a religious quest; he refers to her as his "heaven below" (p. 643).

Religious metaphors used to characterize or describe people in Redburn focus on negative qualities for the most part. An exception is Redburn's description of a young English girl as a "white-handed angel" (p. 213). More typical is the description of the way a sailor named Max drives Harry Bolton up into the rigging; Harry is forced higher and higher, says Redburn, by "the devil" (p. 277). Even Harry, whom Redburn considers his only real friend on the Highlander, is described in less than favorable terms. Redburn says Harry is "like the Prodigal" (p. 217) and later adds that, like the Hebrews, Harry "had been carried away captive, though his chief captor and foe was himself" (p. 277). The sailor Jackson, Redburn's chief tormentor aboard the ship, is so "hideous looking . . . that Satan himself would have run from him" (p. 57). Redburn also describes Jackson as "a Cain afloat" (p. 104) and fears that his own hatred for the crew will make him become "a fiend . . . something like Jackson" (p. 62). As Jackson's physical condition worsens on the return voyage, his already malevolent personality also changes for the worse: "The prospect of the speedy and

unshunnable death now before him, seemed to exasperate his misanthropic soul into madness; and as if he had indeed sold it to Satan, he seemed determined to die with a curse between his teeth" (p. 276). Shortly before his death, watching the other sailors eat, Jackson sits "like a devil who had lost his appetite by chewing sulphur" (p. 283).

In White-Jacket, religious metaphors used to describe the sailors are not as consistently negative as in Redburn, but most of them emphasize man's weaknesses and failings. When the order is given to weigh anchor for the voyage home, "every man /is/ a Goliath" (p. 7), thereby implying that at other times the men do not respond so readily to orders. The lower deck men on a man-of-war spend most of their time deep in the ship and see as much of the world as "Jonah did in the whale's belly" (p. 10). These sailors are despised by the rest of the crew, just as Jonah was despised by the crew of the ship from which he was cast into the sea. The metaphor is thus appropriate as well as descriptive. Individual sailors are sometimes singled out for specific comment. One sailor is an "ugly-tempered devil of a Portuguese" (p. 102), and Bland, the ex-Master-at-Arms, is "the very devil himself" (p. 188); "had Tophet itself been raked with a fine-tooth comb, such another ineffable villain could not be any possibility have been caught" (p. 190). White-Jacket himself is the target of abuse; the other sailors regard him as a "Jonah" (p. 333).

Officers on the Neversink are also characterized or described by means of religious imagery. White-Jacket says that

the salute between officers is a "Frec-mason touch" (p. 288) of the cap, and the rituals surrounding the arrival or departure of the Commodore resemble "masonic signs" (p. 163). The surgeon's steward has a "peculiar Lazarus-like expression," and his superior, surgeon Cuticle, has a "withered tabernacle of a body" (p. 260). Everyone, even fellow officers, shuns the Commodore, as if he were "the Wandering Jew afloat" (p. 21), and Captain Claret is compared to "Mohammed enforcing Moslemism with the sword and the Koran" (p. 301) because of the severe manner in which he rules the ship. Finally, White-Jacket points out that even the chaplain receives a share of the bounty when an enemy ship is sunk, and he wonders how it can be "that a clergyman . . . should prove efficacious in enlarging upon the criminality of Judas, who, for thirty pieces of silver, betrayed his Master" (p. 157).

A number of characters in Moby-Dick are associated with some aspect of religion, and most of these associations emphasize the sinister elements of the quest for the white whale. Whaling ships in general, says Ishmael, are manned by such a strange assortment of men "that Beelzebub himself might climb up the side and step down into the cabin to chat with the captain, and it would not create any unsubduable excitement" (p. 198). The men on the Pequod, working through the night to render the blubber into oil, assume "fiend shapes" (p. 354) in the smoke and shadows. A Spanish sailor, trying to start a fight with Daggoo, calls him "devilish dark" (p. 153). Ishmael

thinks that Tashtego could be "a son of the Prince of the Powers of the Air" (p. 107). Ishmael is referred to by Bildad as a "young Hittite" (p. 83), a designation he does not object to because of his willingness to respect the religious beliefs of others. For example, he goes so far as to "turn idolator" (p. 54) and join in worshipping Yojo, Queequeg's wooden idol. Thus, according to Bildad's system of values, Ishmael might be considered a Hittite, or pagan, but his actions suggest genuine Christian charity, and his open-mindedness contrasts sharply with Ahab's monomaniacal desire for revenge. Fedallah's companions are suspected of being "agents . . . of the devil" (p. 187), but Stubb tells his own crew to disregard them: "never mind the brimstone--devils are good fellows enough" (p. 188). Late in the novel, however, Stubb's attitude seems to be less friendly. Watching Fedallah, he says "here comes that ghost-devil, Fedallah; tail coiled out of sight" (p. 362).

Virtually all of the religious metaphors involving Ahab allude in some way to his mad pursuit of Moby-Dick. The first time he sees Ahab, Ishmael describes a look of "crucifixion in his face" (p. 111), and he continues the image in another comment about Ahab's monomania:

Ah, God! what trances of torments does that man endure who is consumed with one unachieved revengeful desire. He sleeps with clenched hands; and wakes with his own bloody nails in his palms.
(p. 174)

These comparisons are not typical, however; they convey a sympathy for Ahab that is absent from the more frequent association

of Ahab and the devil. Ishmael refers to him as "a fiendish man" (p. 162) and describes Ahab's nightmares as chasms

from which forked flames and lightnings shot up, and accursed fiends beckoned him to leap down among them; when this hell in himself yawned beneath him, a wild cry would be heard through the ship. (p. 174)

Stubb calls Ahab "the mad fiend himself" (p. 454), although not within Ahab's hearing. Starbuck, however, in a very forthright manner, tells Ahab that chasing Moby-Dick is "worse than devil's madness" (p. 459). Ahab recognizes the truth of Starbuck's assertion, because he sometimes says essentially the same thing. In the first quarter-deck scene, he passes a flagon of grog among the crew and tells them "Short draughts--long swallows, men; 'tis hot as Satan's hoof" (p. 145). Immediately afterward, in an aside, he says, "I'm demoniac, I am madness maddened!" (p. 147). Toward the end, he realizes that he is "more a demon than a man!" (p. 444). Seeing that Moby-Dick has destroyed his ship, and recognizing that the white whale has defeated him again, Ahab prepares to throw his last harpoon at the animal. His aim, he says, is directed "from hell's heart" (p. 468), and the extent of his bitterness and hatred is clear.

More than half of the religious metaphors in Pierre are used to describe or characterize people in the novel. The three major characters, Pierre, Lucy, and Isabel, are the subject of most of these metaphors, but Pierre's mother, his late father, and his late grandfather are included. Few of the

images surrounding these last three characters are negative, especially when they originate in Pierre's mind. His feelings for his parents and his grandfather border on religious adoration, and it is precisely these strong feelings which lead to Pierre's downfall. If he were not so firmly committed to protecting the family name, his father's reputation, and his mother's feelings, he could perhaps arrive at some solution other than the pretended marriage to Isabel.

Pierre's grandfather was highly respected during his life, and his servants loved him as "shepherds loved old Abraham" (p. 30). For Pierre, even the old man's portrait possesses

the heavenly persuasiveness of angelic speech; a glorious gospel framed and hung upon the wall, and declaring to all people, as from the Mount, that man is a noble, god-like being. (p. 30)

Pierre thinks of his father in even stronger terms. To Pierre, he is nothing less than "the saint" (p. 69), and in Pierre's heart is a "shrine" (p. 68) devoted to his father's memory.

. . . this shrine was of marble--a niched pillar, deemed solid and eternal . . . which supported the entire one-pillared temple of his moral life; as in some beautiful gothic oratories, one central pillar, trunk-like, upholds the roof. In this shrine . . . stood the perfect marble form of his departed father; without blemish, unclouded, snow-white, and serene; Pierre's fond personification of perfect human goodness and virtue. Before this shrine, Pierre poured out the fullness of all young life's most reverential thoughts and beliefs. Not to God had Pierre ever gone in his heart, unless by ascending the steps of that shrine, and so making it the vestibule of his abstractest religion. (p. 68)

Furthermore, this "shrine seemed spotless, and still new as the marble of the tomb of him of Arimathea" (p. 29).

Even after Pierre learns of Isabel's existence, his father continues to figure as the subject of religious metaphors, and the tone of Pierre's thoughts is one of disappointment rather than condemnation. His "sacred father is no more a saint" (p. 65) to him, and he vows that there will be no more "idols" in his life:

I will be impious, for piety hath juggled me, and taught me to revere, where I should spurn. From all idols, I tear all veils; henceforth I will see the hidden things. (p. 66)

After such an experience as he has had, the "original temples" (p. 68) can never be restored, and he is forced to bury "the mild statue of the saint beneath the prostrated ruins of the soul's temple" (p. 69).

Pierre's mother occupies much the same place in Pierre's thoughts as his father's memory does. She is "a beautiful saint before whom he can . . . offer up his daily orisons" (p. 89). Whereas his father serves as a "pillared temple of his moral life" (p. 68), his mother is a "counsellor and confessor" (p. 89). Instead of a shrine, her "revered chamber is . . . a soft satin-hung cabinet and confessional" (p. 89). To Pierre his father has apparently always served as a model of goodness to be imitated, while he thinks of his mother as the voice of his conscience, the source of reproach when he has sinned. As much as he loves her, Pierre realizes that he cannot tell her about Isabel because she is not "a heaven's heroine" (p. 89) who could endure the desecration of her husband's memory, the "whitest altar in her sanctuary" (p. 91).

If she were to learn that her husband had fathered an illegitimate daughter, her reaction would be a bitter and unhappy one. Pierre knows this because of her reaction to the news of the affair of Ned and Delly. Thus forewarned, "as if from heaven" (p. 110), Pierre recognizes that the problem of dealing with Isabel is his alone.

Despite the unhappiness her existence causes in his life, Pierre views Isabel largely in positive terms. He sees her on one occasion before he discovers her identity and thereafter finds himself thinking about her and feeling uneasy without knowing why. Her face suggests both "Tartarean misery and Paradisaic beauty . . . hell and heaven" (p. 43). It haunts him "as some imploring, and beauteous, impassioned, ideal Madonna's" (p. 48). When they finally meet, her features are partially hidden from his view by her long hair, and she is like "some saint enshrined" (p. 118). Her face has an "angelic childlikeness" (p. 140). At their second meeting, she is kneeling as she continues the account of her life, and the window casement beside her "seemed now the immediate vestibule of some awful shrine, mystically revealed through the obscurely open window" (p. 149). Pierre is greatly affected by her story and promises that he will not desert her:

I stand the sweet penance in my father's stead, thou, in thy mother's. By our earthly acts we shall redeemingly bless both their eternal lots; we will love with the pure and perfect love of angel to an angel. If ever I fall from thee, dear Isabel, may Pierre fall from himself; fall back forever into vacant nothingness and night! (p. 154)

When she has told Pierre everything of her early life that she can remember, he further implies his support of her as they consume a simple meal of bread and water:

"Come, give me the loaf; but no, thou shalt help me, my sister.--Thank thee;--this is twice over the bread of sweetness.--Is this of thine own making, Isabel?"

"My own making, my brother."

"Give me the cup; hand it to me with thine own hand. So:--Isabel, my heart and soul are now full of deepest reverence; yet do I dare to call this the real sacrament of the supper.--Eat with me." (p. 162)

Pierre detects an "angelical softness" (p. 173) and "the unexpressible and unmistakable cry of the godhead" (p. 174) in Isabel. He tells her that she is "made of the fine unshared stuff of which God makes his seraphim" (p. 191).

As the tragic conclusion of the novel draws near, however, Isabel is described differently. She recounts for Pierre a dream she had about Lucy:

methought she was that good angel, which some say, hovers over every human soul; and methought--oh, methought that I was thy other,--thy other angel, Pierre. Look: see these eyes,--this hair--nay, this cheek;--all dark, dark, dark. (p. 314)

Immediately after describing the dream, she refers to herself again as the "Bad Angel" (p. 315). When Isabel and Lucy visit Pierre in his prison cell, he too refers to Isabel as the "Bad Angel" (p. 360). She is indeed the source of Pierre's woe in the novel, however justified her motives may have been, and she provides the means for the final tragedy by bringing the poison with which she and Pierre kill themselves, just as she provided the bread and water earlier. Also, by revealing that

she and Pierre are sister and brother, she is responsible for Lucy's collapse and death.

Of all Melville's characters, Lucy Tartan is probably the one who is most consistently portrayed or spoken of as virtuous. She is referred to as an angel at least twenty times in the novel. Pierre thinks of her as "an angel" (p. 28) and addresses her as "thou holy angel" (p. 40). For Pierre, reading a letter from her is like getting "glimpses of the seraphim" (p. 311). Isabel is jealous of Lucy at first but comes to regard her as Pierre's "good angel" (p. 314). Her brother Fred calls her "the sweetest angel" (p. 325), and when he goes to the prison to see if she is visiting Pierre, he asks the guard if "any angel has . . . lighted" there (p. 361). Being alone with Lucy is like "Paradise" (p. 28) for Pierre, and seeing her room makes him feel as if he has "just peeped in at paradise" (p. 40). Lucy is associated with heaven and heavenliness nearly a dozen times. Being near her is "heavenly" (p. 38), says Pierre, and he thinks of her as "heavenly fleece" (p. 58) and "the most celestial of all innocents" (p. 57). A letter from her is Pierre's "clear missive . . . from heaven" (p. 62). Her decision to live with Pierre and Isabel has a "sterling heavenliness" (p. 327) about it, and negative replies to her mother's entreaties to return home are "heavenly" (p. 327). Even Isabel is "moved by . . . Lucy's sweet unearthliness . . . the very signet of heaven" (p. 328). Isabel feels as if she is "seized by some spiritual awe . . . and falls on

her knees before Lucy" (p. 328). This "spiritual awe" is due to Lucy's unexpected strength in refusing to return home with her mother. She faces Mrs. Tartan "as if her body indeed were the temple of God, and . . . a brilliant, supernatural whiteness now gleamed in her cheek" (p. 328). In other metaphors, Lucy is a natural rather than a supernatural being, but still holy. For example, on four occasions she is described as "nun-like" (pp. 310, 311, 313, and 323) and once as "almost a nun" (p. 313).

The religious metaphors involving Pierre serve three main purposes: they reveal something about the decisions he has to make in the novel, they suggest the feelings of Lucy and Isabel for him, and they show how bitterly he is hated by his cousin Glen and Lucy's brother Fred. After receiving Isabel's first letter, Pierre feels as if "two antagonistic agencies within him" (p. 63) are vying for his attention. The "good angel" (p. 63) tells him to read the letter, while the "bad angel" (p. 63) tells him to destroy it unopened, for the sake of his future happiness. However, "at the blast of his noble heart, the bad angel shrunk up into nothingness" (p. 63), and the good one prevails. Having read the letter, he says he will do what his "deepest angel dictates" (p. 65). Preparing for the first interview with Isabel, he prays that heaven will confirm in him "the Christ-like feeling" (p. 106) that he felt when he read her letter. It seems clear that there is little danger of Pierre's failing to do what he feels is right. Melville

tells us that "in the Enthusiast to Duty, the heaven-begotten Christ is born; and will not own a mortal parent, and spurns and rends all mortal bonds" (p. 106). There is no doubt that Pierre is such an "Enthusiast to Duty," and the tragic outcome is hinted at; the plot of the novel is largely an account of how Pierre destroys his bonds with Lucy, his mother, other relatives and friends, his heritage, and even his future. He feels that "heaven itself . . . had sanctified" (p. 167) his decision and his determination to provide for Isabel.

Both Isabel and Lucy love Pierre deeply, and they regard him as an angel or at least as a saint on earth. In a letter, Isabel asks him whether he is an angel capable of coming to her aid (p. 64). Once she realizes that he is not going to abandon her, she claims that if all men were like him, "mankind would be extinct in seraphim!" (p. 156). She also suggests that he is "heavenly" (pp. 64, 114, and 157) and that he is "already sainted" (p. 162). Lucy, too, says that Pierre is "angelical" (p. 309) and "heavenly" (p. 310).

Pierre's cousin, Glendenning Stanly, hates Pierre for dishonoring the family, and Fred Tartan is enraged because Pierre first broke his engagement to Lucy and then (he feels) lured her back to him despite his marriage to Isabel. It is therefore understandable that Glen refers to him as "a fiend" (p. 325) and Fred calls him "hellish carrion" (p. 362) after his death.

In Israel Potter, religious metaphors are used mainly to describe the strength, wisdom, and endurance of characters

such as Ethan Allen, Benjamin Franklin, John Paul Jones, and Israel himself. Ethan Allen, held captive by the British, is "Samson among the Philistines" (p. 187), and when a woman who comes to see him asks for a lock of his hair, he calls her an "adorable Delilah" (p. 191), but adds that the loss will not diminish his strength. Benjamin Franklin is compared to "the patriarch Jacob . . . /in his/ unselfish devotion . . . deep worldly wisdom and . . . tact" (p. 69). Vowing to "rain down on wicked England like fire on Sodom" (p. 82), John Paul Jones has "the tone of . . . a prophet" (p. 82). Despite the danger of encountering British warships much larger than his own, he sets out from a French port: "like young David of old, Paul bearded the British giant of Gath" (p. 129). One of his officers says that Jones "is the devil for putting men up" (p. 122) to heroic deeds, and the tattoo on his arm is "cabalistically terrific as the charmed standard of Satan" (p. 168). Melville announces at the beginning of the novel that Israel was prophetically named by his parents because, "for more than forty years, poor Potter wandered in the wild wilderness of the world's extremest hardships and ills" (p. 21). Israel's first sojourn away from home is for two years; when he returns, his family welcomes "the return of the prodigal son" (p. 25). Held prisoner below decks of a ship for a month, Israel is "like Jonah in the belly of the whale" (p. 31).

Most of the religious metaphors in The Confidence Man are associated with the title character. They suggest, sometimes

directly and sometimes ironically, his talent for deception and his lack of conscience, and they further contribute to the overall pessimistic tone of the novel. As the "man in gray" (p. 36), the Confidence Man solicits contributions for a proposed charitable organization. He is described as having a "not unsilvery tongue . . . with gestures that were a Pentecost of added ones" (p. 36). Disguised as John Truman, representing the non-existent Black Rapids Coal Company, he asks an old miser to invest a hundred dollars in the company. The miser momentarily recognizes Truman for what he is and replies "Hundred dollars?--hundred devils!" (p. 62). Within minutes, however, the Confidence Man manages to talk the old man into giving up his money. As the man from the Philosophical Intelligence Office, the Confidence Man tells the Missourian, Pitch, that his office is founded on sound and "strictly philosophical principles" (p. 104), and Pitch also succumbs to his inducements. As the Cosmopolitan, Frank Goodman, he asks Charlie Noble for a loan. Noble is incensed and tells him to go "to the devil" (p. 126). A conversation between the Cosmopolitan and an old man disturbs some men trying to sleep. One of the men says, "To bed with ye, ye divils /sic/, and no more of ye" (p. 210). Melville himself tells the reader directly that the Cosmopolitan is a "mature man of the world, a character which, like its opposite, the sincere Christian's, is not always swift to take offense" (p. 115).

Ironic associations of the Confidence Man with religious images also exist. When the old miser begs for water, Truman

goes to him as swiftly "as a sister-of-charity" (p. 61). Posing as an herb doctor, the Confidence Man becomes acquainted with a man on crutches. The cripple soon concludes that the herb doctor is "a good Christian" (p. 86). In his role as the man from the Philosophical Intelligence Office, he refers to the man in the "snuff-colored surtout" (p. 98), his own previous disguise, as "a very mild Christian sort of person" (p. 98-99). The Cosmopolitan tries to borrow money from Egbert, a disciple of the philosopher Mark Winsome. He tries to convince Egbert that friendship is "the helping hand and the feeling heart, the good Samaritan pouring out at need the purse" (p. 175). He adds that he is a victim of life's hardships and that he "mounts toward heaven" (p. 176) in proportion to the aid he receives from his fellow men.

Sometimes the Confidence Man tries to win his victims' confidence by destroying their confidence in anyone who might try to expose him. He says that the decline in value of the stock of the Black Rapids Coal Company was due to "spurious Jeremiahs . . . /and/ sham Lazaruses among the beggars" (p. 41).² As the herb doctor, he claims that mineral doctors are not "wilfull wrong-doers, but good Samaritans erring" (p. 65). He says that they are like "Pharaoh's vain sorcerers, trying to beat down the will of heaven" (p. 66).

If, as Richard Chase claims, the Fidele is "the American world in miniature,"³ then Melville's attitude toward the world around him was cynical. The fact that the Confidence Man

operates freely on board the boat and remains uncaught at the end of the novel suggests a less-than-positive regard for humanity. Some of the religious metaphors in the novel support this view by emphasizing man's darker nature. A Methodist minister urges the passengers to be charitable toward Black Guinea, and a one-legged man urges the opposite, claiming that the black cripple is a fraud. The minister becomes indignant, but for a while manages to hold back "the old Adam" (p. 11) in himself. He soon loses his patience, however, and shakes the one-legged man by his lapels. The "old Adam" apparently refers to man's capacity for evil, the result of Adam's fall, which not even a minister can completely suppress. Furthermore, not even a minister can always recognize evil in others: Black Guinea is the Confidence Man. Another passenger is described at first in very favorable terms. "Such goodness seemed his . . . that . . . scarcely could he have known ill, physical or moral" (p. 30). Like the minister, however, he fails to recognize the Confidence Man, and his "goodness" is a kind of negative virtue. He is revealed to be a man "who, like the Hebrew governor, knew how to keep his hands clean" (p. 30). The comparison with Pontius Pilate casts a different light on the man's character. Finally, the misanthropic Pitch voices a very bitter attitude toward life. When the Cosmopolitan argues that remorse drives men into solitude and that solitude has an adverse effect on men, Pitch reminds him that the first city was built by "Cain, after the first murder . . . and

the modern Cain dreads nothing so much as solitary confinement" (p. 119). The *Cosmopolitan* then labels him "an Ishmael" (p. 120), a view with which Nathalia Wright concurs. She claims that Pitch is one of several of Melville's characters based on the biblical Ishmael, "the wanderer and outcast."⁴ She goes on to say that "Pitch is perhaps of all Melville's Ishmaels the one who best reveals his deep sympathy with the character."⁵

Another function of religious metaphors in Melville's novels is to describe human goodness and the pleasant aspects of life. Redburn attends various churches in Liverpool, and he praises the democratic spirit that allows him to enter any of them that he wishes:

It is a most Christian thing . . . that any poor sinner may go to church wherever he pleases; and that even St. Peter's in Rome is open to him, as to a cardinal; . . . I say, this consideration of the hospitality and democracy in churches, is a most Christian and charming thought. It speaks whole volumes of folios, and Vatican libraries, for Christianity; it is more eloquent . . . than all the sermons of Massillon, Jeremy Taylor, Wesley, and Archbishop Tillotson. (p. 203)

Redburn also enjoys music; he speaks of music and musical instruments in religious terms:

Now, music is a holy thing, and its instruments . . . are to be loved and revered. Whatever has made, or does make, or may make music, should be held sacred as the golden bridle-bit of the Shah of Persia's horse, and the golden hammer, with which his hoofs are shod. Musical instruments should be like the silver tongs, with which the high-priests tended the Jewish altars--never to be touched by a hand profane. (p. 249)

His description of Carlo's hand organ continues the religious imagery:

A fine old organ! . . . its architecture seems somewhat of the Gothic, monastic order; in front, it looks like the West-Front of York Minster.

What sculptured arches, leading into mysterious intracacies!--what mullioned windows, that seem as if they must look into chapels flooded with devotional sunsets!--what flying buttresses, and gable-ends, and niches with saints! (p. 250)

Also found in Redburn is the first of several praises of America involving religious imagery. Redburn speaks of America as the "other world beyond this, which was longed for by the devout before Columbus' time, /and which/ was found in the New" (p. 169). He goes on to say that America is not yet "a Paradise . . . but /is/ to be made so, at God's good pleasure" (p. 169). White-Jacket voices similar feelings: "we Americans are the peculiar, chosen people--we bear the ark of the liberties of the world" (p. 151). He adds that Americans are the "political Messiah" (p. 151) for the world, and to do good for America is to "give alms to the world" (p. 151). In Israel Potter America is referred to as "the far Canaan beyond the sea" (p. 216) and "the Promised Land" (p. 216).

Ishmael makes several comments in Moby-Dick on man's often-fatal fascination with the sea. One of these comments is couched in religious terms; he says that "in landlessness alone resides the highest truth, shoreless, indefinite as God" (p. 97). After spending a night in a whaleboat, separated from the Pequod, Ishmael looks upon his rescue as a narrow escape from death. He decides that all his remaining days would be "as

good as the days that Lazarus lived after his resurrection; a supplementary gain of so many months or weeks as the case might be" (p. 197).

Early in Pierre, a description of the idealized relationship between Pierre and Lucy is accompanied by an extended tribute to love in general. Melville says that love is "the loftiest religion of this earth. Love is both Creator's and Saviour's gospel to mankind" (p. 34). It is also "this world's great redeemer and reformer" (p. 34). For a man, no heavenly blessing compares with "earthly love" (p. 34). The love between Pierre and Lucy is so nearly perfect that Mrs. Tartan's matchmaking attempts are not only unnecessary but also "sacriligious" (p. 28). Pierre's "book of Love was all a rubric, and said--Bow now, Pierre, bow" (p. 39). His relationship with Lucy is complicated by Isabel, who seems to Pierre to have appeared out of "the highest heaven of uncorrupted Love" (p. 142). In addition to these references to love, childhood innocence is described as "heavenly waters" (p. 68), and a man's accomplishments are the "temple" (p. 257) he constructs in his life.

Religious metaphors are also used to point out evil and the unpleasant aspects of life. In his first two novels, for example, Melville mentions the unhappy effects of the arrival of "civilization" in the islands of the South Pacific. In an extended digression, Tommo compares native and Western society. Even though the Typees may be cannibals, he says, they do not

display the white man's "fiend-like skill . . . in the invention of all manner of death-dealing engines" (p. 125). During a celebration in Honolulu, the crew of two warships in the harbor are "let loose like so many demons" (p. 258). According to the narrator of Omoo, missionaries often participated in the political activities of their respective homelands as European nations vied for power in Tahiti. As a result, missionaries were not always warmly received. On one occasion, several French priests are treated as if they are "Emissaries of . . . the devil, . . . the smell of sulphur hardly yet shaken out of their canonicals" (p. 125). Even after they have been on the island for some time, the natives still distrust them, regarding Catholic ritual as "evil spells" and the priests as "diabolical sorcerers" (p. 141).

In four novels, Melville uses religious metaphors to denounce or at least point out the horrors of war. Babbalanja, in Mardi, says that war is "the devouring Beast of the Apocalypse" (p. 553). White-Jacket claims that warships in general are filled "with the spirit of Belial and all unrighteousness" (p. 390), that fighting men are "fiends" (p. 320), and that war is an occurrence "savoring of . . . the devil" (p. 315). In Israel Potter, a battle rages on the deck of a warship; the ship sails on "as if in demoniac glee at this uproar on her . . . deck" (p. 119). John Paul Jones disguises his ship as a merchantman, thus "under the coat of a Quaker, concealing the intent of a Turk" (p. 131). In the battle between the Bon

Homme Richard and the Serapis, the smoke is so thick, says Melville, that to see what happens an observer has to enter into the smoke as "the devils into the swine, which running down the steep place perished in the sea" (p. 164). After setting fire to a collier docked in a British port, John Paul Jones stands watching "like a martyr in the midst of the flames" (p. 140). Ethan Allen tells his English captors that General Howe is "like the devil in Scripture" (p. 190), and when a seemingly friendly individual comes to visit him in his captivity, Allen is suspicious and squints "diabolically" (p. 193) at him. The long warfare between American pioneers and Indians involved the same kind of savagery as any other war, and bitter feelings existed on both sides. In The Confidence Man, Melville examines at some length the phenomenon of Indian-hating. The true Indian-hater, with "the solemnity of a Spaniard turned monk, . . . takes leave of his kin" (p. 130) and may never return. The less dedicated Indian-hater may occasionally return to civilization. "It is with him as with the Papist converts in Senegal; fasting and mortification prove hard to bear" (p. 131). Indian-hating is like a religion in that it requires men to renounce things; it also requires "a devout sentiment" (p. 135). Colonel John Moredock, a famous Indian-hater, tracked the Indians who murdered his mother for over a year. They were aware of his pursuit, and this knowledge became for them "like the voice calling through the garden" (p. 133).

Redburn is quick to remark on anything unpleasant or tragic that he encounters; in fact, the novel is largely his initiation into the reality that surrounds the genteel atmosphere in which he was raised. His perception of life is undoubtedly altered as he comes into contact with the darker side of human life on the Highlander, on other ships, and in Liverpool. The curses of the chief mate he ironically refers to as "blessings and benedictions" (p. 122). He notes that sailors without their tobacco are "inconsolable as the Babylonian captives" (p. 273). A room below the main deck of a salt drogher resembles "a state-room in Tophet" (p. 167), and the noise from a Bombay ship docked alongside the Highlander is a "Babel" (p. 171) that nearly drowns out the voices of Redburn and his fellow crewmen. Areas of Liverpool remind Redburn of "the pit that is bottomless" (p. 138), and other areas have a "Sodom-like . . . look" (p. 191). Beggars crowd the Liverpool docks "as the Hebrew cripples did the Pool of Bethesda" (p. 188).

Much of White-Jacket is devoted to pointing out the hardships endured by sailors on men-of-war. Not surprisingly, many of the religious metaphors in the novel are used for this purpose. White-Jacket says that warships are, to an extent, "wooden-walled Gomorrahs" (p. 376). Occasionally the order is given to "skylark"; the rules are relaxed "and perfect license allowed. It . . . is a Babel . . . and a Pandemonium every where" (p. 102). The darkness of the lower decks provides the

necessary cover for gambling; White-Jacket refers to such areas as the "mysterious and subterranean Hall of Eblis" (p. 306). He also decries the effects of "the ever-devilish god of grog" (p. 390) on sailors. Other hardships are the results of the absolute authority enjoyed by officers on warships. An American captain or commodore is "like the archangel Michael" (p. 166) in his power over enlisted men. The officers walk the decks "dry-shod, like the Israelites" (p. 87), but every morning the enlisted men have to scrub down the decks while barefooted, "like the Egyptians in the Red Sea" (p. 87). The common seamen are also restricted to certain areas of the ship. White-Jacket says such restrictions make him feel like "a Roman Jew of the Middle Ages, confined to the Jews' quarter" (p. 128), or a traveler in Rome forced to leave the city without seeing "the innermost shrine of the Pope, and the dungeons and cells of the Inquisition" (p. 128). He alludes to the Inquisition again when he describes the secrecy surrounding court-martial proceedings held on board ship (p. 302). He refers to the whole topic of flogging in the navy as "this Golgotha" (p. 369), and when the men line up to comply with Captain Claret's order to shave all beards, White-Jacket calls it a "Bartholomew Massacre of beards" (p. 367).

Religious metaphors which describe evil or unpleasantness in Moby-Dick often hint at the final tragedy. Ishmael enters what he thinks is an inn and kicks over an ash-box; he wonders if the ashes thus stirred up are "from that destroyed city,

Gomorrah" (p. 18). Upon passing through a second door in the building, he discovers that he is in a Negro church, and the preacher reminds him of "a black Angel of Doom" (p. 18). The old man behind the bar at the Spouter-Inn is "another cursed Jonah" (p. 21). In a passage on the dangers of whaling, Ishmael recalls the story of Korah, who led a rebellion against Moses. He and his followers were lost when "the live ground opened and swallowed them up for ever; yet not a modern sun ever sets," says Ishmael, "but in precisely the same manner the live sea swallows up ships and crews" (p. 235). Observing the other sailors on the Pequod working in the rigging during a squall, Pip comments that "they're on the road to heaven" (p. 15^k). Fedallah is the first to sight the "spirit spout," and when he announces its presence, his voice brings the sailors to their feet "as if some winged spirit had lighted in the rigging, and hailed the mortal crew. . . . Had the trump of judgment blown, they could not have quivered more" (p. 200). At dawn on the first day of the final encounter with Moby-Dick, Daggoo rouses the sleeping sailors with "judgment claps" (p. 446). At the end of the second day, Starbuck pleads with Ahab to forget the white whale. In two days of battle, Moby-Dick has destroyed two whale-boats, killed Fedallah, and nearly killed Ahab. Such losses, says Starbuck, are "good angels mobbing thee with warnings" (p. 459).

Pierre's unhappy life is depicted in religious metaphors. Even before Isabel enters his life, his relationship with Lucy

is affected by vague feelings of uneasiness which he refers to as "airy devils" (p. 38). After he hears Isabel's story, Pierre examines at length the dilemma facing him. "Ah, if man were wholly made in heaven, why catch we hell-glimpses?" (p. 107), he wonders. After moving to New York with Isabel, Pierre receives word that his mother is dead. In his grief he considers how his actions hurt her and contributed to her death. From this point on "it is Hell-day . . . forever" (p. 286) for him. The conditions under which he works each day on his novel are a "whole general inclusive hell" (p. 306), and his life in general at this point is "the black valley of Jehoshaphat" (p. 311) and "hell" (p. 360).

Many animals are described in religious metaphors in Melville's novels. A cat in a Typee village watches Tommo with its "frightful goggling green orbs, like one of those monstrous imps that torment some of Teniers' saints!" (p. 211). In Omoo, a boar hunt nearly ends in tragedy when one of the hunters encounters "a young devil of a boar" (p. 221). The narrator of Mardi comments that no creature is "so ferocious, as not to have some amiable side. In the wilderness, a leopard-mother caresses her cub, as Hagar did Ishmael" (p. 40). On the other hand, Babbalanja describes a lion in whose eyes "flamed two hells" (p. 593). The albacore is referred to as "the Nimrod of the seas" (p. 41), and swordfish blades are sometimes bound together with human hair to form a "sort of ecclesiastical Fasces" (p. 380). When the Neversink is becalmed, the sounds

made by the various animals on board remind White-Jacket of "Noah's old ark itself, becalmed at the climax of the Deluge" (p. 101).

Not surprisingly, whales in general and Moby-Dick in particular are treated in a number of religious metaphors. According to Ishmael, the Fin-Back whale "seems the banished and unconquerable Cain of his race" (p. 122), while the Black Fish whale has "an everlasting Mephistophelean grin on his face" (p. 124). The awesome head of the sperm whale suggests "the Deity and the dread powers more forcibly than . . . any other object in living nature" (p. 292). The way a whale lifts his tail high in the air when he dives reminds Ishmael of "majestic Satan thrusting forth his tormented colossal claw from the flame Baltic of Hell" (p. 317), and sometimes old whales will fight "like grim fiends" (p. 330).

The negative comparisons of whales are offset, however, by images with more positive connotations. For example, Ishmael says that sometimes a rainbow is seen in a whale's spout, "as if Heaven itself had put its seal upon his thoughts" (p. 314). Some whalers claim that sperm whales make gestures with their tails "akin to Free-Mason signs and symbols" (p. 317). Among the females in his harem, a male sperm whale will often act "like pious Solomon devoutly worshipping among his thousand concubines" (p. 329). When a sperm whale is "condemned to the pots . . . like Shadrach, Mesach, and Abednego, his spermaceti, oil, and bone pass unscathed through the fire"

(p. 356). Finally, Ishmael points out that female whales usually have only one calf at a time but "in some few known instances . . . have given birth to an Esau and Jacob" (p. 326n).

Virtually all of the references to Moby-Dick suggest his evil nature. Ishmael calls him a "gliding great demon" (p. 162) and acknowledges that the Pequod is involved in "a devil's chase" (p. 196). The Captain of the Samuel Enderby describes how Moby-Dick pulled him under, "down to Hell's flames" (p. 366), and how he barely escaped with his life. Moby-Dick reveals a "demoniac indifference" (p. 437) in his attacks on men, and he plays with whaleboats in a "devilish way" (p. 449). He seems "combinedly possessed by all the angels that fell from heaven" (p. 464). Starbuck warns Ahab that the white whale will tow all of them "to the infernal world" (p. 459). The warning makes no impression on Ahab, however; he has already recognized Moby-Dick as "the white fiend!" (p. 404).

Other creatures referred to in religious metaphors in Moby-Dick include sharks and birds. At the first lowering for whales, Ishmael reports what each mate says to his boat's crew. However, he chooses to omit what Ahab says to Fedallah and the other men in his boat: "Only the infidel sharks in the audacious seas may give ear to such words" (p. 193). This perhaps suggests as much about Ahab and Fedallah as about the sharks. Ishmael describes how countless sharks sometimes converge upon

a dead whale; such a scene makes a person reconsider "the propriety of devil-worship, and the expediency of conciliating the devil" (p. 250). A few pages later, however, he describes a similar scene in a much less disparaging image: sharks crowding around a whale's body drink thirstily "at every new gash, as the eager Israelites did at the new bursting fountains that poured from the smitten rock" (p. 275). In Chapter Forty-Two, "the Whiteness of the Whale," Melville relates in a footnote his first encounter with an albatross:

At intervals, it arched forth its vast archangel wings, as if to embrace some holy ark. Wondrous flutterings and throbbings shook it. Though bodily unharmed, it uttered cries, as some king's ghost in supernatural distress. Through its inexpressible, strange eyes, methought I peeped to secrets which took hold of God. (p. 165n)

At the end of the novel, as the Pequod sinks, Tashtego catches a large bird hovering near him, "and so the bird of heaven, with archangelic shrieks" (p. 469) goes down with the ship.

Religious metaphors are also used to describe forests, mountains, and islands. In the first three novels, Melville frequently depicts the islands of the Pacific as Edens. Tommo's first glimpse of the Typee valley is like a glimpse "of the gardens of Paradise" (p. 49). The first natives he sees are dressed in the "garb of Eden" (p. 181). In Omoo, an island seems so enchanted to the narrator that it is like a world "all fresh and blooming from the hand of the creator" (p. 66), and the coconut palm is "emphatically the Tree of Life" (p. 262) for the natives. A similar image occurs in Mardi;

Taji refers to some trees with golden fruit as "Trees of Life" (p. 330). He describes his brief but intensely happy period with Yillah as a "Paradise . . . on earth" (p. 193). Later, searching for Yillah, he encounters some maidens on an island. They are "like Eves in Eden ere the Fall" (p. 549).

Tommo is awed by the "cathedral-like gloom" (p. 91) in a grove of bread-fruit trees which, he suspects, is the scene of many pagan rites. White-Jacket describes distant mountain peaks as "the diamond watch-towers along heaven's furthest frontier" (p. 116). In Moby-Dick, Ishmael feels a breeze that seems to him to have originated in "the deep green convent valleys" (p. 409) of the Philippines. As a child, Pierre regarded Enceladus, the mountain near his home, as "the St. Peter's of these hills" (p. 19) and another one, with twin peaks, as "the two-steeped natural cathedral of Berkshire" (p. 19).

The last group of religious metaphors refers to weather and the sea. In Omoo, the first rays of the sun one morning are like "gleamings of Guy Fawkes's lantern in the vaults of the Parliament House" (p. 33). In Mardi, night gradually settles in, "like a nun from a convent" (p. 567), and the sight of water spouts in the distance is compared to Jacob's vision of the angels (p. 544). White-Jacket refers to the howling of the wind as "a thousand devils" (p. 94), to Cape Horn weather as "Jezebel" (p. 98), and to the sea in general as "the true Tophet" (p. 377). On the other hand, the sound

of thunder rumbling in the distant interior mountains and valleys of an island is a Te Deum, or song in praise of God (p. 211). His attitude toward the weather is apparently based on how it affects him personally.

Moby-Dick reveals ambivalent attitudes about the sea. More than once Ishmael mentions man's fascination with the oceans, but he also refers to "demoniac waves" (p. 202) and equates the oceans with Noah's flood:

That same ocean rolls now; that same ocean destroyed the wrecked ships of last year. Yea, foolish mortals, Noah's flood is not yet subsided; two thirds of the fair world it yet covers. (p. 235)

The Pacific's "gently awful stirrings seem to speak of some hidden soul beneath" (p. 299), and when a corpse is dropped over the side of the Delight, the water splashes on the hull of the Pequod is a "ghostly baptism" (p. 442). The radiance of the sun on the water is like "the insufferable splendors of God's throne" (p. 411). Even the disastrous third day of battle with Moby-Dick dawns as beautiful as "a new-made world" (p. 460). Ahab, however, is never able to appreciate the natural beauty around him. A particularly colorful sunset makes him realize he is "damned in the midst of Paradise!" (p. 147).

Metaphors alluding to mythology and the occult reveal Melville's familiarity with mythological systems, legendary creatures, and the occult arts. These metaphors serve much the same purposes as religious metaphors; they describe people

and various aspects of the natural world. The girls of Typee remind Tommo of mermaids (pp. 14 and 15), while Marnoo, a young man of singular attractiveness, could serve as a model for a "Polynesian Apollo" (p. 135). An old native witch doctor carries a cane which resembles the "wand with which a theatrical magician appears on the stage" (p. 79). Tommo calls him "the old wizard" (p. 80). In Omoo, an old man guarding an island looks "more like the spook of the island than any thing mortal" (p. 163), an old woman hobbles "like a goblin" (p. 196), and Mrs. Bell, the wife of an English plantation owner, is "a phantom indeed" (p. 296) when the narrator calls on her and she is not at home. Annatoo, in Mardi, is described as "Amazonian" (p. 90) and compared to Penthesilea, the Queen of the Amazons (p. 90). She is also a "Fury more fierce than the foremost of those that pursued Orestes" (p. 107). The beautiful and mysterious Yillah, however, is "like some pure spirit" (p. 152). In her presence, Samoa becomes "some clumsy satyr, drawing in his horns; slowly wagging his tail; crouching abashed before some radiant spirit" (p. 147). When she disappears, Taji begins his fruitless search for her. Late in the novel, Babbalanja tries to convince him to abandon his quest by warning him that Yillah "is a phantom that but mocks thee" (p. 637). Babbalanja also suggests that men in general are harder to understand than "the philosopher's stone . . . /and/ a more cunning compound, than an alchemist's" (p. 433).

Redburn and White-Jacket describe many of the people they encounter in terms of mythological characters and creatures;

the chief difference between the two narrators is that Redburn pays more attention to people off the ship, while White-Jacket concentrates on the sailors aboard the Neversink. Redburn refers to an old woman fortune teller as an "old goblin" (p. 88). The woman and her two children in Launcelott's-Hey are "ghosts" (p. 181), and the criminals of Liverpool are "hydras" and "gorgons" (p. 191). Harry's inefficiency as a sailor is suggested by his hands, which are as "free from . . . stain as the reputation of Diana" (p. 281). The only respect Harry gets from the other sailors on the Highlander is due to his singing. When he sings he is like "Orpheus among the charmed leopards and tigers" (p. 278). The men assigned to the lower decks of the Neversink rarely are seen on the main-deck, and White-Jacket says they are like "apparitions" (p. 127) when they do appear, and they are "pale as ghosts" (p. 10). The main-top, presided over by the much-respected Jack Chase, "was a sort of oracle of Delphi; to which, many pilgrims ascended" (p. 13). The Quarter-Masters aboard men-of-war are called "those old Tritons" (p. 33), but old sailors in general are referred to in the same way (pp. 161, 219, and 313). White-Jacket speaks out at length against flogging, and his assertion that "no ghost was whiter" (p. 138) than one sailor he sees flogged perhaps suggests something of the horrors inherent in that particular punishment. Surgeon Cuticle, though he has only one good eye, is a very intelligent and capable man; he sees "out of his remaining eye with basilisk brilliancy"

(p. 248). Ushant, probably the oldest of the common seamen, has a beard "like Neptune's" (p. 353) and is regarded as the "Nestor of the crew" (p. 363).

A central theme of Moby-Dick is the role of fate or chance in life, and this theme is supported by several metaphorical allusions to the Fates of classical mythology. In this regard, Ahab and Ishmael are again associated with opposing ideas; Ishmael recognizes the possibility that a man can influence his own destiny, but Ahab feels that man's destiny is eternally fixed. Ishmael expresses his view in a description of how he and Queequeg weave a "sword-mat" for their whaleboat:

As I kept passing and repassing the filling or woof of marline between the long yarns of the warp, using my own hand for the shuttle . . . so strange a dream-iness did there then reign all over the ship . . . that it seemed as if this were the Loom of Time, and I myself were a shuttle mechanically weaving and weaving away at the Fates. There lay the fixed threads of the warp subject to but one single, ever returning, unchanging vibration, and that vibration merely enough to admit of the crosswise interblending of other threads with its own. This warp seemed necessity; and here, thought I, with my own hand I ply my own shuttle and weave my own destiny into these unalterable threads. Meantime, Queequeg's impulsive, indifferent sword, sometimes hitting the woof slantingly, or crookedly, or strongly, or weakly . . . and by this difference . . . producing a corresponding contrast in the final aspect of the completed fabric; this savage's sword . . . must be chance--aye, chance, free will, and necessity--no wise incompatible--all interweavingly working together. The straight warp of necessity, not to be swerved from its ultimate course--its ever alternating vibration, indeed, only tending to that; free will still free to ply her shuttle between given threads; and chance, though restrained in its play within the right lines of necessity, and sideways in its motions modified by free will, though thus prescribed to by both, chance by turns rules either, and has the last featuring blow at events. (p. 185)

Ahab, however, does not recognize that free will is "still free to ply her shuttle" or that "chance has the last featuring blow." He tells Starbuck that he has no choice but to continue the chase:

Ahab is for ever Ahab, man. This whole act's
 immutably decreed. 'Twas rehearsed by thee and
 me a billion years before this ocean rolled.
 Fool! I am the Fates' lieutenant; I act under
 orders. (p. 459)

Ahab is associated with the Fates in two other instances. Just as he follows the orders of the Fates, the men on the Pequod do too, in that they obey him. Despite their own "fears and forebodings" (p. 454) of what will happen if they continue the pursuit of Moby-Dick, their fear of Ahab is "greater than their fear of Fate" (p. 424), and by the second day of the battle with the whale the "hand of Fate . . . /has/ snatched all their souls" (p. 454). The Fates, then, control the lives of the crew through Ahab. Even Ishmael's survival is in part due to the operation of the Fates through Ahab: "It so chanced, that after the Parsee's disappearance, I was he whom the Fates ordained to take the place of Ahab's bowsman" (p. 470).

Ahab is also associated with aspects of mythology and the occult other than the Fates. Peleg calls him "a grand, ungodly, god-like man" (p. 76), and Ishmael refers to him as "unearthly" (p. 456). Ishmael also sees Ahab as a man "whose intense thinking thus makes him a Prometheus; a vulture feeds upon that heart for ever; that vulture the very creature he creates" (p. 175). Ahab himself acknowledges that he is "proud as a

Greek god" (p. 391). When the Pequod's compass is disabled in a storm, Ahab makes a replacement with a sailmaker's needle; the crew watches the process to see "whatever magic might follow" (p. 425). These images suggest Ahab's strong personality and the intensity of the hatred that drives him to his doom.

Several other characters in Moby-Dick are treated in similar metaphors, Fedallah most frequently. He is one of Ahab's "dusky phantoms" (p. 187), a "gamboge ghost" (p. 275), a "ghost-devil" (p. 362), and a "lean shade" (p. 439). His face reveals "an unearthly passionlessness" (p. 411), and he stares at Ahab as if looking at his own "abandoned substance" (p. 439). Queequeg's tattoos resemble "an interminable Cretan labyrinth" (p. 32) and "the signs of the Zodiac" (p. 362). When the Pequod sinks, all hands are lost except Ishmael. He is drawn into the whirlpool created by the sinking ship, but it does not pull him under; he merely revolves "like another Ixion" (p. 470) until it ceases.

Pierre is compared to mythical characters and creatures throughout the novel. He is a "fair god" (p. 35) in his blissful relationship with Lucy, and his mother compares him to "Orpheus finding his Eurydice; or Pluto stealing Prosperine" (p. 59). These images reinforce Melville's portrayal of Pierre as a young man superior to his peers in wealth, intelligence, physical attractiveness, and integrity. In short, Pierre is a god, his domain is Saddle Meadows, and his exalted position at

the beginning of the novel is designed to intensify the final tragedy.⁶ Like Orpheus, Pierre is charming; like Pluto, he steals a daughter away from her mother. These two allusions also foreshadow the unhappy conclusion: just as Pluto takes Proserpine down into Hades, Pierre leads Lucy into a hellish situation; just as Orpheus loses Eurydice forever, Pierre loses his mother, Lucy, and Isabel.

There is a change in the tone of these metaphors after Isabel enters Pierre's life. He is "haunted" (p. 50) by her face after he first sees her, even though he does not know who she is. His mother sees a change in his personality and refers to him as a "belying specter" (p. 131). To Isabel, Pierre is "god-like" (p. 154), but he is now a "vulnerable god" (p. 180). Newly arrived in New York City, Pierre suddenly finds himself surrounded by coach drivers contending for fares. The "sudden tumultuous surrounding of him by whipstalks and lashes, seemed like the onset of the chastising fiends upon Orestes" (p. 240). Life in New York City is harsh for Pierre; he and Isabel live in poverty as he struggles to write his novel, and he cannot escape feelings of remorse for the pain he has caused his mother and Lucy. It is only at night, when he sleeps, that he "sheaths the beak of the vulture . . . and lets it not enter his heart" (p. 305). His many woes make him feel that "in him, the thews of a Titan were . . . cut by the scissors of Fate" (p. 339).

Pierre's lack of control over his own destiny, suggested by "the scissors of Fate," is implied in other allusions to

mythology. Early in the novel he is "ready for any tranquil pleasantness the gods might have in store" (p. 54), but he is soon wondering if "the god of sunlight might decree gloom" (p. 60) in his life. Then Isabel appears, the embodiment of all his feelings of foreboding. He raves against Fate, calling it "a palterer and a cheat" (p. 65), but to no avail. He is subservient to "the god-like dictation of events themselves" (p. 88). His decision to announce to the world that he and Isabel are married is "such an inextricable twist of Fate, that the three dextrous maids themselves could hardly disentangle him" (p. 175). Pierre thus enters "cretan labyrinths" (p. 176) and is lost, a "victim to the gods of woe" (p. 179).

Metaphors comparing Lucy to mythical characters or creatures emphasize her beauty and the almost mystical effect she has on people. Her eyes were by "some god brought down from heaven; her hair was Danae's, spangled with Jove's shower" (p. 24). She is a "fair . . . goddess" (p. 35), and Pierre is "bewitched" (p. 37) and "enchanted" (p. 39) by her. She is compared to Eurydice and Proserpine (p. 59). When she comes to live with Pierre and Isabel, she is an "unearthly figure" (p. 325). Even Isabel, who is jealous of her, is "most strangely moved by this sweet unearthliness in the aspect of Lucy" (p. 328). At the last, when Pierre goes out to face Lucy's brother Fred and his own cousin Glen, Lucy, "as if her own wand had there enchanted her, sat tranced" (p. 328).

When Isabel first sees Pierre, she cries out in an "unearthly" (p. 45) way and faints. Her "Delphic shriek"

(p. 48) and her face remain in his mind. Her face especially troubles him. It seems to have a "supernatural" (p. 54) quality and to be suffering "Tartarean misery" (p. 43). It is a "phantom" (p. 54) that he cannot drive out of his mind, and the eyes seem to give off "magic rays" (p. 54), but it is not the face of a "Gorgon" (p. 49); it is a beautiful face, and that is what worries Lucy when Pierre tells her about it. For her, it is "a fixed basilisk" (p. 37) holding her attention. After learning who Isabel is and hearing her story, Pierre sits beside a road, "motionless and bending over, as a tree-transformed and mystery-laden visitant, caught and fast bound in some necromancer's garden" (p. 128). After a few minutes he breaks loose from "these sorceries" (p. 128) and goes home. Isabel is not explicitly associated with the "necromancer" or the "sorceries," but the connection is implied. He is "bewitched . . . and enchanted" (p. 128) by Isabel, and he accepts her story despite its "haziness, obscurity, and almost miraculousness" (p. 128). At their second interview, Isabel's guitar playing has a "supernatural" (p. 150) effect on Pierre; he feels himself "surrounded by ten thousand sprites and gnomes" (p. 150). The situation seems to Pierre to be "the work of an invisible enchanter" (p. 160). Isabel asks Pierre if his misery is the result of her effect on him: "tell me, do I blast where I look? is my face Gorgon's?" (p. 189). Pierre obviously does not think so, because he alters his entire life for her, and late in the novel he tells her that she is anything but a Gorgon

to him: "The gods made thee of a holyday, when all the common world was done, and shaped thee leisurely in elaborate hours, thou paragon!" (p. 324).

A number of allusions to mythology and the occult in The Confidence Man contribute to the appearance versus reality theme in the novel and emphasize the Confidence Man's uncanny ability to assume whatever disguise is best suited for victimizing the various people he encounters. As the deaf and dumb man, he sleeps (or pretends to sleep) "like some enchanted man in his grave" (p. 5), in full view of many of the passengers on the Fidele. Some of them are suspicious of him, but he wins the sympathy of several. As "the man in gray" (p. 32), he describes a "Protean easy-chair" (p. 33) he has designed. It adapts itself automatically to each person who sits in it and is named after Proteus, a Greek sea-god who could change his shape at will. The "Protean easy-chair" likely does not exist, but "Protean" is a fitting description of the Confidence Man. Pretending to be an herb-doctor, he tries to minister to a sick man on the boat, but the man at first resists him. The Confidence Man tells him, "would you but have confidence, you should be the new Aeson, and I your Medea" (p. 67). The man is eventually won over by the Confidence Man's arguments and buys some useless herbs; just as Medea drained Aeson's blood, the Confidence Man drains his victims' pocketbooks. However, Medea replaced the blood with a rejuvenating fluid; the Confidence Man replaces nothing. As the Cosmopolitan, he tries to borrow

money from Charlie Noble, assuming "the air of a necromancer" (p. 156) as he does so. Then he tries to borrow money from Egbert on the grounds that they are both personal friends and business associates, Egbert asks him if he is "a centaur" (p. 175), implying that a person cannot be both. Even Egbert, cautious as he is, does not recognize the talents of the Confidence Man. Finally, the barber is awakened by the sound of the Cosmopolitan's voice. Because he has been dreaming, the barber at first thinks the voice is "a sort of spiritual manifestation" (p. 193). The barber does not want to extend credit to anyone, but the Cosmopolitan's request is "sort of magical" (p. 200), and he leaves without paying for his haircut.

Metaphors alluding to mythical and occult creatures and characters are also used to describe animals. Birds flying by are "like spirits on the wing" (Typee, p. 215), a bull is "old Taurus himself" (Omoo, p. 220), and aggressive fish in general are "Hectors" (Mardi, p. 103). The typical shark is "a ghost of a fish . . . and . . . a spirit in the water" (Mardi, p. 41) and is ferocious as a "Fury" (Mardi, p. 40). A shark shaking the remoras clinging to him is "shaking his Medusa locks" (Mardi, p. 54).

In Moby-Dick, these metaphors are used to emphasize the size, strength, and mysteriousness of whales. Whales are so large that "a Titanic circus-rider might easily" (p. 324) ride one, and the inside of a whale is a "Cretan labyrinth . . . of vessels" (p. 311). The body of a whale, stripped of blubber

and cast loose from a ship, is a "vast white headless phantom" (p. 262), and "a vengeful ghost survives and hovers over it" (p. 262). The "vengeful ghost" is the illusion of shallow water which is created by the birds and sharks feeding on the floating corpse and which frightens away any ships in its vicinity. The sperm whale has a "god-like dignity" (p. 292) in his massive head, and his tail is "a Titanism of power" (p. 315). However, "no fairy's arm can transcend" (p. 315) that massive tail in gracefulness. Some whalers, says Ishmael, will not go after a sperm whale, because it is "an apparition . . . not for mortal man" (p. 157). Moby-Dick, of course, receives individual treatment. Ishmael describes him as a "grand hooded phantom" (p. 16), a "white phantom" (p. 164), and a "grand god" (p. 448). Neither "the white bull Jupiter . . . /nor Jove" (p. 447) surpasses him.

Other animals alluded to in Moby-Dick include an albatross, whose cries sound like "some king's ghost in supernatural distress" (p. 165), a great white squid described as "an unearthly, formless, chance-like apparition of life" (p. 237), and seals, which sound "wild and unearthly" (p. 428) from a distance. In Pierre, birds are referred to as "the god-like population of the trees" (p. 106), and in Israel Potter a herd of cows driven through the streets of London look "ghost-like" (p. 214) in the early morning fog.

Finally, several aspects of inanimate nature are described in terms of mythology and the occult. In Typee, Tommo describes

the Marquesas as "a scene of enchantment" (p. 5) in the Pacific, and his first glimpse of the valley of the Typees reminds him of "the enchanted gardens in the fairy tale" (p. 49). In Mardi, a distant mountain peak is "a silent phantom" (p. 155), while a group of cliffs look as if they were made by "some Titanic hammer and chisel" (p. 216). A waterfall is a "sheeted ghost" (p. 234), water spouts are "like ghosts of gods" (p. 544), and waves are "ghost-white" (p. 654). An old palm tree and the younger ones around it are "Laocoon-like" (p. 358), and the sound of sumach trees in the wind resembles the sounds of the "gory ghosts environing Pharsalia the night after the battle" (p. 445).

In Chapter Forty-Two of Moby-Dick, "The Whiteness of the Whale," Ishmael discusses whiteness in nature. The dreaded white squall is "the gauntleted ghost of the Southern Seas" (p. 166). The White Mountains in New Hampshire evoke a "gigantic ghostliness over the soul at the bare mention" (p. 167) of their name. Sometimes the sea itself takes on a whitish hue; it becomes a "shrouded phantom . . . horrible . . . as a real ghost" (p. 168).

During Pierre's happy existence prior to his discovery of Isabel, the sun and moon are "god and goddess" (p. 32). He discovers a curious balanced rock near his home and calls it the "Memnon Stone" (p. 132), and a nearby mountain is an "American Enceladus" (p. 346). Around the mountain are "enchanted rocks" (p. 343) and "enchanted gardens" (pp. 345-346).

The allusions to Memnon and Enceladus are appropriate. The youthful Memnon was challenged and then killed by Achilles at Troy, and Enceladus led a revolt against the gods and was killed. Pierre likewise dies young, doomed from the very beginning of his hopeless conflict.

Metaphors alluding to religion and mythology in Melville's novels are used mainly to describe characters in the novels, to comment on good and evil in the world, and to describe various aspects of the natural world. In the first five novels, these metaphors describe minor characters about as often as they do major ones. Beginning in Moby-Dick, however, religious and mythological images focus on major characters and are more clearly related to the themes of the novels. Ahab, for example, is frequently associated with the devil and with the Fates, thereby emphasizing the sinister aspects of the hunt for the white whale and Ahab's unyielding desire for vengeance at whatever cost. Religious and mythological metaphors in Pierre reveal the nobility and virtue of Pierre and Lucy, Pierre's ambivalent feelings for Isabel, and the extent of their misery and despair. In The Confidence Man, these metaphors suggest the title character's powers of deception and total lack of conscience. Occasionally, abstract goodness of some kind is pointed out in religious and mythological metaphors; the democratic spirit found in Christian churches, the freedoms associated with life in America, and love are notable examples of concepts described in highly positive terms by Melville. On the other

hand, the effects of the coming of European civilization to the islands of the South Pacific, war, and most aspects of military life are repeatedly described in negative terms in the novels. Religious and mythological metaphors also reveal Melville's interest in and close observation of many aspects of nature. Whatever specific functions these metaphors serve in the novels, they more often than not point out the gloomier aspects of life and suggest Melville's pessimistic inclinations.

FOOTNOTES

¹Pierre is not as low in biblical metaphors, relative to the other novels, as it is disproportionately high in the number of other metaphors of religion. There are 740 metaphors in the nine novels alluding to angels, devils, heaven, hell, God, Christ, saints, shrines, temples, altars, and other aspects of religion (excluding specifically biblical allusions). Pierre contains 231, or over thirty per cent, of these images (see Table XIII). The uneven distribution occurs because the main characters so often refer to one another in religious terms. See the discussion in the text of this chapter.

²According to H. Bruce Franklin, the book of the prophet Jeremiah, in the Old Testament, is full of denunciations of sin and prophecies of doom. The authenticity of the book was questioned in the early 1800's. The Lazarus referred to here is the beggar in the parable of the rich man and the beggar. His name came to refer to any diseased beggar. See Franklin's edition of The Confidence Man (New York: The Bobbs-Merrill Company, Inc., 1967), pp. 67n-68n.

³Richard Chase, Herman Melville (New York: The Macmillan Co., 1949), p. 185.

⁴Nathalia Wright, Melville's Use of the Bible (New York: Octagon Books, 1949), p. 47. Wright deals with all biblical parallels and allusions, whereas this dissertation treats only those which are metaphorical.

⁵Ibid., p. 55.

⁶In Ahab, Melville creates a character who is grandly tragic. He does not accomplish the same thing with Pierre. Pierre is too good, too noble; he is not as believable as Ahab. Melville's attempts to recapture the tragic effect he achieves in Moby-Dick are too obvious in Pierre.

CHAPTER VI

METAPHORS OF WAR

Melville's works reveal his fascination with war. In his nine novels, more than a thousand metaphors attest to his knowledge of battles, heroes, weaponry, and military terminology. He was conscious that despite civilization's positive accomplishments in art, philosophy, law, social conventions, and religion, its progress has been marred by almost continuous warfare. Human progress has inevitably been matched by the development of increasingly efficient means of destruction.

Metaphors alluding to warfare, weapons, and military life constitute more than seven percent of the total number of metaphors in Melville's novels (see Table III). Over three-fourths of these occur in only four works: Mardi, White-Jacket, Moby-Dick, and Pierre (see Table XV). The pages-per-metaphor ratio for military metaphors is nearly identical in these four novels. Mardi has one such image every 2.8 pages, White-Jacket and Pierre have one every 3.1 pages, and Moby-Dick has one every 3.0 pages. In Typee, Omoo, and Redburn, there are more than ten pages per military metaphor, and in Israel Potter and The Confidence Man this ratio is 4.8 and 4.6 pages per metaphor, respectively (see Table XVI).

More than two-thirds of the military metaphors in Melville's novels are used to help characterize people or to describe

various aspects of the natural world. The remainder of these metaphors describe or comment on such things as ships, food, injustice, and love. When the Dolly enters the harbor at Nukuheva, in Typee, native girls swim out to meet the ship. According to Tommo, the Dolly

was fairly captured; and never . . . was vessel carried before such a dashing and irresistible party of boarders! The ship taken, we could not do otherwise than yield ourselves prisoners. (p. 15)

Tommo becomes fond of Fayaway, a Typee girl whose tattooed arms remind him of the "stripes of gold lace worn by officers" (p. 86). In Mardi, Taji refers to his companion, Jarl, as a "Viking" (p. 13). They encounter a native couple, Samoa and his wife, Annatoo. She is "a Tartar" (p. 75), with a voice like "a park of artillery" (p. 76). Samoa is intimidated by her: "though a hero in other respects . . . he is like the valiant captains Marlborough and Belisarius . . . a poltroon to his wife" (p. 75). Maintaining his determination to find Yillah, Taji compares himself to a man-of-war: "like a mighty three-decker, towing argosies by scores, I tremble, gasp, and strain in my flight and fain would cast off the cables that hamper" (p. 367). If necessary, he says, he will go "down unto death . . . like Xenophon retreating on Greece, all Persia brandishing her spears in his rear" (p. 368).

Redburn leaves home to go to sea because of his family's financial problems. The effects of his experience on the youthful Redburn are described in military terms:

And it is a hard and cruel thing thus in early youth to taste beforehand the pangs which should be reserved for the stout time of manhood, when the gristle has become bone, and we stand up and fight out our lives, as a thing tried before and foreseen; for then we are veterans used to sieges and battles, and not green recruits, recoiling at the first shock of the encounter. (p. 11)

On the steamboat to New York, Redburn discovers that he does not have enough money for his fare, but it is too late to get off the boat, and when the ticket-taker approaches him, Redburn stands up "like a sentry" (p. 12), determined to stand his ground and too proud to explain his situation. On the Highlander, he quickly learns to work in the rigging, and his sense of accomplishment is like that "king Richard must have felt, when he trampled down the insurgents of Wat Tyler" (p. 116).

Redburn's worst antagonist on the ship is the sailor Jackson. In avoiding menial chores, Jackson is "a great veteran . . . who must have passed unhurt through many campaigns" (p. 59). In the perilous activities of shipboard life, however, he never holds back. He seems to fear nothing, and the other sailors stand in awe of him: "one glance of his squinting eye, was as good as a knock-down" (p. 57). On the return voyage, the music of the emigrant boy, Carlo, is very moving. Redburn compares the music to the sound of bugles in battle, and he describes its effect on him:

to every note come trooping . . . triumphant standards, armies marching--all the pomp of sound. Methinks I am Xerxes, the nucleus of the martial neigh of all the Persian studs. (p. 250)

Other characters referred to in military terms include the captain of a small salt-drogher, who acts like "an admiral on a three-decker's poop" (p. 166), and the mother of three young ladies Redburn encounters in the English countryside. Watching him approach, the mother has "daggers" (p. 213) in her gaze, and she guards her three girls "like a sentry" (p. 214) during Redburn's visit.

Like Redburn, White-Jacket often thinks in military terms. He compares his coat, for which he is named, to a hauberk, or coat of chain mail (p. 4), and he thinks it makes him look like "Sir John Moore in his frosted cloak" (p. 77). He objects to the frequent battle drills; he claims that in the event America is genuinely threatened, he has "a heart like Julius Caesar, and upon occasion would fight like Caius Marcius Coriolanus" (p. 65), but sham engagements are a waste of time. On the other hand, when he is ill, he admits that he is no "Julius Caesar at taking medicine" (p. 327). The number of offenses defined in the Articles of War as punishable by death makes him recoil as if he were "a great gun" (p. 294) himself.

White-Jacket greatly admires Jack Chase, a seaman of great natural abilities: "Jack . . . was better than a hundred common mortals; Jack was a whole phalanx, an entire army; Jack was a thousand strong" (p. 14). When an ex-whaleman criticizes life aboard the Neversink, Chase attacks him "like a forty-two pounder" (p. 16). Old Combustibles, the gunner, has skin resembling the "stained barrel" (p. 128) of a gun. His two

assistants, Priming and Cylinder, look like "deformed blunderbusses" (p. 45). Priming is "charged to the muzzle with bile, and . . . rammed home on top of . . . that is a wad of sailor superstition" (p. 332).

Military metaphors are also used to reveal White-Jacket's criticism of most officers on warships. The dandified Lieutenant Selvagee is treated with contempt even by his fellow officers, whose eyes sometimes "are as daggers" (p. 33) when they look at him. Unfortunately, says White-Jacket, "there are not a few Selvagees and Paper Jacks in the American Navy" (p. 113). To emphasize the unyielding rule of the officers over the enlisted men, White-Jacket says that the Captain of a man-of-war is like "Mohammed enforcing Moslemism with the sword and the Koran" (p. 301). The Commodore on the Never-sink he describes as a small, old man, with a spine like "an unloaded musket-barrel" (p. 229). In other words, as an ordinary mortal, the Commodore would be powerless; he is "unloaded." Because of his rank, however, he is potentially very powerful, just as a musket is.

In Moby-Dick Ahab is described in martial terms more than any other character in the novel. These metaphors largely focus on his intense hatred of the white whale and his desire for vengeance. Stubb notes that Ahab's eyes flash "like powder-pans!" (p. 113). Starbuck wants to persuade Ahab to give up the pursuit, but he realizes that he is "more than matched . . . by a madman! Insufferable sting, that sanity should ground

arms on such a field!" (p. 148). Ishmael recounts Ahab's first encounter with Moby-Dick. On that occasion, Ahab grabbed a line-knife and "dashed at the whale, as an Arkansas duellist at his foe, blindly seeking with a six-inch blade to reach the fathom-deep life of the whale" (p. 159). Such a hopeless attempt at that point suggests that there is more to Ahab's monomania than a mere desire for vengeance. In that first encounter with Moby-Dick, he had no rational motive for such a desperate assault. Apparently a great rage existed in Ahab before he lost his leg, and after his injury he sees in Moby-Dick a tangible object upon which he can focus his hatred.¹

The whale represents for Ahab

the sum of all the general rage and hate felt by his whole race from Adam down; and then, as if his chest had been a mortar, he burst his hot heart's shell upon it. (p. 160)

His particular madness "stormed his general sanity, and carried it, and turned all its concentrated cannon upon its own mad mark" (p. 161). Ahab uses military metaphors in his own speech.

On one occasion he challenges the gods:

ye great gods . . . I laugh and hoot at ye . . . I will not say as schoolboys do to bullies,--Take some one of your own size; don't pommel me! No, ye've knocked me down, and I am up again; but ye have run and hidden. Come forth from behind your cotton bags! I have no long gun to reach ye. (p. 147)

Near the end of the novel, he tells Starbuck that he is "the Fates' lieutenant . . . [and acts] under orders" (p. 459).

Ishmael and the harpooners are also associated with martial imagery. Ishmael says that going to sea is his

"substitute for pistol and ball" (p. 12). Unlike Cato, who "throws himself upon his sword" (p. 12), Ishmael can leave the land behind and thereby heal his psychic wounds. The harpooners seem to be formidable in both action and appearance. A white man standing in front of Daggoo resembles "a white flag come to beg truce of a fortress" (p. 108). Daggoo also has a "stiletto-like cry" (p. 236). According to Stubb, Fedallah smells of fire "like a hot musket's powder-pan" (p. 404). All of the harpooners eat "with such a relish that there . . . /is/ a report to it" (p. 133).

In Pierre, military metaphors are used to describe several characters, especially Pierre. He is idealistic in the extreme, and in his enthusiastic pursuit of what he perceives as truth, honor, and love, "ten thousand mailed thoughts of heroicness . . . /rise/ up in . . . /his/ soul, and . . . /search/ for some insulted good cause to defend" (p. 14). Thus inclined, Pierre must inevitably act on Isabel's behalf; her story is just the kind of "insulted good cause" that appeals to his sensibilities.² However, these feelings in Pierre are countered, in the early stages of the novel, by feelings of apprehension about the face that keeps intruding into his thoughts. As yet unaware of Isabel's identity, he wonders whether he is in danger of walking "on a mine" (p. 41). The effect of the face on Pierre is a "general enchantment . . . concentratingly condensed, and pointed to a spear head, that pierced his heart with an inexplicable pang" (p. 50). His

fears are confirmed by Isabel's letter, in which she claims to be his half-sister. After he reads it, he looks as if he has been "stabbed" (p. 65); he holds the letter against his chest, as if "holding the dagger in the wound" (p. 65). Pierre decides that the only way he can provide for Isabel, without scandal and without revealing his father's infidelity, is to claim that they are married. In Book XI he announces to Lucy and to his mother that he has a wife; the chapter is entitled "He Crosses the Rubicon" (p. 182), thereby suggesting the absolute finality of his decision. He regrets the pain his announcement causes Lucy, but he feels that bad news is best delivered quickly: "If to stab be inevitable; then instant be the dagger!" (p. 186). In New York City, Pierre and Isabel live in poverty, but he is firm in his resolution to do what he thinks is right, no matter what society may think of him:

Pierre is a warrior too: Life his campaign, and
three fierce allies, Woe and Scorn and Want, his
foes. The wide world is banded against him; for
. . . he holds up the standard of Right, and
swears by the Eternal and True! (p. 270)

Specific problems affect him as if they were weapons. His mother's death is a "stab" (p. 286), and his poverty and lack of friends are "daggers" (p. 338). Upon receipt of two letters, Pierre knows somehow that they contain bad news:

I see not the writing; . . . yet, in these
hands I feel that I now hold the final poniards
that shall stab me; and by stabbing me, make me
too a most swift stabber in the recoil. Which
point first? (p. 356)

One of the letters, from his publisher, alleges that he is a

swindler, and the other one, from his cousin Glen and Lucy's brother Fred, brands him a liar. Both accusations wound his sense of honor, and the second letter precipitates his tragic meeting with Glen and Fred, thus bringing to pass what Pierre feared before he opened the letters. As he goes out to meet Glen and Fred, he says he will go "before the drawn-up worlds in widest space, and challenge one and all of them to battle!" (p. 357).

Other characters described in warlike terms include Isabel and Pierre's mother. The images associated with Isabel emphasize her strong will. Pierre notes "the vivid buckler of her brow" (p. 151), and Isabel speaks of her own determination to make her way in the world:

. . . in thee, my brother, I see God's indignant ambassador /sic/ to me, saying--Up, up, Isabel, and take no terms from the common world, but do thou make terms to it, and grind thy fierce rights out of it! Thy catching nobleness unsexes me, my brother; and now I know that in her most exalted moment, then woman no more feels the twin-born softness of her breasts, but feels chain-armor palpitating there! (p. 160)

Pierre fears that knowledge of Isabel's identity would "plant the sharpest dagger of grief" (p. 92) in his mother's soul. He is, however, unable to act completely natural in his mother's presence. She suspects that something is wrong, but he refuses to confide in her. When she is alone, she expresses the feeling that she has been "stabbed . . . stabbed . . . with a poisoned point" (p. 131).

In Israel Potter, the title character and John Paul Jones are those most frequently associated with martial images.

Potter is praised for his directness by John Paul Jones, who seems to equate that quality with swordsmanship: "You fellows so blunt with the tongue, are apt to be sharp with the steel" (p. 84). After capturing an enemy cutter singlehandedly, he is praised by one of Jones's officers: "come on board the Ranger. Captain Paul will use you for a broadside" (p. 122). Potter's lifelong poverty and lack of recognition for his gallant services is also brought out. His socks look "as if they had been set up at some time for a target" (p. 37), and at the end of his life his "scars . . . prove to be his only medals" (p. 221).

Jones's chief qualities seem to be his impatient, uncompromising spirit and his desire to engage in combat. In warfare, his impatience is as valuable "as projectiles and combustibles" (p. 84). While awaiting word concerning his request for a ship to command, Jones paces the floor of his room, his right hand clutched at his side, "as if grasping a cutlass" (p. 88). He walks "as if advancing upon a fortification" (p. 88) or "like one haunting an ambuscade" (p. 89). He is referred to as "the audacious viking" (p. 155), and his manner of taking on the whole British navy is "a marching up to the muzzle" (p. 129). He is also compared to Caesar (p. 125), Coriolanus (p. 129), and Marshall Ney (p. 158).

Military metaphors reveal some of the essential characteristics of the Confidence Man. As the official of the Black Rapids Coal Company, he tells the merchant that people should

stay "behind the secure Malakoff of confidence . . . [and not] be tempted forth to hazardous skirmishes on the open ground of reason" (p. 56). Naturally, he advocates unthinking trust among men; it makes his work simpler and more profitable. He chides the merchant for his distrust, which, "ten thousand strong, like the Irish Rebellion, breaks out" (p. 57) in him. In a similar vein, the *Cosmopolitan* says that a person should trust other people and not "go sounding his way into love or friendship, like a strange ship by night, into any enemy's harbor" (p. 139). Disguised as the herb doctor, the Confidence Man offers a box of his herbs to one of the passengers, but the man wants nothing to do with it: "Away with it! Don't hold it so near. Ten to one there is a torpedo in it. . . . Editors have been killed that way" (p. 94). Similarly, the *Missourian* is suspicious of the herb doctor; he gazes "in the herb-doctor's face with no more reverence than if it were a target" (p. 97). Despite their wariness, however, both men are eventually deceived by the Confidence Man.

The second largest group of military metaphors describes animals and inanimate nature. Rats aboard ship, in *Omoo*, are numerous enough to form "regiments" (p. 39). Beneath the water, shiny fish seem to be wearing "coats-of-mail" (p. 162), and bulls being hunted on an island charge by "like a blast" (p. 219). In *Mardi*, an alligator "dies in his mail" (p. 31), and an albicore has "chain-plate armor" (p. 41). Various types of fish are described as "bullies, and braggarts, and bravoos,

and free-booters, and Hectors, and fish-at-arms, and knight-errants, and moss-troopers, . . . and gallant soldiers, and immortal heroes" (p. 103). Other fish swim "in uniform ranks, like an army" (p. 148), while still others make up a "regiment" (p. 148). A swordfish is a "Chevalier" (p. 104) and his blade is a "Toledo" (p. 104), a "bayonet" (p. 105), and a "rapier" (p. 105). Insects exist in "battalions" (p. 441), and a swimming moose is "stately as a seventy-four" (p. 615).

The martial metaphors in Moby-Dick refer to several types of animals, but there is an understandable emphasis on whales generally and Moby-Dick in particular. Most of these images point out the whales' awesome size and power. Sometimes swimming together in large herds, they are like "marching armies" (p. 320), "martial columns" (p. 322), or "battalions" (p. 384). Individually known whales, famous for their destructiveness, are compared to Rinaldini (p. 176), Marius, Sulla, Caesar, and Cambyses (p. 177). A wounded whale, swimming about among other whales, is "like the lone mounted desperado Benedict Arnold, at the battle of Saratoga" (p. 326). In the water, a living whale is "like a launched line-of-battle ship" (pp. 227-228), in that most of his bulk is below the surface. Despite this resemblance, however, whales will sometimes flee from whaling ships the way "Cleopatra's barges fled Actium" (p. 308). At other times, they become confused ("gallied") when pursued, and "like King Porus' elephants in the Indian battle with Alexander, they . . . go mad with consternation"

(p. 322). A dead whale, tied alongside a ship, is "a conquered fortress" (p. 230). The brain of a sperm whale lies several feet behind his massive forehead, "hidden away behind its vast outworks, like the innermost citadel within the amplified fortification of Quebec" (p. 293). The sperm whale's head "may be compared to a Roman war-chariot" (p. 281), or a "Battering-Ram" (p. 284). He sometimes uses his tail "as a mace in battle" (p. 315), and the sound of the tail striking the water is like that of "a great gun" (p. 316) being fired. The whale's spout, seen from a distance, resembles "a tall misanthropic spear upon a barren plain" (p. 122) and "smoke from the touch-hole" (p. 316) of a cannon; when several are seen at once, they resemble "flashing lines of stacked bayonets" (p. 322). Moby-Dick sometimes "warningly . . . waves his bannered flukes in the air" (p. 448), or shoots straight up out of the water, "arrow-like" (p. 457).

Military images describe inanimate nature also. In Omoo, palm trees look like "sentinels" (p. 198), and their new buds are "lance-like" (p. 263). Coral reefs form a "rampart" (p. 90), while distant mountains are "embattled with turrets and towers" (p. 201). In Mardi, storms "come like the Mamelukes: they charge, and away" (p. 116). Clouds move across the sky "like an army" (p. 116) or like "Attila's skirmishers, thrown forward in the van of his Huns" (p. 116). The sun is an "archer" (p. 234), with sunbeams as "spears" (p. 484) and "Dawn his standard" (p. 484). Waves are "billyow battalions"

(p. 273), and occasionally one will break "like a bomb" (p. 273) when it reaches the beach. White-Jacket makes similar comparisons. He views distant mountain peaks as "crystal battlements . . . /and/ watch-towers" (p. 116). A cold wind seems "to have edged itself on icebergs" (p. 121), while the warmer winds along the coast of Brazil are "wild Tartar breezes of the sea" (p. 268).

Such purely descriptive metaphors, with little thematic or symbolic significance, also exist in Moby-Dick. Waves are described as having a "knife-like edge" (p. 193), and a chain of islands makes up a "vast rampart" (p. 318) in the Pacific. The Poles are "fortresses" (p. 284) and "citadels" (p. 384) where whales are safe from man. Flashes of lightning are "lances" (p. 414) and "javelins" (p. 417), clouds are "troops" (p. 452), and a typhoon will sometimes arise as suddenly as "an exploding bomb" (p. 413).

On the other hand, Moby-Dick also contains the first metaphors of this group with some importance beyond their descriptive purpose. Having decided to go to sea, Ishmael boards a packet boat for the journey to Nantucket, where he hopes to sign aboard a whaling ship. On the packet boat he detects the smell of the open ocean and inhales deeply. "How I snuffed that Tartar air!" (p. 60), he says. Other metaphors have pointed out characteristics of the wind, but this one hints at Ishmael's state of mind at this point. There is something of the Tartar in him, too. Later in the novel, Ahab addresses the "clear

spirit of clear fire" (p. 416) and proclaims his defiance of it, even though it "launchest navies of full-freighted worlds" (p. 417) to oppose him. In this case, the "fire" is St. Elmo's fire, an electrical phenomenon, and Ahab perhaps exaggerates its power in the allusion to the launching of navies, but his own determination is as clear as the "clear spirit" of the fire. In a similar passage, Ahab contemplates the wind:

'tis a noble and heroic thing, the wind! who ever conquered it? In every fight it has the last and bitterest blow. Run tilting at it, and you but run through it. (p. 460)

Surely Ahab sees something of his own nature in the wind. He is resolved not to be defeated by Moby-Dick, and his respect for the wind is based on the fact that it has never been conquered. The passage also suggests that Ahab may recognize the futility of his pursuit of the white whale; he is "tilting at it" (p. 460) and destined to fail.

The martial images used to describe nature in the last three novels seem to operate only on a purely descriptive level, with no clear thematic relevance. In Pierre, pine trees are described as "lofty archers" (p. 35), and lightning at night resembles "lances of purifying light" (p. 88). The first rays of sunlight at dawn are "the first spears of the advanced-guard of the day" (p. 129). In Israel Potter, sunlight enters a room "like two long spears" (p. 97), the yearly storms on England's eastern coast are "the Attila assaults of the deep" (p. 160), and early morning mists are described as "armies of

phantoms . . . dispersed in flight" (p. 215) by the sun. John Paul Jones describes almost everything in warlike terms, and when he maneuvers his ship in close enough to shore to see that the English coast is covered with snow, he accuses the British of showing "the white flag" (p. 135). In The Confidence Man, the sun is "a golden huzzar" (pp. 64-65), the winter winds are "the cold Cossacks" (p. 8) from the north, and the Mississippi River is "one magnified wake of a seventy-four" (p. 64).

Another group of military metaphors comments on or describes a variety of objects such as food, ships, beards, and games. In Typee, the fruit of the bread-fruit tree are like cannon balls (p. 164), while in Omoo biscuits and pea soup are "gunflints" and "shot soup" (p. 14). A feast in Mardi is a "well-fought fight" (p. 256), and at another feast Media suggests opening a new cask of wine: "Media proposed to board it in the smoke. So, goblet in hand, we . . . charged, and came off victorious from the fray" (p. 461). At still another feast, the first course is swiftly consumed; it goes "off like a rocket" (p. 604). The hull of the Pequod, in Moby-Dick, is "darkened like a French grenadier's skin, who has alike fought in Egypt and Siberia" (p. 67). White-Jacket says that Jack Chase's beard looks "like an Admiral's pennant at the mast-head of . . . a gallant frigate" (p. 361). Some beards are "dagger-shaped" (p. 363), and others resemble "muzzle-lashings" (p. 364). In Typee, Tommo describes the sensation he causes when he makes toy guns out of bamboo for

the children. The "pop-gun war" (p. 145) ensues. The children become "musketeers" and "sharpshooters" (p. 145), and their games include "skirmishes, pitched battles, and general engagements" (p. 145). In Omoo, one native pastime involves swinging on long ropes attached high up in palm trees. If a native feels particularly bold, he swings out over the water, lets go of the rope, and sails through the air "like a rocket" (p. 268). Redburn objects to Harry Bolton's gambling; he says that the word gambling itself is "stiletto-sounding" (p. 235).

A number of abstract concepts are also referred to in martial terms. For example, White-Jacket makes several comments about the general injustice of military life. He says that the strictly enforced discipline on a warship "stabs . . . the soul of all free-and-easy honorable rovers" (p. 77). He objects specifically to the ultimate authority granted to naval officers by the Articles of War. Thirteen offenses listed in the Articles are punishable by death, and the repetition of the words "shall suffer death" is a "discharge of artillery" (p. 293) and "the discharge of the terrible minute gun" (p. 293). Each of these thirteen sections of the Articles is like a cylinder in a revolver, firing "death into the heart of an offender" (p. 297). To illustrate the sometimes capricious manner in which officers use their power, White-Jacket recounts Captain Claret's order that the men must shave their beards. White-Jacket admits that naval regulations prohibit beards, but Claret's order seems arbitrary because the rule

has so long been unenforced. The execution of the order results in a "massacre" (p. 355) of beards. White-Jacket compares a sailor's loss of his beard under such circumstances to "hauling down . . . ensigns and standards when vanquished" (p. 361). The old sailor Ushant's refusal to give up his beard results in his flogging and imprisonment; he keeps his whiskers, however, and his victory is as "celebrated as the battle of the Nile" (p. 366).

Another concept developed in military terms in White-Jacket is that life in general is like life on a man-of-war. This idea is alluded to throughout the novel. White-Jacket says that "our man-of-war world . . . /is/ a round-sterned craft . . . in the Milky Way" (p. 186). On a later occasion, he remarks that in "our man-of-war world, Life comes in at one gangway and Death goes overboard at the other" (p. 345). In the last chapter, he enlarges upon this metaphor. The earth, he says, is

a fast-sailing, never-sinking world-frigate, of which God was the shipwright; and she is but one craft in a Milky-Way fleet, of which God is the Lord High Admiral. The port we sail from is forever astern. And though far out of sight of land, for ages and ages we continue to sail with sealed orders; and our last destination remains a secret to ourselves and our officers; yet our final haven was predestined ere we slipped from the stocks at Creation. (p. 398)

The metaphor is extended through nearly two pages, and points out many parallels between the daily life of ordinary mortals and life on a warship.

In Pierre, Melville uses metaphors of war to comment on the negative aspects of life. He says that life's perils are

like the "muzzles" (p. 69) of cannons, and "the fortune of life . . . /is/ but the proverbially unreliable fortune of war" (p. 227). For a sensitive youth such as Pierre, there is often a problem determining the right course of action; in such a case, "two armies come to the shock: . . . there is no peace" (p. 208). Pierre's initiation into the world of reality involves the recognition that truth is sometimes painful: "there is no China Wall that man can build in his soul, which shall . . . stay the irruptions /sic/ of those barbarous hordes which Truth ever nourishes" (p. 167). The world waits in "ambush, to pick off the beautiful illusions of youth, by the pitiless cracking rifles of the realities of age" (p. 218).

In summary, metaphors involving war, heroes, weaponry, and military terminology appear in all of Melville's novels, but the middle novels--Mardi, White-Jacket, Moby-Dick, and Pierre--contain more than three-fourths of them. This unequal distribution can perhaps be accounted for by the subject matter and themes of these novels. White-Jacket, of course, is about military life, and the frequent military metaphors are appropriate. In the other three novels, passion and death are common themes. In Mardi, Taji kills for Yillah and is prepared to die for her. Pierre is in much the same situation. In Moby-Dick, Ahab, from the beginning, is determined to kill the white whale or die in the attempt. The large proportion of military metaphors in these novels seems to be a result of the emphasis on death and the means of destruction.

FOOTNOTES

¹Ahab himself alludes to just such an interpretation. When Starbuck warns him that his quest for vengeance is blasphemous, Ahab suggests that Moby-Dick is merely the physical manifestation of forces in the universe which he feels he must oppose:

All visible objects, man, are but as pasteboard masks. But in each event--in the living act, the undoubted deed--there, some unknown but still reasoning thing puts forth the mouldings of its features from behind the unreasoning mask. If man will strike, strike through the mask! How can the prisoner reach outside except by thrusting through the wall? To me, the white whale is that wall, shoved near to me. Sometimes I think there's naught beyond. But 'tis enough. He tasks me; he heaps me; I see in him outrageous strength, with an inscrutable malice sinewing it. That inscrutable thing is chiefly what I hate; and be the white whale agent, or be the white whale principal, I will wreak that hate upon him. Talk not to me of blasphemy, man; I'd strike the sun if it insulted me. (p. 144)

²And of all the causes Pierre might defend, the cause of a sister is the one most likely to interest him. He feels that it "must be a glorious thing to engage in a mortal quarrel on a sweet sister's behalf!" (p. 7)

CHAPTER VII

METAPHORS OF DAILY LIFE, LABOR, AND THE HUMAN BODY

Melville's knowledge of life was not limited to abstract concepts. While the range of his intellectual pursuits is suggested by his use of a large number of metaphors alluding to the arts, philosophy, law, religion, and myth, a knowledge of the commonplace aspects of daily life is revealed by another large group of metaphors. This knowledge reflects the active life he led and the practical knowledge he gained from it. Metaphors involving household items, clothing, food, labor, machines, tools, and medicine reveal that Melville was curious about life around him and keenly observant of details.

In the nine novels there are over four thousand metaphors that belong to this group. Moby-Dick and Pierre together contain nearly half of these metaphors, and Mardi contains another twelve percent of them. Typee and Omoo have the fewest, with less than seven percent between them (see Table V). Such metaphors occur most frequently in Moby-Dick, once every .5 pages, and in Pierre, once every .7 pages; they occur least frequently in Typee and Omoo, once every 2.4 and 2.6 pages, respectively (see Table XVIII). Mardi, though it has the third greatest number of these metaphors, has only the seventh highest frequency, once every 1.4 pages (see Table XVIII).

Thus there is a rather steady increase, from the early novels to the later ones, in the frequency with which these metaphors appear. This increase is not as clearly apparent if only the numbers of metaphors are examined (compare Tables XVII and XVIII).

To allow more detailed analysis, the metaphors to be discussed in this chapter are further divided into the areas of daily life, labor, and the human body. References to various aspects of daily life, such as food, clothing, buildings and streets, toys and games, and miscellaneous household items, are most numerous in Moby-Dick, which contains over one fourth of all such metaphors. Pierre is second. Moby-Dick is also first in the frequency with which these metaphors appear, once every 1.3 pages. Next is Pierre, with one every 1.4 pages. Metaphors in this group are least numerous and occur least frequently in Typee and Omoo (see Tables XVII and XVIII). Metaphors of labor and machines include references to machines, tools, metals, and types of labor, especially farming, sailing, and whaling. Moby-Dick alone contains 483 such allusions, nearly half of the metaphors in this group. Their frequency of occurrence is also greatest in Moby-Dick; there is one such image every 1.5 pages. White-Jacket is second to Moby-Dick in both the number and frequency of appearance of labor and machine metaphors, but the statistical differences between the two novels are significant; there are only 157 of these metaphors in White-Jacket, and they occur once every 3.2 pages. Medical

metaphors allude to various aspects of anatomy, medicine, life processes, disease, and death. Melville's first two novels contain only sixty-two of these metaphors. They occur once every thirteen pages in Typee and once every eleven pages in Omoo. In Mardi, the number is much larger, 143, and they occur once every 5.4 pages. Moby-Dick contains the greatest number of them, 311, but they occur most frequently in Pierre, once every 2.1 pages (see Tables XVII and XVIII).

Metaphors of daily life are used to portray characters, to describe animals and inanimate nature, and to comment on the moral and physical dangers of shipboard life, the depravity of cannibalism, and Pierre's adversities. In the first three novels the use of these metaphors to portray characters has no significance beyond the literal descriptive purpose. In Typee, for example, the head of an old native is "bald as the polished surface of a cocoanut shell" (p. 79). Tommo receives royal treatment from the Typees. He almost never has to walk anywhere because his main attendant, Kory-Kory, carries him about as if he were a trunk (p. 89). At mealtimes, Kory-Kory even "officiated as spoon" (p. 150). Kory-Kory's tattoos remind Tommo of "country roads" (p. 83), and another islander, Mehevi, coated with cocoanut oil, looks to Tommo as if he has just "emerged from a soap-boiler's vat, or . . . a tallow-chandlery" (p. 183). In Omoo, a native uses his mouth as a "pocket" (p. 28) for nails, and the fire for an island feast makes "every man's face glow like a beaker of Port" (p. 223). The

narrator remarks that a sailor whose cheek is suntanned "like the breast of a roast turkey, is held as a lad of brawn" (p. 129) by the natives. In Mardi, Taji claims that people, like balloons, are "nothing till filled" (p. 170), and men drinking wine are "being filled . . . like portly stone jars at a fountain" (p. 516). He also makes reference to specific characters. He compares Bello's thighs to a "triumphal arch" (p. 476) and his badly bent back to "Pisa's Leaning Tower" (p. 477). The complexions of the sons of Aleema remind him of "Gold Sherry" (p. 130), and their tattooed thighs resemble "the gallant hams of Westphalia" (p. 130).

Similar metaphors are found in Redburn and White-Jacket. A sailor on a salt drogher resembles "a great mug of ale" (p. 167), while one of the passengers on the Highlander has a "nose like a bottle of port-wine" (p. 261). Another of the passengers has "fat, jelly-like eyes" (p. 261), and a small Italian boy on board has a head like "a classic vase" (p. 247). The sailor Jackson has hair like a shoe brush (p. 56), and the steward, Lavendar, has hair "like the large, round brush, used for washing windows" (p. 83). White-Jacket notes that sailors refer to a person's head as a "pepper-box" (p. 187), but one individual on the Neversink has "a skull like an iron tea-kettle" (p. 275). He compares the surgeon's steward to a butler (p. 256) and the sailors' beards and mustaches to fly-brushes (p. 353).

Other metaphors of daily life in these two novels have more significance. Some reveal personality instead of merely

outward characteristics, while others are interesting in that they show Melville's increasing originality in his choice of vehicle images. The mother of the three pretty girls Redburn comes upon in the English countryside is "vinegary" (p. 214) in her reaction to him. Captain Riga regards the sailors on his ship as "little better than his boots" (p. 220). In his description of Harry Bolton, Redburn refers to Harry's "silken muscles" (p. 216), an image that juxtaposes two seemingly contradictory elements. The image is appropriate, however, in that it suggests the problems the effeminate Harry encounters when he joins the Highlander's crew. Redburn notes Jackson's debilitated condition and says that what is left of him is "but the foul lees and dregs of a man" (p. 58). He also says, just prior to Jackson's death, that "the blue hollows of his eyes were like vaults" (p. 295). The images here, of lees, dregs, and vaults, have negative connotations. They suggest something of Jackson's unfriendly nature, the unhappiness he has caused Redburn, and Jackson's death. In contrast to the imagery used to describe Jackson is that associated with the immigrant boy Carlo. His voice seems "like mixing the potent wine of Oporto with some delicious syrup" (p. 248). The music he makes with his hand organ entrances Redburn; for him Carlo is "the architect of domes of sound, and bowers of song" (p. 250). White-Jacket says that the men on the Neversink are a diverse group, but they "unite in a clever whole, like the parts of a Chinese puzzle" (p. 164). The crewmen in general

are compared to housemaids (p. 125), and two in particular, an old Yeoman and the Master-at-Arms, are referred to as housekeepers (pp. 125 and 185, respectively). These images usually have feminine connotations and therefore seem unusual in connection with the crew on a man-of-war. However, they effectively point up two aspects of life on a warship. The life of a common seaman typically involves a great deal of cleaning and polishing, and the safe running of the ship requires meticulous attention to details at all levels. On the other hand, images with feminine connotations are sometimes used to portray characters in an unfavorable light. For example, Lt. Selvagee has a "mantua-maker's voice" (p. 33), and when he delivers an oath, it is merely a "soft bomb stuffed with confectioner's kisses" (p. 33). Another lieutenant, Mad Jack, has the kind of voice which is expected of a naval officer and which apparently impresses White-Jacket. He says Mad Jack's "lungs are two belfries" (p. 34), and his voice is a "belfry to hear" (p. 208).

Three characters in Moby-Dick are revealed in metaphors of daily life. Ishmael says that Starbuck is "like a patient chronometer, his interior vitality . . . warranted to do well in all climates" (p. 103). The chronometer image suggests Starbuck's mental balance and common sense, which contrast sharply with Ahab's mental state. Later, Starbuck refers to himself with the same metaphor: "my whole clock's run down; my heart the all-controlling weight, I have no key to life again" (p. 148). The precise chronometer has been replaced by the

less accurate clock, and Starbuck himself recognizes that monomaniacal Ahab is too strong to resist. This is not necessarily a contradiction of Ishmael's assessment of Starbuck. Ordinarily, he would "do well in all climates." But serving under Ahab is not an ordinary situation, and these images tell us more about Ahab's strength than about Starbuck's weakness. Stubb is revealed to be fearless, perhaps even foolhardy. For him "the jaws of death . . . are an easy chair" (p. 105) and a deadly encounter with a whale is "but a dinner, and his crew all invited guests" (p. 105). His courage is apparently backed up by strength and robustness; when he smokes he ignites his match "across the rough sandpaper of his hand" (p. 191).

Many metaphors of daily life are used to describe Ahab, especially toward the end of the novel. He himself acknowledges that the dry, salted food he has eaten for forty years as a sailor is the "fit emblem of the dry nourishment of . . . his soul" (p. 443), thereby suggesting perhaps his cold, one-sided personality. He recognizes this coldness in himself and wonders sometimes why his skull does not crack, "like a glass in which the contents turn to ice, and shiver it" (p. 460). When he learns that the Parsee is missing, Ahab "shakes as if he were the belfry" (p. 458). This metaphor is more complex than the belfry metaphor in White-Jacket, which is used merely to describe Mad Jack's voice. Here, the image of the tolling bell is visual as well as aural, and it clearly suggests that the Parsee is already dead and foreshadows Ahab's own death.

Several other images describe Ahab in terms of buildings and walls. In a dream, Stubb sees Ahab as a "cursed pyramid" (p. 115). Later in the novel, there is a reference to him as a "firm tower" (p. 359). These images suggest something of Ahab's strength and the overpowering effect he has on the crew. A similar image occurs in an extended discussion of Ahab's inner nature:

Ahab's larger, darker, deeper part remains unhinted. . . . Winding far down from within the very heart of this spiked Hotel de Cluny where we here stand--however grand and wonderful, now quit it;--and take your way, ye nobler, sadder souls, to those vast Roman halls of Thermes; where far beneath the fantastic towers of man's upper earth, his root of grandeur, his whole awful essence sits in bearded state; an antique buried beneath antiquities, and throned on torsoes! So with a broken throne, the great gods mock that captive king; so like a Caryatid, he patient sits, upholding on his frozen brow the piled entablatures of ages. (p. 161).

Ahab's imposing physical presence is the "grand and wonderful" Hotel de Cluny. His inner self, his "awful essence," lies buried in the ruins beneath. The ruins themselves and the broken throne perhaps represent Ahab's view of himself since he lost his leg to Moby-Dick. However, the last line suggests his determination and endurance. The passage as a whole portrays him as noble and grand and reveals Ishmael's sympathy for him. Further sympathy for Ahab is evoked by his own description of his loneliness. He speaks of "the desolation of solitude . . . the masoned, walled-town of a Captain's exclusiveness" (p. 443). Such lines add reality to the characterization of Ahab.

In Pierre, daily-life metaphors describe or characterize Mrs. Glendenning, Isabel, and Pierre. Pierre realizes that, because of the "wonderful edifice of his mother's immense pride" (p. 89), she can never be told of Isabel's existence. He knows that he cannot attack her "citadel of pride" (p. 91) because of the pain it would cause her. She, too, recognizes that her pride is formidable and worries that it may cause her grief: "Sometimes I have feared that my pride would work me some woe incurable, by closing both my lips, and varnishing all my front, where I perhaps ought to be wholly in the melted and invoking mood" (p. 131). She seems to equate varnish with coldness and rejection, and her words echo Pierre's thoughts. She undoubtedly loves Pierre deeply, but she is a proud, reserved woman to whom social position and honor are very important. Her attitude and Pierre's perception of it are causes of the ultimate tragedy in the novel.

The descriptions of Isabel emphasize her mysterious nature and her long, dark hair. From his initial glimpse of her face, Pierre is fascinated by her. At first he merely wants to know who she is, but learning her identity intensifies his dilemma. Much of her life is a mystery even to her, and Pierre knows that many of his questions must remain unanswered. He cannot penetrate "the wall of the thick darkness of the mystery of Isabel" (p. 170). He gives up "all thought of ever having Isabel's dark-lantern illuminated to him. Her light was lidded, and the lid was locked" (p. 141). Her hair adds to her

mystery. It sometimes conceals her as effectively as "a curtain . . . half drawn" (p. 118). On two other occasions it is compared to a tent (pp. 149, 150). Melville also says that no "Saya of Limeean girl, at dim mass in St. Dominic's cathedral, so completely muffled the human figure" (p. 149) as Isabel's hair covers her. The association in this image of Isabel with a girl at prayer contrasts sharply with Isabel's own image later in the novel when she wishes that she "had been born with blue eyes, and fair hair! Those make the livery of heaven!" (p. 314). Isabel is, of course, commenting on Lucy's good, almost saintly, nature, but she is also revealing her growing realization that she is the cause of great unhappiness for a number of people. Pierre, too, by the end of the novel, views Isabel in a much less pleasant light than he does at the beginning. Early in the story, he tells her that her face "might turn white marble into mother's milk" (p. 189). At the very end, however, he tells her that in her breasts "life for infants lodgeth not, but death milk" (p. 360). He refers to the poison she has smuggled into the jail, but the words could indicate that Pierre blames her for his downfall.

The metaphors of daily life that characterize Pierre emphasize his internal struggle to do what is right. Melville makes it clear that Pierre is "girded with Religion's silken sash" (p. 7). Isabel declares that his "noble heart hath many chambers" (p. 156), and his mother thinks of him as "choicest wine" (p. 194). It is, however, this good and noble nature

that gets him into trouble. His very first encounter with Isabel, before he learns who she is, upsets him because her "unearthly, girlish shriek" (p. 48) when he enters the room is clearly a cry of pain, and he wonders how his mere presence could "work such woe" (p. 48). Her face thereafter remains in his thoughts; it "visibly rustles behind the concealing screen" (p. 41), and he asks the "sovereign powers . . . to lift the veil" (p. 41). After he learns her identity, he compares his dilemma to a "cup of gall" (p. 65). To publicly acknowledge her as his sister would hurt his mother and dishonor his father's memory, the "nighed pillar . . . which supported the entire one-pillared temple of . . . Pierre's moral life" (p. 68). His decision to claim that Isabel is his wife will protect his father's honor and his mother's pride, but it will also prove to be "a wall of iron" (p. 175) that can never be removed. He realizes that the fictitious marriage will forever end his relationship with Lucy. He therefore decides he will stop thinking about her; he will "upon her sweet image draw the curtains" (p. 186) of his soul. However, he finds that he cannot so easily forget her, and, when she writes that she is coming to live with him and Isabel, he runs "shuddering through hideous galleries of despair" (p. 312). He despairs because he realizes how supremely unselfish her love is and how much he has lost. Ironically, his essential goodness and nobility are the forces behind his attempt to shoulder the responsibility for his father's transgressions. In attempting

to protect his mother, Lucy, and Isabel from as much hardship as possible, he loses all three of them and dies in disgrace.

In The Confidence Man, metaphors of daily life reveal some of the ways in which the title character deceives his fellow passengers on the Fidele. As the man from the Philosophical Intelligence Office, he speaks out strongly in favor of confidence among people: "Confidence is the indispensable basis of all sorts of business transactions. Without it, commerce between man and man, as between country and country, would, like a watch, run down and stop" (p. 111). As the Cosmopolitan, he claims that a man who is suspicious of others and isolates himself is like a jug of water "among the wine-flasks" (p. 116). He further says that he would prefer to be a "trodden slipper" (p. 117) than an unused boot, thereby implying that a humble, friendly man is better than one who holds himself aloof and alone. He himself, he adds, loves humanity in all its forms:

Served up à la Pole, or à la Moor, à la Ladrone, or à la Yankee, that good dish, man, still delights me; or rather is man a wine I never weary of comparing and sipping; wherefore am I a pledged cosmopolitan, a sort of London-Dock-Vault connoisseur, going about from Teheran to Natchitoches, a taster of races; in all his vintages, smacking my lips over this racy creature, man, continually. (p. 115)

Later, he tells Charlie Noble that a cynical, suspicious person must believe that every "human heart . . . /is like a7 bottle of port" (p. 140) that has gone bad. His advocacy of trust between people is genuine; the more trustworthy people are, the easier it is for him to operate.

Melville was a keen observer of the world around him; his novels contain many descriptions of plants, weather phenomena, animals, and inanimate objects. Frequently such descriptions occur in metaphors involving various aspects of daily life. In Typee, the harbor at Nukuheva is a "vast natural amphitheatre in decay" (p. 24). Clouds are compared to curtains (p. 10), vines to drapes (p. 28), and fallen leaves to "Holland sheets" (p. 55). The branches at the top of a coconut tree "form a sort of green and waving basket" (p. 215), while the coconuts themselves resemble "goblets made of tortoiseshell" (p. 110). Exposed tree roots on the side of a cliff resemble pendulums and pipe stems (p. 61). Narrow waterfalls remind Tommo of "slender threads" (p. 49). Similar images occur in Omoo. A stream is a "sinuous thread, lost in shade" (p. 116), and coconuts are again compared to goblets (p. 258). The coral forms "grottoes and galleries" (p. 64) in the water, and the interior of the island is "clothed in the most luxuriant vegetation" (p. 210). Mardi contains many metaphors similar to these, but it also contains several that seem much less trite. For example, Taji describes the pleasant breezes of Omi as "air-wine to the lungs" (p. 235), and water spouts seen in the distance are holding up "heaven's dome . . . on their shafts" (p. 544). In a metaphor extended over nearly two pages, Babbalanja describes the geological formation of the earth in terms of food. He refers to his explanation as "the celebrated sandwich System . . . [in which] Nature's first condition was a soup" (p. 417).

Continuing, he describes such items as "granitic dumplings" (p. 417), "sundry greens" (p. 417), and "rich side-courses,--eocene, miocene, and pliocene" (p. 418).

As the Highlander sets sail for England, carrying Redburn on his first voyage, it seems to him "like going out into the broad highway, where not a soul is to be seen" (p. 34). He returns to this image later, when he refers to the ocean as a "vast highway" (p. 94). A more original metaphor is his comparison of the Gulf of Mexico to "a great caldron or boiler . . . /designed/ to keep warm the North Atlantic . . . as some large halls in winter are by hot air tubes" (p. 98). Other aspects of nature in Redburn and in White-Jacket are described in terms of food or food preparation. Sailing through a Newfoundland fog, Redburn says it seems "as if the whole steaming world were revolving on . . . a spit" (p. 95). Both Redburn and White-Jacket describe the waves as "milk-white" (Redburn, p. 102, and White-Jacket, p. 105). During a storm, says White-Jacket, "the whole ship is brewed into the yeast of the gale" (p. 97), and he describes a Polynesian aboard the Neversink who, upon seeing snow for the first time, decides that it must be some kind of "superfine flour" (p. 117).

In Moby-Dick, numerous metaphors of daily life are used to describe nature, but most of them are stale images. Some, however, are notable for their freshness. Ishmael says that in New Bedford the "horse-chestnuts, candelabra-wise, proffer the passer-by their tapering upright . . . blossoms" (p. 38).

As the Pequod enters tropical waters, the "cool, clear, ringing, perfumed, overflowing, redundant days, were as crystal goblets of Persian sherbet, heaped up--flaked up, with rose-water snow" (pp. 111-112). Ahab, gazing across the water, refers to the horizon as "the ever-brimming goblet's rim, where the warm waves blush like wine" (p. 147). On one occasion, the crew of a whaleboat is thrown into the water by a whale just as a squall begins. "The whole crew were half suffocated as they were tossed helter-skelter into the white curdling cream of the squall" (p. 194). When the Pequod encounters the Goney, Ishmael comments on its white color; "As if the waves had been fullers, this craft was bleached" (p. 203). Concerning the deceptive nature of weather conditions, he says that a calm "is but the wrapper and envelope of the storm" (p. 241). This metaphor could be applied to Ahab, although Ishmael does not explicitly make that connection. Ahab usually appears to be quite in control of himself, but a bitter hatred for Moby-Dick rages inside him. Also, just as a calm makes experienced sailors apprehensive, Ahab's outward calmness worries some of the crew, such as Starbuck.

Various aspects of nature in Pierre are commonly described in terms of walls and canopies of some sort. Tree limbs and leaves form "green canopies" (p. 32) and "pendulous canopies" (p. 61). One particular group of trees forms "a narrow arch, and fancied gateway" (p. 109), while a single pine tree creates an "airy tent" (p. 42). Hills resemble "old Babylonian walls"

(p. 35), and when Lucy, Isabel, and Pierre venture out into a bay on a sailboat they seem to be under a "great sublime dome" (p. 354). The sky at night is a "tester" (p. 25), a "sublime tester" (p. 278), and a "starry vault" (p. 51), while a cloudy day is "haze-canopied" (p. 342). In some of the other novels, Melville notes the limitless, unbounded features of nature, but, as these examples suggest, boundaries and walls are emphasized in Pierre, perhaps to underscore the way in which Pierre's plans are frustrated at every turn.

Many animals appear in Melville's novels, and they are frequently depicted in terms of such everyday objects as food, clothing, or furniture. Such comparisons produce vivid images which readers can readily understand.¹ In Mardi, a shark has a "milky hue" (p. 41), a bird is "milk white" (p. 156), and the membranes of flying fish wings are "transparent as isinglass" (p. 42). Redburn admires the work horses on the Liverpool docks; he says their "sleek and glossy coats . . . look as if /they are/ brushed and put on by a valet every morning" (p. 197). Pierre expresses a similar reaction to horses. Showing off his colts to Lucy, he tells her that their coats are like "the finest Genoa velvet" (p. 22).

Not surprisingly, Moby-Dick contains the greatest number of references to animals. Whales, of course, are the most frequently described creatures, but sharks are commonly mentioned too. Quite naturally, the sharks are not favorably described. Ishmael points out that during sea battles sharks

usually are "quarrelsome carving away under the table" (p. 249). They also congregate around the freshly killed whales. Sometimes they are so thick that an observer might think "the whole round sea was one huge cheese, and those sharks the maggots in it" (p. 256). At such times, extreme caution must be used by the crew as they strip the blubber away from the carcasses; because the sharks "have such a ravenous finger in the pie, it is deemed but wise to look sharp to them" (p. 272). Even dead they are dangerous; one "almost took poor Queequeg's hand off, when he tried to shut down the dead lid of his murderous jaw" (p. 257). In only one instance are sharks mentioned in what might be considered a favorable light. At the very end, after the Pequod has sunk, Ishmael clings to Queequeg's coffin. He is at the mercy of sharks, but "they glided by as if with padlocks on their mouths" (p. 470).

Most of the images used to describe whales emphasize their immense size and strength. Ishmael says that a whale in the act of sounding, with his tail forty feet or more in the air, looks "like a tower swallowed up" (p. 242) as he suddenly disappears beneath the surface. The head of the sperm whale is "a dead, blind wall" (p. 284) and an "impregnable, uninjurable wall" (p. 285). The lower jaw of the sperm whale resembles "the long narrow lid of an immense snuff-box" (p. 281). Sometimes while the whale carcass is being processed, the jaw is "sawn into slabs, and piled away like joists for building

houses" (p. 281). The mouth of the right whale "would accommodate a couple of whist-tables, and comfortably seat all the players" (p. 307). Ishmael claims that he once viewed an entire skeleton of a large sperm whale and therefore feels qualified to describe "the joists and beams; the rafters, ridge-poles, sleepers, and underpinnings, making up the framework of leviathan" (p. 373). He claims that there are "shaded colonnades and arbors" (p. 375) and entire "tallow-vats, dairy-rooms, butteries, and cheeseries" (p. 373) inside the whale. One particular whale, of course, is described in detail. Moby-Dick, when his tail is pointed straight up out of the water as he begins a dive, looks "like a marble steeple" (p. 365) or "a Lima tower" (p. 366). He has "a milky-white head and hump" (p. 365) and a "broad, milky forehead" (p. 447). The association with milk might seem odd because milk does not suggest great strength or size. However, Moby-Dick's whiteness is emphasized throughout the novel, and there is an "appalling beauty . . . [to his] vast milky mass" (p. 221). The milk image, by its very inappropriateness, reinforces Moby-Dick's enigmatic nature and Ishmael's ambivalent feelings toward him.

Metaphors of everyday life are also used to describe various objects in the novels such as ships, food, and clothes. In Typee, passengers' cabins are likened to "little cabinets of mahogany and maple" (p. 3). The narrator of Omoo and his friend Long Ghost find an old war-canoe on the beach and attempt to bed down in it for the night; the narrator calls it

"our couch" (p. 216) and "our aquatic cot" (p. 217). In Mardi, Taji describes a whale-boat as a "mere toy . . . to the billows" (p. 30). Redburn describes nautical items in terms that reveal his familiarity with household concerns and thereby suggest his youthfulness and lack of experience in the world. At first the ship's ropes seem to him to be little more than an immense "tangled . . . skein of yarn" (p. 65), and he refers to the rigging as "stairs" (p. 78). The main-skysail, from a distance, looks "no bigger than a cambric pocket-handkerchief" (p. 77). A sail filling with the wind reminds him of a balloon (p. 116), and being aloft is something like riding a wooden horse (p. 115). The capstan is "polished like a tea-pot" (p. 119) and sometimes serves as "a parlor center-table" (p. 119), while a hatch cover is often "used as a sort of settee by the officers" (p. 119). A Dutch galliot is, he says, a "salt-cellar of a ship" (p. 174) which resembles "a well-scrubbed wooden platter, or an old oak table, upon which much wax and elbow vigor has been expended" (p. 174).

White-Jacket, like Redburn, reveals a knowledge of domestic life in his description of life on a man-of-war, but he also reveals a greater knowledge of the world than Redburn possesses. He compares the Neversink to a "household" (p. 374) which, every morning, becomes a "wash-house" (p. 87) when the decks are scrubbed. On days set aside for the washing of clothes, the ship becomes "one vast wash-tub" (p. 86). When the supply of rum runs out, some of the men drink cologne, and the ship

smells "like a lady's toilet" (p. 55). The lower decks are "cellars" (p. 47) or "the ship's basement" (p. 124). The gun-room "resembles a long, wide corridor in a large hotel" (p. 24), and the carriage of a cannon contains a "sliding apparatus . . . like an extension dining table" (p. 65). A whaling ship is merely a shire-town or hamlet (p. 16) compared to a man-of-war, which is "a city afloat" (p. 74), a "city on the sea" (p. 144), or "a populous city" (p. 106). Because of their number and their many skills, "a man-of-war's crew could quickly found an Alexandria by themselves, and fill it with all the things which go to make up a capital" (p. 74). A warship, in its neatness, resembles "the sidewalks of Wall Street of a Sunday morning" (p. 87); in that the men's quarters are located on several levels it resembles a Paris lodging-house (p. 75); and it is like Rome in that certain areas are not open to the general population (p. 128). White-Jacket also finds on the Neversink the equivalents of "long avenues set out with guns instead of trees, and numerous shady lanes, courts, and by-ways" (p. 74).

Ishmael says the Pequod has "an old fashioned claw-footed look about her" (p. 67), and, like "old oaken furniture" (p. 357), she receives much care and attention. In other descriptions of the Pequod Ishmael seems to be concerned about the dangers involved in the voyage. A whale's head, lashed to one side of the ship, suddenly begins to sink and threatens to pull the Pequod down with it. The deck is tilted over so much that

crossing from one side of the ship to the other is "like walking up the steep gabled roof of a house" (p. 302). When all the whale-oil casks are brought up on deck in an effort to reveal a leak, the ship is top heavy and rolls about on the sea "like an air-freighted demijohn" (p. 395). During a storm, "the ship is but a tossed shuttlecock to the blast" (p. 420), and when lightning destroys the magnetic properties of the compass, the compass needle is "of no more use than an old wife's knitting needle" (p. 424).

In Israel Potter, John Paul Jones' ship is described as "a cocked hat . . . among ordinary beavers" (p. 153), suggesting perhaps something of Jones' own audacity and uniqueness. In The Confidence Man, the Fidele has "state-rooms plenty as pigeon-holes, and out-of-the-way retreats like secret drawers in an escritoire" (p. 5). In the emigrants' quarters, the bunks are compared to "cradles" (p. 61) and "rope book-shelves" (p. 61) and are arranged "with Philadelphian regularity" (p. 61). The reference to the "secret drawers" hints at the evasive nature of the Confidence Man, while a reference to the large number of state-rooms might suggest either his ample supply of victims or his numerous disguises. If the bunks are "cradles" and "book-shelves," then the emigrants can be seen as babies and books. As the former, they are defenseless against the Confidence Man; as the latter, they suggest his great skill in manipulating people. That is, to his perceptive nature, people are merely books, easily opened and emptied of their contents.

In the early novels, food is frequently discussed, and the descriptions of it are sometimes metaphorical. Tommo refers to "choice old water" (p. 21) as if it were wine. The natives cut and scallop the leaves of the bread-fruit tree "as fantastically as . . . a lady's lace collar" (p. 114), and the interior of the bread-fruit is "milk-white" (p. 115). Tommo is appalled to see the Typees eat small raw fish "in the same way that a civilized being would eat a radish, and without any more previous preparation" (p. 208). Even Fayaway eats these fish, and she does so "as elegantly and as innocently as though it were a Naples biscuit" (p. 208). The narrator of Omoo says that "duff," a traditional dish among sailors, often has "the consistence of an underdone brick" (p. 161). Food on the Highlander, according to Redburn, is not very good. The coffee, for example, tastes "as little like coffee, as . . . like lemonade" (p. 43). Sometimes it tastes "fishy, as if it was a decoction of Dutch herrings" (p. 43). At other times it seems "as if some old horse, or sea-beef, had been boiled in it; and then again it . . . [tastes] a sort of cheesy" (p. 43). At still other times, Redburn is certain that "old stocking-heels" (p. 43) have been boiled in it. White-Jacket has a similar complaint about the tea on the Neversink; it often tastes like "shank-soup" (p. 59) because the same pot is used to make tea and to boil meat.

Both White-Jacket and Ishmael discuss their jackets in some detail and compare them to various household items.

White-Jacket says his garment is like a sponge in that it so readily absorbs moisture (p. 4). Consequently, when he wears it, he usually drips "like a turkey a' roasting" (p. 4). He claims that he designed it so that it would have "a great variety of . . . pantries, clothes-presses, and cupboards" (p. 36). It has two principal apartments . . . in the skirts . . . and two more . . . in each breast, with folding-doors communicating" (p. 36). It also contains "several unseen recesses behind the arras . . . winding stairs, and mysterious closets, crypts, and cabinets; and like a confidential writing-desk . . . it has many snug little out-of-the-way lairs and hiding-places" (p. 36). The items he keeps in it are "furniture and household stores" (p. 37). Because of pickpockets, his "lockers and pantries" (p. 37) are eventually "masoned-up" (p. 201). Ishmael speaks of his coat in the same exaggerated fashion. In cool weather, he says, "you may carry your house aloft with you, in the shape of a watch-coat" (p. 137). He concedes, however, that

the thickest watch-coat is no more of a house than the unclad body; . . . it is a mere envelope, or additional skin encasing you. You cannot put a shelf or chest of drawers in your body, and no more can you make a convenient closet of your watch-coat. (p. 137)

Throughout the novels, metaphors of daily life are also used to comment on or at least point out various kinds of wickedness and adversity encountered in life. For example, the life of a seaman, whether on a merchant ship, a whaler, or a man-of-war, is fraught with moral and physical dangers.

Redburn points out that sailors generally are considered the "refuse and offscourings of the earth" (p. 140). White-Jacket suggests that their bad reputations are deserved. When liquor is available, most sailors "roll together in the same muddy trough of drunkenness" (p. 89). Even when it is not available, however, they behave deplorably. For example, when allowed to "skylark," they act as if they have received an "extra allowance of 'grog'" (p. 102). On British warships the crews often included criminals taken directly out of jail and pressed into service. Such "rakings of the jails" (p. 148) did not enhance the reputations of sailors in general. Physical dangers include the possibility of being lost overboard and becoming "a tit-bit" (Mardi, p. 40) for a shark, but for the crews of warships the carnage of a sea-battle is the most frightening possibility. White-Jacket likens a cannon's carriage to a dining table and the cannon itself to a goose, "tough . . . and villainously stuffed with the most indigestible dumplings" (p. 65). Grape-shot "precisely resemble bunches of the fruit; though, to receive a bunch of iron grapes in the abdomen would be but a sorry dessert" (p. 68). He claims that a ship after a battle would look like New York City after a riot (p. 69) and the busy surgeons would be "smeared with blood like butchers" (p. 69). Ishmael's description of sea-battles is similar to White-Jacket's:

amid all the smoking horror and diabolism of a sea-fight, sharks will be seen longingly gazing up to the ship's decks, like hungry dogs round

a table where red meat is being carved . . . while the valiant butchers over the deck-table are thus . . . carving each other's live meat with carving-knives all gilded and tasselled. (Moby-Dick, p. 249)

Another great danger for a sailor on a warship is the ever-present possibility of being flogged. White-Jacket claims that after such punishment a man's back may be "puffed up like a pillow" (p. 371) or even "cut into dog's meat" (p. 378). He objects to the law that grants officers the power to have men flogged. Such a law is, he says, "like an endless thread on the inevitable track of its own point, passing unnumbered needles through" (p. 296) all aspects of the men's lives.

Another evil upon which Melville comments is cannibalism. In Typee, Tommo finally realizes the islanders with whom he lives for three months are "inveterate gormandizers of human flesh" (p. 25) and "unnatural gourmands" (p. 31). He accidentally catches a glimpse of the remains of a Happar warrior slain by the Typees. What he sees resembles "a ham after being suspended for some time in a smoky chimney" (p. 194). In Moby-Dick, Ishmael recounts what he has heard about cannibal customs among Queequeg's people:

all the slain /enemies/ . . . were placed in great wooden trenchers, and garnished round like a pilau, with breadfruit and cocoanuts; and with some parsley in their mouths, /and/ were sent round with the victor's compliments to all his friends, just as though these presents were so many Christmas turkeys. (p. 82)

At this point Ishmael professes his repugnance at such practices, but later in the novel he is more tolerant. He says all men are cannibals in so far as they eat their fellow creatures.

He claims, moreover, that

it will be more tolerable for the Fejee that salted down a lean missionary in his cellar against a coming famine; it will be more tolerable for that provident Fejee, I say, in the day of judgment, than for thee, civilized and enlightened gourmand, who nailedst geese to the ground and feasted on their bloated livers in thy pate-de-foie-gras. (pp. 255-256)

This change in Ishmael's attitude is further evidence of his growth in the novel.

Pierre experiences much adversity that is often described in metaphors of daily life. Upon reading Isabel's letter in which she identifies herself as his sister, Pierre realizes his dilemma and refers to it as a "cup of gall" (p. 65). He is forced to keep her identity a secret because of

the myriad alliances and criss-crossings among mankind, the infinite entanglements of all social things, which forbid that one thread should fly the general fabric, on some new line of duty, without tearing itself and tearing others. (p. 191)

Keeping Isabel's identity (and his father's infidelity) a secret is his "new line of duty," but it requires the "tearing" of his relationship with his mother and with Lucy. His bitterness increases until, near the end of the novel, he is capable of saying that he hates "the world, and could trample all lungs of mankind as grapes" (p. 303). He laments the fact "that the memory of the uttermost gloom as an already tasted thing to the dregs, should be no security against its return" (p. 304). One of the causes of his bitterness is life in New York City. He discovers that most people there are very hard-hearted and

tells Isabel that milk "dropt from the milkman's can in December, freezes not more quickly on those stones, than does snow-white innocence, if in poverty, it chance to fall in these streets" (p. 230). Another of Pierre's problems may be that he finds a degree of enjoyment in his melancholy state. Melville hints at this perverse pleasure:

There is nothing so slipperily alluring as sadness; we become sad in the first place by having nothing stirring to do; we continue in it, because we have found a snug sofa at last. (pp. 258-259)

Perhaps Pierre comes to feel a certain romantic satisfaction in the noble sacrifices he has made on Isabel's behalf.

Metaphors of labor and machines are most commonly used in the novels to describe characters, nature, and animals. Nautical metaphors frequently develop the idea of life as an ocean voyage. Even in his earliest novels, Melville's allusions to machines, tools, metals, and forms of labor are often vivid, original, and thematically appropriate. Tommo, in Typee, takes a drink from a stream, and the cold water sends chills throughout his body "like so many shocks of electricity" (p. 53). Later, seeing the natives build fires, his heart begins "beating like a trip-hammer" (p. 93). These images reveal the wretchedness and fear Tommo feels almost constantly during the time he lives among the Typees. The growing conviction that he will inevitably be an entree at a cannibal feast clouds his thoughts. He says that Kory-Kory's mother moves around "as if there were some indefatigable engine

concealed within her body" (p. 85). This statement suggests his despair of ever escaping, because the cannibals are seemingly indefatigable as they relentlessly monitor his activities. Like Tommo, the narrator of Mardi is usually serious when he speaks of his situation and the people around him. His noble companion Jarl revolves "upon . . . /his/ own sober axis, like a wheel in a machine which forever goes round" (p. 35). The kindhearted Samoa has a shrewish wife who accuses him of taking some of her possessions; he is, however, "innocent as the bowsprit" (p. 80). As an old man ponders his troubles, "an invisible plowshare . . . /turns/ up the long furrows of his brow" (p. 338). Omoo is not so persistently somber as Typee and Mardi. Lighter moments occur more frequently. For example, upon waking up with a hangover, Long Ghost declares that his head is "all wheels and springs, like the automaton chess-player" (p. 274).

Both Redburn and White-Jacket are more concerned with shipboard life than are the narrators of the first three novels. Consequently, the labor and machine metaphors that they use to describe people usually refer to nautical activities and devices. Harry's inappropriate clothing reflects his lack of seamanship, and several of the sailors ridicule him. They say that his swallow-tail coat looks like "two mizen-peaks at his stern" (p. 255), and one of them tells him to "douse that mainsail . . . and furl it" (p. 254). Redburn is allowed to man the helm during a calm, but he complains that he "and the figure-

head on the bow . . . /are/ about equally employed" (p. 116). He also complains that none of the sailors on the Highlander are willing to teach him any nautical skills; they merely want "the use of . . . /his/ backbone . . . by way of a lever" (pp. 121-122). He also thinks of himself as having been "well rubbed, curried, and ground down to fine powder in the hopper of an evil fortune" (p. 279) and thus is able to sympathize with the even more competent officers on the Neversink, Mad-Jack, as a man who must have been

born in a gale! For in some time of tempest . . . Mad Jack must have entered the world . . . not with a silver spoon, but with a speaking-trumpet in his mouth; wrapped up in a caul, as in a main-sail. . . . Like so many ship's shrouds, his muscles and tendons are all set true, trim, and taut; he is braced fore and aft, like a ship on the wind. His broad chest is a bulk-head, that dams off the gale; and his nose is an aquiline, that divides it in two, like a keel. (pp. 33-34)

After falling from high in the rigging, White-Jacket finds himself several feet under water. He manages to swim upward, however, and breaks through the surface "like a buoy" (p. 393). He is quickly picked up in one of the ship's cutters, but, as soon as he is dragged into the boat, "every limb . . . /sud-denly feels/ like lead" (p. 394).

Several facets of Ahab's character are revealed in metal and machine metaphors. His forceful personality and inflexible will are suggested by references to the "rod-like mark" (p. 110) on his face, his "iron-grey locks" (p. 110), "iron brow" (p. 394), "iron soul" (p. 438), and "iron voice" (p. 439).

Starbuck says Ahab has a heart "of wrought steel" (p. 463), and Ishmael says he has "the same aspect of nailed firmness" (p. 358) as the coin nailed to the mast. His "firm lips . . . /are/ like the lips of a vice" (p. 400). Even when the captain of the Rachel pleads for help in the search for a lost boat, Ahab stands "like an anvil" (p. 435) and refuses. He himself says that the "path to . . . /his/ fixed purpose is laid with iron rails, whereon . . . /his/ soul is grooved to run . . . Naught's an obstacle . . . to the iron way!" (p. 147). The strength of his will is such that the crew is unable to resist him. He hums as he nails the gold coin to the mast, and the noise sounds like "the mechanical humming of the wheels of his vitality in him" (p. 142). This vitality is soon revealed to be a "fiery emotion accumulated within the Layden jar of his own magnetic life" (p. 146). Even Starbuck yields to Ahab: "Starbuck's body and Starbuck's coerced will . . . /are/ Ahab's, so long as Ahab . . . /keeps/ his magnet at Starbuck's brain" (p. 183).

A number of nautical images describe Ahab; some of them suggest his strength, but the majority reveal his weaknesses, his lack of control over his fate, and the doubts and fears which he normally keeps hidden. Ishmael claims that "all rib and keel was solid Ahab" (p. 439), and he describes Ahab's boat and the men in it as "welded into oneness . . . /with/ Ahab their one lord and keel" (p. 455). Starbuck admits that there is something about Ahab that "tows . . . /him/ with a

cable . . . /that he has/ no knife to cut" (p. 148). On the other hand, Stubb recognizes early in the voyage that "there's something on . . . /Ahab's/ mind, as sure as there must be something on a deck when it cracks" (p. 143). Ishmael notes how Ahab worries over his charts every night:

it almost seemed that while he himself was marking out lines and courses on the wrinkled charts, some invisible pencil was also tracing lines and courses upon the deeply marked chart of his forehead. (p. 171)

Ahab refers to the loss of his leg as being "dismasted" (p. 143) and "razeed" (p. 143). When a leak in the casks of whale oil stowed below is brought to his attention, Ahab at first refuses to order anything done about it:

Let it leak! I'm all aleak myself. Aye! leaks in leaks! not only full of leaky casks, but those leaky casks are in a leaky ship; and that's a far worse plight than the Pequod's man. Yet I don't stop to plug my leak; for who can find it in the deep-loaded hull; or how hope to plug it, even if found, in this life's howling gale? (p. 393)

Ahab's tone here is clearly very pessimistic; he does not seem to have much hope for surviving the conflict with the white whale. Neither does he believe that he can influence his destiny. Man is, he says, "turned round and round in this world, like yonder windlass, and Fate is the handspike" (p. 445). To himself he admits that fear is "clinched . . . fast" (p. 459) in his heart, and to the crew he acknowledges that he is not a whole man: "I feel strained, half stranded, as ropes that tow dismasted frigates in a gale; and I may look so" (p. 459). He warns them, however, that he is not so disabled that

he has to give up the search for Moby-Dick; "ere I break," he says, "ye'll hear me crack; and till ye hear that, know that Ahab's hawser tows his purpose yet" (p. 459).

In Pierre, metaphors of electricity and magnetism emphasize the effect Isabel has on Pierre and the strength of the bond that develops between them. He is "irresistibly and magnetically" (p. 49) attracted by Isabel's face even before he knows who she is. The attraction increases after he learns her identity. To Pierre she seems "to swim in an electric fluid; the vivid buckler of her brow . . . seems like a magnetic plate" (p. 151). He finds "an extraordinary physical magnetism in Isabel" (p. 151), a "physical electricalness . . . reciprocal with the heat-lightnings and the ground-lightnings" (p. 151), as if she were "vivified at some Voltaic pile of August thunder-clouds" (p. 152). Within three days after the "magnetic contact" (p. 173) of their first meeting, Pierre has resolved to announce that they are married, even though he knows that such a step will be a "wall of iron" (p. 175) between him and the people he loves. Isabel claims to feel as strongly attracted to Pierre as he does to her. She claims that the first time she ever saw him she felt "a glance of magnetic meaning" (p. 158) when he looked in her direction. He is, she says, a "heavenly magnet . . . which draws all . . . her soul's interior" (p. 157) to him. These images seem a particularly appropriate way of describing the fatal attraction between Pierre and Isabel.

In Israel Potter and The Confidence Man nautical images are commonly used to describe people, but other images, most notably the magnet image, occur also. John Paul Jones kisses a chambermaid "resoundingly, as if saluting a frigate" (p. 90), and he anchors his ship in the midst of the enemy fleet "like a peaceful merchantman from the Canadas, laden with . . . lumber" (p. 134). After a successful cruise he tells his crew that they have had a "pretty fair four weeks' yachting" (p. 151). He feels a strong affinity for Israel and tells him that his "honesty is a magnet which attracts" (p. 127) people. Israel in turn is devoted to Jones. "I shall be," he says, "a vice to your plans, Captain Paul. I will receive, but I won't let go, unless you alone loose the screw" (p. 127).

In The Confidence Man, a cripple balances on his crutches "like a ship's long barometer on gimbals . . . mechanically faithful to the motion of the boat" (p. 79). The cripple is apparently not the Confidence Man in disguise, but the image certainly suggests the adaptability of the Confidence Man to his surroundings. Pitch tells the man from the Philosophical Intelligence Office that he is "like a landsman at sea . . . /who doesn't/ know the ropes" (p. 103). Pitch's statement is ironic; he does not realize that the man he is addressing is the Confidence Man. It is really Pitch who does not "know the ropes." The Cosmopolitan, when invited to have a drink with Charles Noble, at first refuses. When Noble puts the invitation into song, however, the Cosmopolitan gives in:

a good fellow, singing a good song, he woos forth my every spike, so that my whole hull, like a ship's, sailing by a magnetic rock, caves in with acquiescence. Enough: when one has a heart of a certain sort, it is in vain trying to be resolute. (p. 138)

Irony is present here too, but it is intentional. The Cosmopolitan, really the Confidence Man, is about as soft-hearted as the magnet he refers to, and he allows himself to be wooed forth when he thinks there might be some profit in it.

Animals and elements of inanimate nature are described in nautical, farming, metal, and tool metaphors. Tommo cannot understand how a Typee man is able to shave with a shark's tooth, "which is about as well adapted to the purpose as a one-pronged fork for pitching hay" (p. 122). An exposed tree root, suddenly released, twangs "in the air like a strong wire sharply struck" (p. 60), and a notched sea shell is used "like a saw" (p. 115). In Mardi, shark skin is "rough as sand paper" (p. 353). "Black Fish . . . revolve round and round in the water, like a wheel; their dorsal fins . . . like spokes" (p. 42). The Pacific Ocean is a "mighty harbor" (p. 7), and the Mardian islands are a "fleet . . . at anchor" (p. 178). The ocean is also described as "a harvest-plain . . . stacked with . . . glittering sheaves of spray" (p. 644). Redburn refers to a shark's throat as a "hatchway" (p. 104), and a whale in a picture looks "as big as a ship" (p. 7). White-Jacket considers the stars and planets as "those old circumnavigators . . . shipmates and fellow-sailors . . . sailing in heaven's blue,

as we on the azure main" (p. 77). The earth, too, is a ship in "a Milky Way fleet" (p. 398).

In Moby-Dick, there are many metaphorical descriptions of various types of fish and whales. Sharks eat away at the whale carcasses tied up next to the ship, and the bite marks they leave remind Ishmael of "the hollow made by a carpenter in countersinking for a screw" (p. 249). One type of porpoise has a black back and a white underside; the line separating the two colors is as "distinct as the mark in a ship's hull, called the 'bright waist'" (p. 127). The finback whale has "cable-like" (p. 121) lips, and right whales, as they move through vast concentrations of tiny marine organisms, resemble "morning mowers, who side by side slowly and seethingly advance their scythes through the long wet grass of the marshy meads" (p. 234). Sperm whales, of course, receive the most attention, and Ishmael emphasizes their immense size and strength. He refers to their bodies as "barnacled hulls" (p. 116), and an old, crippled sperm whale moves like "an overladen Indiaman bearing down the Hindostan coast" (p. 296). A great herd of them is a "vast fleet" (p. 320).

The descriptions of Moby-Dick, as already noted, point out his size and strength, too, but their tone sometimes suggests death and destruction as well. He is capable of great speed; at times he moves as if he has "treble-banked his every fin" (p. 451), the way a steam engine might be stoked with extra coal. He is capable of biting a whale-boat in two,

"like an enormous shears" (p. 449). Ahab speaks of him as if he were a ship; he expects him to "heave-to" (p. 452) at night. He also says that Moby-Dick "fan-tails like a split jib in a squall" (p. 143). In their first encounter, by "sweeping his sickle-shaped lower jaw beneath him, Moby-Dick . . . reaped away Ahab's leg, as a mower a blade of grass" (pp. 159-160). As a result, Ahab is consumed by a desire for revenge. To him, the white whale is "all a magnet" (p. 368) to which he is drawn uncontrollably.

The descriptions of inanimate nature seem to reinforce the overall negative tone of the novel. Early in the voyage, Ishmael observes that the water is "lead-colored" (p. 185). Later, in the heat of the Equatorial sun, the Pacific seems an "immeasurable burning-glass" (p. 411). When Moby-Dick is about to ram the Pequod, the "sledge-hammering seas" (p. 467) beat against the sides of Ahab's whaleboat while he watches helplessly. At night, Ishmael studies the stars and is able

to trace out great whales in the starry heavens,
and boats in pursuit of them. . . . Thus at the
North have I chased Leviathan round and round the
Pole with the revolutions of the bright points
that first defined him to me. And beneath the
effulgent Antarctic skies I have boarded the Argo-
Navis, and joined the chase against the starry
Cetus far beyond the utmost stretch of Hydrus
and the Flying Fish. (p. 233)

The passage suggests something of the wonder and beauty of the night sky, but in the context of Moby-Dick it might also suggest the futility of Ahab's pursuit of the white whale. The revolution of the stars never ends, and "the chase against the starry Cetus" can never be successful.

In the five middle novels, Mardi, Redburn, White-Jacket, Moby-Dick, and Pierre, nautical metaphors support the theme of life as an ocean voyage, while machine, tool, and farming metaphors point out various types of evil or unhappiness in life. The narrator of Mardi claims that to discover new things people must not be afraid to "boldly launch, cast off all cables . . . /turn/ from the common breeze . . . /and/ fill their own sails" (p. 556). Redburn speaks of death as weighing anchor for the journey to the next world (p. 138). White-Jacket says that "there is some sort of a Cape Horn" (p. 109) for everyone in this life and that to be beaten by adversity is to founder and sink (p. 109). He goes on to say that men are like ships; they should face dangers head-on rather than run from them:

Scudding exposes to the gale your stern, the weakest part of your hull; the contrary course presents to it your bows, your strongest part. As with ships, so with men; he who turns his back to his foe gives him an advantage. Whereas, our ribbed chests, like the ribbed bows of a frigate, are as bulkheads to dam off an onset. (p. 110)

In Moby-Dick, Ishmael says that "the world's a ship on its passage out, and not a voyage complete" (p. 44). Furthermore, "in this world, head winds are far more prevalent than winds from astern" (p. 15). Father Mapple expresses the same negative attitude in his reference to "the ship of this base treacherous world" (p. 51). Ishmael describes the danger to the crew of a whaleboat when a harpooned whale dives; the line attached to the harpoon is pulled out of its container at the stern and races down the length of the boat to a special

chock in the bow. There is always the possibility that someone may become entangled in the line. However, according to Ishmael, life is dangerous no matter where a person is: "All men live enveloped in whale-lines" (p. 241), he says. The dangers of life necessitate constant vigilance. A man must never "dream with . . . /his/ hand on the helm . . . /nor turn his/ back to the compass" (p. 354). After encountering the Bachelor, home-ward bound after a highly successful voyage, the men on the Pequod kill four whales in one day. It is as if some of the good fortune of the Bachelor is transferred to Ahab's ship. Life is similar, says Ishmael, in that when "fortune's favorites sail close by us, we, though all adroop before, catch somewhat of the rushing breeze, and joyfully feel our bagging sails fill out" (pp. 408-409). In Pierre, two images suggest Pierre's situation and feelings. Melville says that "Time sweeps on, and . . . /things are/ not always carried on by its stream, but may be left stranded on its bank" (p. 83). This is true for Pierre; his mother and Lucy are left "stranded" by his actions, and his impoverished existence in New York City might be described with the same word. Later, Melville says that a man should not

follow the trail of truth too far, since by so doing he entirely loses the directing compass of his mind; for arrived at the Pole, to whose barrenness only it points, there, the needle indifferently respects all points of the horizon alike. (p. 165)

This passage is a comment on Pierre's tendency to go to extremes. He gives up everything, including his life, for Isabel, and he

attempts to accomplish too much in his writing and consequently cannot make a living as an author.

War is one of life's evils that Melville frequently condemned. In Mardi, the spoils of war are "harvests" (p. 541) to be reaped by the victors. "Seed sown by spears but seldom springs," says Babbalanja, "and harvests reaped thereby, are poisoned by the sickle's edge" (p. 552). Redburn comments on a number of things. Trying to reform most sailors, he concludes, is "almost as hopeless as . . . growing the grape in Nova Zembla" (p. 140). He refers to the yearly increase in the population of Ireland as "her annual crop of men into the world" (p. 199). He also notes the wretched conditions suffered by the emigrants on the Highlander; they are "stowed away like bales of cotton" (p. 241). White-Jacket comments on the presence of marines on warships. According to White-Jacket, the marines and the sailors hate one another, and the officers consider their mutual animosity "the button that caps the uttermost point on . . . the mainmast" (p. 375). Each group willingly helps maintain the discipline of the other, and the system of checks and balances that results is "a system of cruel cogs and wheels, systematically grinding up in one common hopper all that might minister to the moral well-being of the crew" (pp. 374-375). In Moby-Dick, Stubb suspects that a rotted whale carcass might contain valuable ambergris, and he tricks the crew of the Rose-Bud into believing that it is worthless and volunteers to tow it away for them. When he gets out of

their sight, he begins cutting into the whale "to reap the fruit of his unrighteous cunning" (p. 341).

Metaphors alluding to anatomy, medicine, death, disease, and life processes help reveal major characters, describe inanimate objects and natural conditions, and comment on life's adversities. Hungry, cold, and already homesick even before the Highlander sets sail for England, Redburn spends his first night aboard the ship feeling "sick as death" (p. 26). He uses similar imagery to describe Jackson. He says Jackson often coughs "as if his last hour was come" (p. 104). Apparently afflicted with tuberculosis, Jackson slowly wastes away, until his cheek bones project "like those of a skull" (p. 275) and he takes on a "death-like" (p. 295) appearance. Because of his very disagreeable personality, Jackson is "the only true leper" (p. 289) in the crew. Shortly before his death, he emerges "unexpectedly from his dark tomb in the fore-castle" (p. 295), looking to Redburn "like a man raised from the dead" (p. 295).

Ishmael describes Ahab's desire for revenge as "the monomaniac incarnation of all those malicious agencies which some deep men feel eating in them, till they are left living on with half a heart and half a lung" (p. 160). His first encounter with Moby-Dick damaged him psychologically as well as physically; "his torn body and gashed soul bled into one another; and so interfusing, made him mad" (p. 160). His pursuit of the white whale is an "incurable idea" (p. 162) and

"the cankerous thing in his soul" (p. 443). Ahab himself often uses death imagery, suggesting perhaps his recognition of the fate that awaits him. He refers to the quiet weather following a storm as "the hushed burial of its after calm" (p. 409). When he comes upon Queequeg's coffin near his cabin, Ahab exclaims, "Middle aisle of a church! What's here?" (p. 431). The carpenter explains that he is caulking the coffin with oakum so that it can be used as a life-buoy, and Ahab replies that he must be "the undertaker" (p. 432) as well as a carpenter. The oakum the carpenter is using is in a roll inside his jacket, and he slowly pulls the material out as he needs it. Upon seeing this, Ahab asks him if he is "a silk-worm . . . spinning his own shroud" (p. 431). It is perhaps worth noting that Ahab's allusions to death occur late in the novel, again suggesting his conviction of his own impending doom.

Early in Pierre, Melville makes it clear that the main character is going to suffer. He says that "Pierre little foresaw that . . . Life has some burdens heavier than death" (p. 7). The first such burden for Pierre is the knowledge that he has a sister. After reading her letter, he clutches it to his chest as if he has been stabbed and must "stanch the outgushing of the blood" (p. 65). His heart is "poniarded," (p. 70) and he feels "the interior gash" (p. 70). Isabel's sudden appearance affects his relationship with his mother because for the first time in his life he keeps something

secret from her. He feels that "their two hearts beat not together in such unison as before" (p. 95). He never questions Isabel's identity; from their first meeting he is "persuaded, strong as death" (p. 139), that she is really his sister. After telling Lucy and his mother that he is married, he leaves the Glendinning mansion. He is nearly delirious with grief and stares "about him with an idiot eye" (p. 185). Later, he recalls the reactions of Lucy and his mother to his announcement and says, "Lo! I leave corpses wherever I go!" (p. 206). His constant worry about the many problems that beset him in New York City is described as "his painful thirst" (p. 346). When he leaves the apartment for the fatal encounter with his cousin Glen and Lucy's brother Fred, he moves "somnambulously" (p. 357). His friend Millthrope observes his agitated state: "There was ever a black vein in this Glendinning; and now that vein is swelled, as if it were just . . . above a tournequet drawn over-tight" (p. 358).

Isabel and Lucy are frequently associated with death. Isabel has a "death-like beauty" (p. 112), and she believes that her dark hair and dark eyes give her a "funerealness" (p. 314). When she first realizes that Pierre really believes her story, she faints and seems "dead" (p. 112). At the end, as Pierre goes out to face Glen and Fred, she sits "as one embalmed" (p. 357) and makes no move to stop him. Lucy is "dead and ashy pale" (p. 105) in Pierre's mind once he learns of Isabel's existence, and when Lucy hears of Pierre's marriage

she turns "white as any leper" (p. 183) and "dies away" (p. 184).

In The Confidence Man, several medical metaphors suggest the duplicity and cunning of the title character. In the guise of the herb doctor, he invites the old miser to lean on him. The man does so, "with something of that air of trustful fraternity with which . . . the less strong of the Siamese twins habitually leans against the other" (p. 93). The Confidence Man and the miser are alike in their desire for wealth, and the trust which the Confidence Man inspires in others is clearly demonstrated here. Pitch gradually begins to realize that the man from the Philosophical Intelligence Office has deceived him. He is like someone "beginning to rouse himself from a dose of chloroform treacherously given" (p. 112). Consequently, he is immediately suspicious of the Cosmopolitan, who tells him that wise men, "like doctors, must be obeyed" (p. 116). The Cosmopolitan further tells him that his suspicious nature indicates that he is suffering from the "disease" (p. 116) of cynicism toward mankind. It would be better to be "stark and stiff" (p. 120), says the Cosmopolitan, than to be a man-hater. Of course, his opposition to misanthropy is based on purely practical considerations; suspicious and unfriendly people are harder to separate from their money. Finally, Mark Winsom tells the Cosmopolitan that if a person "is destroyed by a rattle-snake . . . it is his own fault. He should have respected the label" (p. 163). The Cosmopolitan

argues against such a pitiless attitude, thereby revealing the extent of his own hypocrisy.

Inanimate nature is sometimes described in terms of anatomy, death, disease, and medical conditions. In Typee, waves are "dirge-like" (p. 10); in Omoo, the water in one bay is "calm as death" (p. 21) and in another is "still as the grave" (p. 23). Similar images exist in Mardi. The sea is a "common sepulcher" (p. 192), a "glorious grave" (p. 192), and a "live tomb" (p. 295). Sailors fear calms as much as they would the plague (p. 10). Even on land perfectly calm weather has a negative effect: the trees are motionless as "mutes at a funeral" (p. 358). In Redburn and White-Jacket, the description of nature involves fewer metaphorical references to death than in the first three novels. Redburn thinks of the stars as eyes (p. 77), and the daytime sky reminds him of his mother's blue eyes (p. 36). The emigrant boy Carlo gazes into the sea "as if it were an eye that answered his own" (p. 298). White-Jacket expresses a love for open water and the desire to die at sea. "Be mine the tomb that swallowed up Pharaoh" (p. 77), he says. Another sailor ventures a different opinion, however; he claims that he has had his "last dose of salts" (p. 389) and will never go to sea again once the voyage is over.

Ishmael frequently describes aspects of the natural world in anatomical terms. He refers to the ocean as a "vast blue eye" (p. 190), and the surface of the water is "the ocean's

skin" (p. 405). The Pacific he calls "the tide-beating heart of earth" (p. 400). The wind pushes the Pequod with "arms invisible as irresistible" (p. 454). He uses death images also. A group of icebergs resembles "a boundless church-yard . . . with its lean ice monuments and splintered crosses" (p. 168), and, when the Pequod sinks, "the great shroud of the sea" (p. 469) closes over it.

Finally, metaphors of medicine and death are used to comment on the tragic aspects of human life, such as poverty, wickedness, injustice, and death. Redburn is deeply moved by the misery he sees in Liverpool. Many of the women beggars he encounters remind him of "mummies" (p. 186), and the men have "the gallows in their eyes" (p. 186). The face of one particularly feeble beggar is "cadaverous as a corpse" (pp. 186-187). He notes the many temptations to which sailors ashore in Liverpool are subject and likens these corrupting influences to poisons (p. 138). He also learns to recognize the thieves who roam the streets trying to sell stolen goods; he avoids them "like the leprosy" (p. 195).

White-Jacket says the ship is "like a mad-house" (p. 227) when drunken sailors return from shore leave, and when the crew is given the order to "skylark," they act as if they have been given "Exhilarating Gas" (p. 102). He condemns the harsh discipline of navy life, especially the practice of flogging. A man who is flogged, he says, "bleeds agonized drops of shame from his soul" (p. 142). The platform built into a launch for

"flogging through the fleet" resembles "a headsman's scaffold" (p. 371). White-Jacket is accused of neglecting his duties and told that he will be flogged. When he hears the sentence, he says he feels as if his blood is "clotting in . . . his veins" (p. 280). He is also deeply concerned about the horrors of naval warfare. The guns on an English warship, painted white, resemble "rows of white head-stones in a church-yard" (p. 45). When the men go to their battle stations during a drill, the ship becomes "still as the grave" (p. 62). The red ink used to write down the names of dead sailors after a battle reminds him of blood (p. 70), and the commodore's fighting sword reminds him of "a slaughter-house knife" (p. 234). Toward the end of the novel, White-Jacket acknowledges that many of the evils of naval life, "like other organic evils, are incurable" (p. 375).

Ishmael observes the easy availability of alcohol and claims that the taverns sell little more than "deliriums and death" (p. 21). Ahab and Stubb share the idea that death is a kind of sleep. Ahab praises the sea, "in whose eternal tossings the wild fowl finds his only rest" (pp. 409-410), and he says that no matter how hard we struggle "we all sleep at last" (p. 445). At the end of our lives, says Stubb, "with Pisces, or the Fishes, we sleep" (p. 361). When he sees Moby-Dick aiming his immense bulk at the Pequod, he resigns himself to death: "And now poor Stubb goes to bed upon a mattrass sic that is all too soft" (p. 467).

Metaphors of daily life, labor, and the human body are used in Melville's works to portray specific characters, to comment on people in general, to describe animals and inanimate nature, and to reveal the evils and the hardships of life. These metaphors appear more frequently in the last four novels than in the earlier works, but they are most numerous in Moby-Dick, which alone contains almost one-third of them. In that novel, such images reflect Melville's desire to accurately depict the whaling profession. The comparisons with familiar objects and activities make the unfamiliar world of nineteenth century whaling vividly clear. Melville's primary concern, however, was to transform the raw materials of the Pequod's voyage into an imaginative and consciously symbolic journey, and metaphors of everyday life are perhaps a major factor in the critical success of the novel. Mardi, Melville's first conscious literary effort, is longer than Moby-Dick, but it contains less than half as many of these metaphors. It is not as artistically successful as Moby-Dick because its symbolism is strained and its plot is too fanciful; it is too far removed from reality. In Moby-Dick, however, the images borrowed from everyday life provide solid ground from which the reader can explore the novel's deeper meanings without fear of losing touch with reality. Pierre and The Confidence Man are similar to Moby-Dick in that they are richly symbolic novels in which a disproportionate number of metaphors of commonplace objects and activities help to maintain verisimilitude.

FOOTNOTES

¹Recall Melville's concern with correcting false impressions of whales in Chapters LV, LVI, and LVII. He was clearly interested in describing animals accurately.

CHAPTER VIII

METAPHORS OF ANIMAL LIFE, PLANT LIFE, AND INANIMATE NATURE

Melville's inquisitive spirit is reflected, finally, in his allusions to all aspects of the natural world. In his travels he had occasion to observe countless varieties of animal and plant life and many manifestations of inanimate nature. What he observed firsthand he supplemented with exhaustive reading. His allusions to animals and plants, to natural events such as storms and earthquakes, and to the basic features and materials of nature, such as land, mountains, and water, are numerous and diverse.

The novels contain almost four thousand metaphors related to various aspects of the world of nature. Moby-Dick accounts for nearly twenty-four percent of these images, just ahead of Mardi, with twenty-two percent, and Pierre, with nineteen percent. Typee and Omoo have the fewest, with less than six percent between them (see Table V). Table XX reveals that nature metaphors occur most frequently in Pierre, once every .7 pages. They occur once every .8 pages in Moby-Dick and Israel Potter, and once every .9 pages in Mardi and The Confidence Man. Next are Redburn, with one such metaphor every 1.4 pages, and White-Jacket, with one every 2.1 pages. They occur least frequently in Typee and Omoo, once every 3.9 pages and once every 3.4 pages, respectively (see Table XX).

To simplify the analysis of the metaphors in this chapter, I have divided them into three broad groupings: animal, plant, and inanimate nature. Mardi contains the greatest number of animal metaphors, over a fourth of all such metaphors in the nine novels. Moby-Dick is second, followed by The Confidence Man, Redburn, Pierre, Israel Potter, White-Jacket, Typee, and Omoo (see Table XIX). Animal metaphors occur most frequently in Israel Potter, once every 1.7 pages, and Mardi is next, with one every 1.9 pages. The Confidence Man, Moby-Dick, Redburn, and Pierre are next, followed by White-Jacket, Typee, and Omoo (see Table XX). Plant metaphors are most numerous in Moby-Dick, Mardi, and Pierre, and least numerous in Typee (see Table XIX). They occur most frequently in The Confidence Man, once every 4.7 pages. Pierre, Israel Potter, Moby-Dick, and Mardi, in that order, follow The Confidence Man in frequency of occurrence of plant metaphors. They occur least frequently in Typee, once every 45.8 pages (see Table XX). Metaphors of inanimate nature are most numerous in Pierre, with 528 of them, and they occur with the greatest frequency in the same novel, approximately once per page. Moby-Dick is second in the number of such metaphors, followed by Mardi, The Confidence Man, Israel Potter, White-Jacket, Redburn, Omoo, and Typee in that order. Moby-Dick is also second in the frequency of occurrence of these metaphors, with one every 1.4 pages. They occur least frequently in Typee, once every 17.4 pages (see Tables XIX and XX).

Throughout the novels, metaphors alluding to animals are used to characterize or describe people and to point out and comment on the hardships and evils of life. In the first six novels, they are also used to describe ships and various aspects of nature. The metaphors used to describe people refer to a wide assortment of animals to reveal physical appearance, physical condition, or personality. In Typee, some of the island girls have "bird-like" voices (p. 227), according to Tommo, and a group of them swimming in the Bay of Nukuheva reminds him of "a shoal of fish sporting on the surface" (p. 14). A swimming infant resembles "an uncommonly large species of frog . . . paddling about as if it had just risen to the surface after being hatched into existence at the bottom" (p. 229). A tattoo on the back of a native is like "a blister of Spanish flies" (p. 220) between the man's shoulders. Tommo views the white men who exploit the islands of the Pacific as "vipers" (p. 26), and he even applies that image to Toby and himself as they struggle toward the interior of the island after jumping ship; they make their way through some tall grass "much in the fashion of a couple of serpents" (p. 39). Similar images can be found in Omoo. Swimming native girls splash the water "like porpoises" (p. 20), while others are "soft as doves" (p. 242). The meek captain of the Julia is a "sheepish-looking" (p. 10) man, but he has a capable first mate, John Jermin, a "sharkish" (p. 11) fellow with a "lion roar" (p. 97) of a voice.

Animal metaphors in Mardi emphasize the strengths of some characters and the weaknesses of others. Samoa is a "wild buffalo" (p. 96), a "fiery steed" (p. 97), a "Black Forest boar" (p. 107), and a leopard (p. 127). He is, however, "tamed down in the yoke matrimonial" (pp. 96-97) and is no match for Annatoo, his shrewish wife; she is compared to "a garter-snake under a stone" (p. 102), a hornet (p. 115), and a minx (p. 115). Taji's companion, Jarl, is "bold as a lion" (p. 66). Taji twice compares himself to an eagle (pp. 367 and 599), and his pursuers are "baying . . . hounds" (p. 141) and "adders" (p. 307). The poet Toomy is like a lamb (p. 281), a "Warbler" (pp. 312, 393, and 395), a "bird of paradise" (p. 414), a dove (p. 437), and "a mocking-bird" (p. 560).

Upon first going aboard the Highlander, Redburn says he feels "just like a silly sheep, over whom two butchers are bargaining" (p. 39) because neither the chief mate nor the second mate wants him in his watch. The other sailors imply that he is "no better than ā swine" (p. 55) when, lacking a spoon, he attempts to eat with a stick. Such treatment, in addition to being made to "work like an ass" (p. 66), leads him to conclude early in the voyage that seamen lead a "dog's life" (p. 66). The first time he goes aloft, he is frightened and feels "something as a fly must feel" (p. 78). Before long, however, he is "nimble as a monkey in the rigging" (p. 115). He refers to his delicate friend Harry Bolton as "one of those . . . beings . . . who seem to have been born in

cocoons" (p. 216). Harry is out of place among the crew of the Highlander, and he stands out "like a zebra, banding with elks" (p. 253). Disliked by the other sailors, he becomes a "hunted hare" (p. 257). He can sing "like a bird" (p. 312), however, and the sound of his voice charms the crew into relinquishing "their prey" (p. 278). The malevolent sailor Jackson has only one good eye, and Redburn believes that "by good rights it must have belonged to a wolf, or starved tiger" (p. 57). Not even a glass eye, he claims, could be "half so cold, and snaky, and deadly" (p. 57). Later, during Jackson's last days alive, Redburn notes his decline and realizes that "the malady which had long fastened its fangs in his flesh, was now gnawing into his vitals" (p. 275).

White-Jacket's descriptions of his shipmates, like Redburn's, are largely negative. The villainous Bland, formerly the master-at-arms aboard the Neversink, has a "snaky, black eye" (p. 187). He is wicked in the same way that "the cattle browse the herbage" (p. 188)--it is his nature. Priming, the quarter-gunner, is an unfriendly "old bear" (p. 186). The old commodore is a small man, lean "as a weasel" (p. 220). This metaphor conveys a vivid picture of the man, but the connotation of "weasel" also suggests something of the hostility the sailors feel toward their officers.

In Moby-Dick, animal metaphors are used to describe several of the characters, especially Ahab. Pip says that Ahab is an "anaconda of an old man" (p. 155) and that his

skin feels like "shark-skin" (p. 428). Ahab has an "old lion voice" (p. 204), and he refers to himself as "the courageous, the undaunted, and victorious fowl" (p. 359). Other images more directly suggest his desire for revenge and the power he has over the crew. Even before Ahab reveals his intention to search for Moby-Dick, Ishmael comments on the captain's preference for the seclusion of his cabin. He says Ahab is like a hibernating bear in the hollow of a tree,

sucking his own paws; so, in his inclement, howling old age, Ahab's soul, shut up in the caved trunk of his body, there fed upon the sullen paws of its gloom! (p. 134)

Ishmael does not realize at that point that Ahab's problem is not melancholy but an insane hatred for the white whale. Stubb is more perceptive; he tells Flask that "the chick that's in him /Ahab/ pecks the shell. 'Twill soon be out" (p. 141). Stubb's assertion is verified during the first quarter-deck scene, in which Ahab calls upon the crew to aid him in his search for Moby-Dick. When asked if it were not Moby-Dick that took off his leg, Ahab acknowledges that it was, and his answer is accompanied "with a terrific, loud, animal sob, like that of a heart-stricken moose" (p. 143). He is "Gnawed within . . . /by/ the unrelenting fangs" (p. 162) of his desire for revenge. Ishmael realizes how Ahab had to conceal his rage as he recuperated and prepared for the present voyage. Had he not disguised his madness, he would not have again been given command of the Pequod. But "madness is oftentimes a cunning and most feline thing" (p. 161), says Ishmael, and Ahab has

remained outwardly sane. The men sense Ahab's insanity, but they are unable to resist his overpowering personality. Their "wild eyes . . . /meet/ his, as the bloodshot eyes of the prairie wolves meet the eye of their leader, as he rushes on at their head" (p. 145). Ahab's control over the crew does not diminish even at the end, when they perceive the terrible danger he has led them into:

Whatever pale fears and forebodings some of them might have felt before; these were not only now kept out of sight through the growing awe of Ahab, but they were broken up, and on all sides routed, as timid prairie hares that scatter before the bounding bison. (p. 454)

The harpooners are frequently spoken of in terms of sharks and predatory cats. Starbuck regrets having to sail "with such a heathen crew that have small touch of human mothers in them! Whelped somewhere by the sharkish sea" (p. 148). Ishmael notes Tashtego's "shark-white teeth" (p. 416), and on four occasions he describes Ahab's whaleboat crew as "tiger-yellow" (pp. 187, 190, 192, 463). He also refers to Queequeg, Tashtego, and Daggoo as "three tigers" (p. 298). "Nimble as a cat" (p. 287) is the description of Tashtego as he works in the rigging, and Daggoo is "like a pacing tiger in his cage" (p. 243) when he is in a boat awaiting an opportunity to throw his harpoon.

Initially, Ishmael speaks of himself in less than grand terms. As a common sailor, he says, he is made to jump about "like a grasshopper in a May meadow" (p. 14). After witnessing Queequeg's rescue of a young man knocked off the Nantucket

packet boat, he decides he would be wise to cling to Queequeg "like a barnacle" (p. 61). Captain Peleg claims Ishmael's voice is too soft; he does not "talk shark a bit" (p. 69). Peleg also calls him a "sheep-head" (p. 95). Late in the novel, however, Ishmael portrays himself in a different light. He describes how some whales in a large herd will sometimes remain calm even when surrounded by dozens of others moving about in confusion. Similarly, he says, he is sometimes able to remain calm in the midst of chaos.

Animal metaphors reflect Pierre's changing fortunes and suggest Lucy's innocence. Prior to meeting Isabel, Pierre "neighed out lyrical thoughts" (p. 14), and "the striped tigers" (p. 35) of his eyes reveal his delight in Lucy's presence. After Isabel enters his life, however, he is described in quite different terms. Lucy's mother calls him a "reptile" (p. 200), and he claims to be "weaker than a kitten" (p. 334). The many problems that beset him in New York City make him feel "as a moose, hamstrung" (p. 339). Even his writing does not offer him any relief. The sounds he makes as he writes resemble "the busy claw of some midnight mole in the ground" (p. 304). As he writes one book for the world, another one, "infinitely better, . . . is writ down in his soul. And the one of the soul is elephantinely sluggish, and will not budge at a breath" (p. 304). Mrs. Glendinning thinks of Lucy's blue eyes as "two meek . . . ewes" (p. 20), and Pierre refers to Lucy as "heavenly fleece" (p. 58) and "the fleecy

Lucy" (p. 59). She is also called a "sweet linnet girl" (p. 26) and a "heavenly bird" (p. 462), and when she dies she has no "visible wound--her sweet plumage hides it" (p. 462).

In The Confidence Man, comparisons with animals suggest the title character's ability to assume various disguises and personalities at will. Disguised as the deaf-mute, he is called an "Odd fish" (p. 4) and "lamb-like" (p. 4). As Black Guinea, he works his way into the crowd of people on the deck of the Fidele "like a half-frozen black sheep nudging itself a cozy berth in the heart of the white flock" (p. 8). While doing business as the herb doctor, he is recognized as a fraud by the suspicious Missourian, Pitch, who calls him a snake (p. 75) and a fox (p. 96). However, disguised as the man from the Philosophical Intelligence Office, he deceives even Pitch. Upon discovering that he has been swindled, Pitch compares the Confidence Man to the "beast that windeth his way on his belly" (p. 113). Dog metaphors suggest the Confidence Man's ability to win the affection and trust of strangers. Black Guinea describes himself as "dog without massa" (p. 7), and, because he is crippled, he is "cut down to the stature of a Newfoundland dog . . . his . . . good-natured, honest black face rubbing against the upper part of people's thighs" (p. 7). He catches pennies with his teeth, thus putting him "on a canine footing" (p. 8). The man from the Philosophical Intelligence Office has "a sort of canine deprecation" (p. 98) and wears a brass plate "collar-wise by a chain" (p. 98). He approaches

Pitch with a certain "obsequiousness, seeming to wag his very coat-tails behind him" (p. 98). This approach is calculated to alleviate Pitch's suspicions, and it works. Pitch tells him to come closer, "calling as if to his pointer" (p. 98). The image here of a dog being called by his master is ironic; without realizing it, Pitch is doing the Confidence Man's bidding.

Animal images are also used in the novels to reveal and comment on evils and hardships in life. In Mardi, Taji says that death "has a mouth black as a wolf's" (p. 30), and Babbalanja says that death drives people "into his treacherous fold, as wild Indians the bison herds" (p. 618). Babbalanja also speaks of life's woes as "jackals" (p. 619).

Redburn comments on a variety of ills he encounters in his voyage. His experience with a pawnbroker leads him to conclude that pawnshops are like great seines that catch "every variety of fish" (p. 30). He views wicked sailors as "strayed lambs" (p. 47), and he notes that sailors ashore have to contend with "more sharks than at sea" (p. 196). Liverpool especially, he claims, "abounds in all the variety of land-sharks, land-rats, and other vermin, which make the hapless mariner their prey" (p. 138), and he believes they should be "burned out of their arches like vermin" (p. 191). He learns that tobacco smuggling is a lucrative pursuit for sailors in English ports, and the smugglers are as hard to detect as it would be "to harpoon a speckled porpoise, one of ten thousand

under a ship's bows" (p. 196). Redburn feels sympathy for the steerage-class passengers on the Highlander. Their bunks remind him of "dog-kennels" (p. 239). He does not directly condemn war in terms of animals, but he does say that a man-of-war is like a shark because of its "tiers of teeth" (p. 300), and recruiting posters always make him think of rat-traps (p. 194).

White-Jacket objects to the absolute powers enjoyed by American and British naval officers. Throughout the voyage of the Neversink, Captain Claret has allowed the sailors to grow beards. As the end of the cruise draws near, however, he one day orders all beards removed. White-Jacket thinks the order is unfair, and he calls the result the "grand sheep shearing" (p. 357). More serious is the British practice of impressment, which brings men into the navy the way cattle are dragged "into the slaughterhouse" (p. 148). Another peril faced by men on warships is the possibility of being flogged "worse than a hound" (p. 138).

In Moby-Dick, Ishmael says he sometimes finds himself at odds with "the wolfish world" (p. 53), and he develops the metaphor of life as a whaling voyage in which one's enemies are represented by sharks (p. 272). He decides that the average man

bolts down all events, all creeds, and beliefs, and persuasions, all hard things visible and invisible, never mind how knobby; as an ostrich of potent digestion gobbles down bullets and gun flints. (p. 195)

In other words, man will believe just about anything and is easily fooled, as Derick De Deer and the crew of the Virgin are fooled into chasing a fin-back, a highly elusive whale whose spout resembles that of a sperm whale. Ishmael concludes that, in life, "many are the Fin-Backs" (p. 304). Another observation he makes about life is that

as the most poisonous reptile of the marsh perpetuates his kind as inevitably as the sweetest songster of the grove; so, equally with every felicity, all miserable events do naturally beget their like.
(p. 385)

Ahab "too plainly" (p. 385) shares this view and traces all his present anguish back to Moby-Dick.

Ships figure prominently in Melville's first six novels, and they are frequently referred to or described in terms of animals. The Dolly, the whaler which Tommo deserts in Typee, is "a veteran old sea-pacer" (p. 9). In Omoo, the Julia is a "fleet creature" (p. 9) and "a vicious colt" (p. 59). Taji refers to the Arcturion, in Mardi, as "a hawk, with pinions poised" (p. 3). The whaleboat which he and Jarl steal is "like a dolphin" (p. 27) in its movements. He also calls the whaleboat a "sea-chamois" (p. 37), a goat (p. 37), a "faithful Chamois" (p. 65), and a "little sea-goat" (p. 85). Another craft, the Parki, begins to resemble "some stricken buffalo brought low to the plain" (p. 117) as it takes on water during a storm. Ships remind Redburn of several types of animals. When the wind fills the sails, the Highlander gives "a sort of bound like a horse . . . and goes plunging along, shaking

off the foam from her bows, like foam from a bridle-bit" (p. 66). During rough weather, the ship resembles "a runaway steed" (p. 295), and being aloft at such times is like riding "a mad horse" (p. 115). When a ship encounters head winds, it may be driven back, "as hounds /drive/ a deer" (p. 283). If two ships collide and their rigging becomes entangled, they may, "like fighting elks, sink . . . with their antlers locked in death" (p. 93). White-Jacket compares the Neversink's rigging to spider webs (p. 269), and he says that the main-royal sail is "so far aloft . . . it looks like a white albatross' wing" (p. 7). The Neversink is capable of gliding "like a stately swan" (p. 268) or of "butting the white sea with its broad bows like a ram" (p. 270). In Moby-Dick, Ishmael describes the Pequod as a "fiery steed" (p. 68) and its sails as "the double-jointed wings of an albatross" (p. 451). During the trying-out process, pieces of blubber are piled in every available space, and the decks run with blood and oil from the whale. During such times, says Ishmael, "the entire ship seems great leviathan himself" (p. 357). Less ennobling are two other descriptions of the Pequod. As it follows the whaleboats in pursuit of whales, the ship resembles, says Ishmael, "a wild hen after her screaming brood" (p. 193), and with a whale head hoisted on each side, the Pequod resembles "a mule carrying a pair of overburdening panniers" (p. 278).

Finally, animal images are used in Mardi, Redburn, White-Jacket, and Moby-Dick to describe physical surroundings and

other animals. In the opening paragraph of Mardi, Taji says the wind "follows us out to sea like the baying of a hound" (p. 3). He refers to the ocean as a "steed" (p. 29) and to the waves as "lions . . . with manes disheveled" (p. 216). Small islands are "nestled like birds' nests" (p. 188) around a larger one. Vines are "like anacondas basking in the light" (p. 155), and some tree roots resemble alligators (p. 225). Animals described in terms of other animals include whales which submit "to the harpoon like half-stunned bullocks to the knife" (p. 6), a strange fish which has "antlers like a reindeer" (p. 39), and certain sharks that are "spotted like a leopard . . . /and have/ tusk-like teeth . . . like those of a walrus" (p. 40).

Redburn sees the waves as lambs (p. 64), although at times "the sea neighs and snorts" (p. 66). A sudden squall comes "rushing along . . . like a troop of wild horse before . . . a burning prairie" (p. 102). The first time he sees whales he thinks they are "snaky-looking" (p. 96), and the large work horses used on the Liverpool docks remind him of "royal Siam elephants" (p. 197). White-Jacket describes the sea as a horse showing its "white hoofs" (p. 269). Cape Horn, he says, is "a horn indeed, that has tossed many a good ship" (p. 96; Melville's italics). Finally, he refers to a toucan as a "hawk-like" (p. 235) bird.

In Moby-Dick, Ishmael comments on the contrast between the ocean's beauty and its hazards. There are times, he says,
of dreamy quietude, when beholding the tranquil
beauty and brilliancy of the ocean's skin, one

forgets the tiger heart that pants beneath it;
and would not willingly remember, that this velvet
paw but conceals a remorseless fang. (p. 405)

At its worst, the ocean is "a savage tigress" (p. 235) or a "mad battle steed" (p. 235), and the waves are "enraged serpents" (p. 194). He says that sharks are "like hungry dogs round a table" (p. 249); they follow whaling ships sometimes like "vultures hover over the banners of marching regiments" (p. 463), and they swarm around the body of a whale "like bees in a hive" (p. 271). Sometimes they gather in such numbers around a whale carcass that "the whole round sea . . . resembles one huge cheese, and those sharks the maggots in it" (p. 256). He claims that the whale "is the great prize ox of the sea" (p. 255) and that a sperm whale's eye is like "a young colt's eye" (p. 278). A crippled whale trying to escape reminds him of "a bird with clipped wing, making affrighted broken circles in the air" (p. 298). Moby-Dick, swimming among a group of whales, is "like the worshipped white-elephant in the coronation procession of the Siamese" (p. 321), says Ishmael, but when deep underwater he seems "no bigger than a white weasel" (p. 448). Toward the end of the novel, Moby-Dick comes up under a whaleboat "in the manner of a biting shark . . . and shakes it" as a mildly cruel cat her mouse" (p. 449).

Plant metaphors are used in the novels primarily to describe people. Tommo notes that tattooing is a common practice among the inhabitants of T'ypee, and one native is so completely covered with drawings that, from behind, he reminds Tommo of

"a spreading vine tacked against a garden wall" (p. 136). Tommo also observes that the young women try to whiten and beautify their skin by application of the juice extracted from the roots of a local plant. The juice is of a light green color, and it has to be kept on the body for several hours. A young woman who desires its cosmetic effect thus resembles for a time "some vegetable in an unripe state . . . that . . . ought to be placed out in the sun to ripen" (p. 182). In Omoo, natives on shore, observed through a telescope, look "like reeds" (p. 24), and a pretty young girl is "like a bud just blown" (p. 278). In Mardi, Taji refers to Jarl's head as a coconut (p. 87), and he says that the tall and handsome Media stands "like a palm tree" (p. 190). Yillah is as beautiful and unsophisticated "as a wild flower in the germ" (p. 147). Taji becomes enraptured with Yillah, and he describes her importance to him in terms of plants:

what cared I now for the green groves and bright
shore? Was not Yillah my shore and my grove? my
meadow, my mead, my soft shady vine, and my arbor?
(p. 145)

He learns that she was orphaned while still an infant, "a bud, nesting close to a flower" (p. 308). At the time Taji hears this story, Yillah has disappeared, and he has already begun the quest which continues through the remainder of the novel. He refuses to abandon his search even in the face of frequent discouragement, such as the poet Yoomy's claim that "the lily . . . /Taji seeks/ is crushed" (p. 309).

Redburn quickly learns that the sailors on the Highlander are impatient with his lack of experience. Even before the ship

departs for England, the chief mate says Redburn is "Green as grass! a regular cabbage-head!" (p. 30). Once they reach Liverpool, however, Redburn feels more confident, and while exploring the English countryside he sits down beside the road between Liverpool and London. Reclining "like a last year's nut" (p. 212), he watches the traffic. His choice of metaphor here contrasts sharply with the mate's earlier description of him and suggests the sophistication he feels at this point.

In Moby-Dick, plant metaphors suggest Ahab's strength, isolation, and suffering. The scar down the side of his face resembles a scar made by lightning "in the straight, lofty trunk of a great tree, . . . leaving the tree still greenly alive, but branded" (p. 110). As the Pequod enters warmer seas, life is more pleasant. According to Ishmael, even Ahab is affected, but his mood is essentially unchanged:

For, as when /winter ends/ . . . even the barest
ruggedest, most thunder-cloven old oak will at
least send forth some few green sprouts, . . . so
Ahab did, in the end, a little respond. . . . More
than once did he put forth the faint blossom of a
look, which, in any other man, would soon have
flowered out into a smile. (p. 111)

During a storm, some of the men on the Pequod flee from Ahab's presence, just as during a storm ashore men would avoid "some lone, gigantic elm" (p. 418). As the final confrontation with Moby-Dick approaches, Ahab becomes increasingly agitated. He quits shaving, and his beard grows "all gnarled, as unearthed roots of trees blown over, which still grow idly on a naked base, though perished in the upper verdure" (p. 438). He shakes

"like a blighted fruit tree" (p. 444), and he refers to himself as "an old man cut down to the stump" (p. 459). Such statements suggest that Ahab at times recognizes the madness of his quest, but such moments are rare; more frequently, his desire for vengeance is a source of strength for him. For instance, in one encounter with Moby-Dick, Ahab's boat is destroyed and he is thrown into the water. By the time he is rescued, he is nearly unconscious, and he lies helpless in Stubb's boat for a time. He asks Stubb to help him get to his feet, but as soon as he is up he spots Moby-Dick again. "Hands off from me!" he exclaims. "The eternal sap runs up in Ahab's bones again! Set the sail; out oars; the helm!" (p. 451).

Pierre's life before Isabel's appearance has been like a journey "through gay gardens" (p. 65), and the memory of his father has "long stood a shrine in . . . his fresh foliaged heart" (p. 68). He has honored his father with the "fresh wreaths of a sweet and holy affection" (p. 68). After learning of Isabel's existence, however, Pierre is never able to revive the "buried bloom" (p. 68) of his former happiness, and his memory of his father is "stripped . . . of all overlaid bloom" (p. 69). In his unhappy life in New York City, Pierre is

a strange exotic, transplanted from the delectable alcoves of the old manorial mansion, to take root in this niggard soil. . . . Like a flower he feels the change; the bloom is gone from his cheek; his cheek is wilted and pale. (p. 271)

Lucy is described in similar terms. Until she loses Pierre, her life has been free of suffering; she has "floated as stilly

through this life, as thistle-down floates over meadows" (p. 25). Pierre describes her as a "flower . . . that hath nothing but purity to show" (p. 57). Just as "the glory of the rose endures but for a day" (p. 58), however, Lucy's happiness inevitably comes to an end.

In addition to animal and plant metaphors, there are in Melville's novels numerous metaphorical references to inanimate aspects of the natural world such as weather phenomena, earthquakes, fire, caves, mountains, heavenly bodies, light, darkness, air, and water. Many of these images are used to describe characters in the novels. Others point out various evils and hardships in life such as war, death, and grief.

In Typee, Tommo claims that Fayaway has eyes "like stars" (p. 86) and that other island girls have eyes that sparkle "like drops of dew in the sun" (p. 90). The narrator of Omoo says that the eyes of a laughing native girl are "like two stars" (p. 130). In Mardi, similar imagery is used to describe Yillah. She has "blue, firmament eyes" (p. 136), and the poet Yoomy sings of the "Rays shooting from out her long lashes" (p. 560). For Taji, Yillah is a "daily dawn" (p. 179) and "more lovely than the flushes of morning" (p. 142). Her laugh is a "Bright cascade of sound" (p. 560), and her bosom is a "soft, heaving lake" (p. 560). Because he killed Aleema, Taji knows that Aleema's sons want to kill him; he sees their hatred in their eyes, which he describes as "crater-like hollows, lurid with flames" (p. 307). At their glance, his soul becomes

a "fear-frozen glacier" (p. 307). By the end of the novel, "conflicting emotions . . . /have torn up his/ soul in tornadoes" (p. 643).

On his second day at sea, Redburn decides that he likes the "glorious ocean life" (p. 66). He feels "as if a hidden spring had just gushed" (p. 66) in his heart, and his blood pulses through his veins "like mountain brooks in spring freshets" (p. 66). He quickly overcomes his fear of going aloft, and his nerves become "as steady as the earth's diameter" (p. 115). White-Jacket is so at ease in the rigging that on one occasion he falls asleep while aloft. He awakens abruptly, in a state of confusion which he describes as a "Gulf Stream in . . . /his/ head" (p. 77), and barely avoids falling. Toward the end of the novel, he does fall from the rigging. He claims that during the fall he is, like "frost-work that flashes and shifts its scared hues in the sun, . . . icy cold and calm" (p. 393).

Allusions to inanimate nature in Moby-Dick frequently call attention to Ahab's madness and to his power over the crew. Several characters describe Ahab's monomania in terms of fire and heat. Ishmael says Ahab is "consumed with the hot fire of his purpose" (p. 182) and has a "blazing brain" (p. 174). Because of nightmares, Ahab sometimes rushes forth from his stateroom "as though escaping from a bed that . . . /is/ on fire" (p. 174). According to Ishmael, such incidents occur because Ahab's soul seeks to "escape from the scorching contiguity"

(p. 175) of his purpose. The carpenter says Ahab is "fiery hot" (p. 432), and Starbuck refers to his "fiery life" (p. 412). Surgeon Burger, on the Samuel Enderby, is shocked when he realizes that Ahab intends to go after Moby-Dick: "this man's blood--bring the thermometer!--it's at the boiling point!" (p. 368). Ahab refers to himself as a volcano (p. 359), and during a storm he proclaims his sympathetic response to the lightning: "I leap with thee; I burn with thee" (p. 417). Shortly before his death, he takes note of his hair and says that such grey locks "did never grow but from out some ashes!" (p. 444). The image here suggests a fire that has gone out and indicates that Ahab is aware of his probable fate.

Ahab's insanity is also depicted in terms of storms, water, light, and dark. Ishmael sees evidence of Ahab's inner torment in "the clouds that layer upon layer were piled upon his brow" (p. 111). Later, he refers to Ahab's "tornado brow" (p. 193), and the carpenter, after an unexpected conversation with Ahab, remarks that "squalls come sudden in hot latitudes" (p. 432). At times Ahab seems quite normal, but Ishmael recognizes that his tranquil exterior conceals his true feelings: "Ahab's full lunacy subsided not, but deepeningly contracted; like the unabated Hudson, when . . . it flows narrowly, but unfathomably through the Highland gorge" (p. 161). Ahab's periods of near-normalcy occur less frequently as the voyage progresses, and when the Pequod enters "the Japanese cruising-ground, the old man's purpose . . . intensifies itself . . .

/and/ his forehead's veins . . . /swell/ like over-laden brooks" (p. 400). As the inevitable encounter with Moby-Dick draws near, the men on the Pequod grow increasingly somber, but Ahab's determination increases also, so that his domination of the crew remains absolute:

As the unsetting polar star, which through the live-long, arctic, six months' night sustains its piercing, steady, central gaze; so Ahab's purpose now fixedly gleamed down upon the constant midnight of the gloomy crew. It domineered above them so, that all their bodings, doubts, misgivings, fears, were fain to hide. (p. 437)

Starbuck fears the "blackness of doom" (p. 414) which lies ahead of them, and he wants to point the ship in the opposite direction; "it lightens up there" (p. 414), he says. By this point, however, Ahab is, in his own words, so "far gone . . . in the dark side of earth, that its other side, the theoretic bright one, seems but uncertain light" (p. 433), and he cannot resist the impulse that drives him toward self-destruction.

Ahab's power over the crew is described in storm metaphors. The first time that Ahab addresses the crew, they are "curious and not wholly unapprehensive . . . /because he resembles/ the weather horizon when a storm is coming up" (p. 141). He reveals his desire to hunt Moby-Dick, and the men eagerly promise their aid in the search. Starbuck alone resists the excitement generated by Ahab's speech, and Ahab tells him that he will not long be able to stand up "amid the general hurricane" (p. 144). When whales are first sighted, Ahab orders the boats lowered, and the men respond quickly to "the thunder of his voice" (p. 187).

Numerous images alluding to inanimate nature are used to describe Pierre, Isabel, and Lucy. As the novel opens, Pierre is on his way to visit Lucy, and he has an "enkindled cheek and eye" (p. 3) in anticipation of seeing her. There are "soft, imaginative flames in his heart" (p. 6) at this point in his life, although sometimes his feelings mount "into an exultant swell" (p. 8). He has had a nearly idyllic existence until now, but Melville hints that this happiness is to end: the "current of life . . . as yet . . . /has/ not borne its waves to those sideways repelling rocks" (p. 5) which will alter Pierre's life forever. Melville also says that the time will come when Pierre will "madly demand more ardent fires" (p. 6) than he has experienced so far. Isabel's presence enkindles these "ardent fires," Her revelations remove

all brightness . . . from . . . /his/ hills, and
 all peace from . . . /his/ plains; and now, now,
 for the first time, . . . Truth rolls a black
 billow through . . . /his/ soul! Ah, miserable
 thou, to whom Truth, in her first tides, bears
 nothing but wrecks! (p. 65)

Pierre is plunged into a "wide sea of trouble" (p. 88), and his confusion is an "electrical storm" (p. 89) in his mind. Her letter has the effect of "melted lava" (p. 67) on his soul and leaves a "charred landscape within" (p. 86) him. At this point in the novel Pierre stands "half-befogged upon the mountain of his Fate" (p. 105) and recognizes the importance of the decision he must make. Just as the "deepest gloom precedes the day" (p. 172), Pierre endures a "storm . . . in his soul" (p. 172) as he considers his alternatives. The next morning, he

has resolved to announce that he and Isabel are married. Everything now seems "clear sky to him; and all his horizon . . . seems distinctly commanded by him" (p. 172). From this point until his death, Pierre's life is largely unhappy, but he remains "a peak inflexible in the heart of Time, as the isle-peak, Piko, stands unassailable in the midst of waves" (p. 304). After being imprisoned for killing his cousin Glen, Pierre claims that he will defy even the flames of hell. "I will mold a trumpet of the flames," he says, "and, with my breath of flame, breathe back my defiance" (p. 360).

Isabel's beauty and mystery are emphasized by metaphors of inanimate nature. Her hair is a "dark shower of curls" (p. 126), and when she plays her guitar "every downward undulating wave and billow of . . . her hair gleams here and there like a tract of phosphorescent midnight sea" (p. 150). She has "burning eyes of long-fringed fire" (p. 149), and "meteors . . . seem to be playing" (p. 160) in them. She has a powerful effect on Pierre and seems "molded from fire and air, and vivified at some Voltaic pile of August thunder-clouds heaped against the sunset" (pp. 151-152). Her unhappy life has been a "general night" (p. 154), and many questions about her earliest years remain unanswered even to her. Her mysteriousness has "all the bewitchingness of the . . . vault of night" (p. 142) and is a "thick darkness" (p. 170). Pierre doubts that what is "dark and mournful in her . . . will ever be cleared up into some coming atmosphere of light" (p. 141).

Lucy's delicate beauty and innocence are expressed in allusions to inanimate nature. Her eyes are "like veritable seas . . . /which/ catch the reflected irradiations of . . . /the/ morning" (p. 35). They seem to contain "the blue glory of the general day, and all the sweet inscrutableness of the sky" (p. 35). Pierre says she is his heaven and claims to see "an infinite starry nebulousness" (p. 36) in her eyes. Her innocence is suggested by several references to snow. She has a "snow-white glossy pillow" (pp. 3-4), a "snow-white roll" (p. 39) beside the pillow, a "snow-white bed" (pp. 39, 206, 308), and a snow-white dress (p. 183). Her "clear Welsh complexion . . . /glows/ like rosy-snow" (p. 58), and Pierre's mother suggests that "sweeter dew^s fall" (p. 19) on Lucy's cheeks than on Pierre's. Pierre claims Lucy must be made of "airy light" (p. 58). Melville describes her as "a slight, airy . . . figure" (p. 325) and compares her to "the highest, and purest, and thinnest ether /which/ remains unvexed by all the tumults of the inferior air" (p. 329). Even Isabel concedes Lucy's obvious virtuousness and speaks of the color of Lucy's eyes as "heaven's own blue . . . which we see in June skies, when all clouds are swept by" (p. 314).

The Confidence Man's cunning and deceit are revealed in metaphors alluding to mountains, light, and storms. He has a "Persuasiveness before which granite hearts might crumble into gravel" (p. 36), and, as the man in gray, he claims he has the "confidence to remove obstacles, though mountains" (p. 36).

His success on the Fidele supports these observations. Disguised as a representative of the Black Rapids Coal Company, he says that a person who has "the true light" (p. 56) of religious belief should not subject it to too much reason. He is, of course, hoping that potential buyers of stock in his phony company will not subject his claims to too much reason either. As the Cosmopolitan, he speaks out in favor of being "warm and friendly, in fact, sunshiny" (p. 119), and he claims that geniality is on the increase in the world; it is, he says, "a bounty broadcast like noonlight" (p. 153). In support of his beliefs, he goes about with a "look of cheeriness . . . /which seems/ to dispense a sort of morning through the night" (p. 207). By openly advocating trust and friendliness, he is trying to make potential victims even more susceptible to his stratagems.

Finally, Melville describes several of life's unhappier aspects in terms of inanimate nature. Weapons, warships, and wars are necessary evils, and he treats them metaphorically in his two novels set on warships. In White-Jacket, the guns on an English man-of-war are painted "white as snow" (p. 44), but they sound like thunder when fired (p. 211). During a battle, bullets are thick as "hail-stones in Labrador" (p. 318). Any war, according to White-Jacket, is a "Maelstrom" (p. 380). In Israel Potter, the cannon fire from a warship is like "horizontal thunderbolts" (p. 167), and the fire from sharpshooters in the rigging is like "lava from cliffs" (p. 167).

Death is another of life's unavoidable hardships. The misanthropic sailor Jackson, in Redburn, claims that by dying a person only goes "from one gale of wind to another" (p. 104), and Redburn suggests that death is a kind of everlasting winter (p. 252). When a contagious disease breaks out among the emigrants crowded below decks, he observes the tragic scenes that take place when any of them die and concludes that "the bottomless profound of the sea . . . conceals nothing more frightful" (p. 288). When Shenly dies, in White-Jacket, he is described as "becalmed, in the last calm of all" (p. 337). Pierre speaks of "the twilight fact of death" (p. 197), and water dripping from Enceladus, a mountain near his home, is cold as "the last dews of death" (p. 334).

In Moby-Dick, Ishmael refers to Ahab's periods of despondency as "the blackest gorges" (p. 355). At other times Ahab seems almost cheerful, and Ishmael wishes such "blessed calms would last. But . . . calms are crossed by storms, a storm for every calm" (p. 406). For Pierre, "flashing revelations . . . are provided by grief's wonderful fire" (p. 88). He learns more from "his own profoundest gloom" (p. 169) than the "light of reason" (p. 169) has revealed to him. At times he despairs; life seems "all one gulf of downward dark" (p. 170).

Metaphors of animal life, plant life, and inanimate nature are primarily used to describe characters and the evils and hardships they witness or endure. Animal images suggest Ahab's power over the crew of the Pequod and the Confidence Man's

skillful use of disguise. They also appear in White-Jacket's descriptions of such evils as impressment and flogging and in the portrayal of Pierre before and after Isabel enters his life. Allusions to plants in the first three novels emphasize physical characteristics of various characters. In later novels, such metaphors depict inner qualities, such as Redburn's initial innocence and inexperience or Ahab's suffering. Metaphors that allude to inanimate nature emphasize Ahab's insanity, his powerful hold on the crew, and Pierre's suffering.

APPENDIX A

TABLE I

NUMBER AND FREQUENCY OF OCCURRENCE OF
METAPHORS IN MELVILLE'S NOVELS

	<u>T*</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	Total
Pages Per Novel**	366	375	769	403	504	725	505	225	336	4,208
Metaphors Per Novel	458	478	2,385	1,009	1,221	3,632	2,824	881	1,385	14,273
Metaphors Per Page	1.25	1.27	3.10	2.50	2.42	5.00	5.59	3.91	4.12	3.39

*In the Tables, the titles of the novels are abbreviated as follows:

T=Typee, O=Omoo, M=Mardi, R=Redburn, WJ=White-Jacket, MD=Moby-Dick, P=Pierre,
IP=Israel Potter, and TCM=The Confidence Man.

**These numbers were obtained from The Standard Edition of the Works of
Herman Melville (New York: Russell and Russell, 1963).

TABLE II

PER CENT OF PAGES AND PER CENT OF METAPHORS IN EACH NOVEL,

	<u>T</u>	<u>Q</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	<u>Total</u>
Pages Per Novel	366	375	769	403	504	725	505	225	336	4,208
Metaphors Per Novel	458	478	2,385	1,009	1,221	3,632	2,824	881	1,385	14,273
Per Cent of Total Pages	8.69	8.91	18.27	9.57	11.97	17.22	12.00	5.34	7.98	100
Per Cent of Total Metaphors	3.20	3.34	16.70	7.06	8.55	25.44	19.78	6.17	9.70	100

TABLE III
 PER CENT AND NUMBER OF METAPHORS IN EACH CATEGORY

Category	Number of Metaphors in Each Category (All Novels)	Per Cent of Total Metaphors in Each Category (All Novels)
Arts, Philosophy, and Science	743	5.20
Business, Politics, and Law	542	3.79
Society, Courtship, and the Family	1,213	8.49
Religion and Myth	1,687	11.81
War	1,058	7.41
Daily Life, Labor, and the Human Body	4,285	30.02
Animal, Plant, and Inanimate Nature	3,957	27.72
Personification	788	5.52
Total	14,273	100

TABLE IV
NUMBER OF METAPHORS IN EACH CATEGORY IN EACH NOVEL

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	Total
Arts, Philosophy, and Science	21	32	106	61	60	168	171	27	97	743
Business, Politics, and Law	16	16	45	53	75	98	90	50	99	542
Society, Courtship, and the Family	58	51	206	98	99	286	252	76	87	1,213
Religion and Myth	47	56	200	110	119	394	465	113	183	1,687
War	36	32	273	34	161	241	161	47	73	1,058
Daily Life, Labor, and the Human Body	155	142	530	308	415	1,347	742	223	423	4,285
Animal, Plant, and Inanimate Nature	94	111	869	284	235	934	758	296	376	3,957
Personification	31	38	156	61	57	164	185	49	47	788
Total	458	478	2,385	1,009	1,221	3,632	2,824	881	1,385	14,273

TABLE V
PER CENT OF METAPHORS IN EACH CATEGORY IN EACH NOVEL

	<u>T</u>	<u>Q</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>F</u>	<u>IP</u>	<u>TCM</u>	Total
All Metaphors	3.20	3.34	16.70	7.06	8.55	25.44	19.78	6.17	9.70	100
Arts, Philosophy, and Science	2.83	4.31	14.27	8.21	8.07	22.61	23.01	3.63	13.05	100
Business, Politics, and Law	2.95	2.95	8.30	9.78	13.84	18.08	16.60	9.22	18.26	100
Society, Courtship, and the Family	4.78	4.20	16.98	8.08	8.16	23.58	20.77	6.26	7.17	100
Religion and Myth	2.78	3.32	11.85	6.52	7.05	23.35	27.56	6.69	10.85	100
War	3.40	3.02	25.80	3.21	15.22	22.78	15.22	4.44	6.89	100
Daily Life, Labor, and the Human Body	3.62	3.31	12.37	7.19	9.68	31.43	17.31	5.20	9.87	100
Animal, Plant, and Inanimate Nature	2.37	2.80	21.96	7.18	5.94	23.60	19.15	7.48	9.50	100
Personification	3.93	4.82	19.79	7.74	7.23	20.81	23.48	6.22	5.96	100

TABLE VI

FREQUENCY OF OCCURRENCE OF METAPHORS IN EACH NOVEL,
EXPRESSED AS PAGES PER METAPHOR

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>
Arts, Philosophy, and Science	17.43	11.72	7.25	6.61	8.40	4.31	2.95	8.33	3.46
Business, Politics, and Law	22.87	23.44	17.09	7.60	6.72	7.39	5.61	4.50	3.39
Society, Courtship, and the Family	6.31	7.35	3.73	4.11	5.09	2.53	2.00	2.96	3.86
Religion and Myth	7.79	6.69	3.84	3.66	4.23	1.84	1.09	1.99	1.84
War	10.17	11.72	2.82	11.85	3.13	3.01	3.14	4.79	4.60
Daily Life, Labor, and the Human Body	2.36	2.64	1.45	1.31	1.21	.54	.68	1.01	.79
Animal, Plant, and Inanimate Nature	3.89	3.38	.88	1.42	2.14	.78	.67	.76	.89
Personification	11.81	9.87	4.93	6.61	8.84	4.42	2.73	4.59	7.15

TABLE VII

NUMBER OF METAPHORS OF THE ARTS, PHILOSOPHY,
AND SCIENCE IN EACH NOVEL

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	Total
Arts	16	27	61	40	45	83	116	19	58	465
Philosophy	0	0	8	6	1	5	4	4	14	42
Science	5	5	37	15	14	80	51	4	25	236
Total	21	32	106	61	60	168	171	27	97	743

TABLE VIII

FREQUENCY OF OCCURRENCE OF METAPHORS OF THE ARTS, PHILOSOPHY, AND SCIENCE
IN EACH NOVEL, EXPRESSED AS PAGES PER METAPHOR

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	All Novels
Arts	22.87	13.89	12.61	10.07	11.20	8.73	4.35	11.84	5.79	9.05
Philosophy	. . .	. . .	96.12	67.17	504.00	145.00	126.25	56.25	24.00	100.19
Science	73.2	75.00	20.78	26.87	36.00	9.06	9.90	56.25	13.44	17.83
Combined Frequency	17.43	11.72	7.25	6.61	8.40	4.31	2.95	8.33	3.46	5.66

TABLE IX
 NUMBER OF METAPHORS OF BUSINESS, POLITICS,
 AND LAW IN EACH NOVEL

	<u>T</u>	<u>Q</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	<u>Total</u>
Business	7	4	5	16	12	23	9	4	30	110
Politics	1	3	17	15	30	33	16	14	28	157
Law	8	9	23	22	33	42	65	32	41	275
Total	16	16	45	53	75	98	90	50	99	542

TABLE X

FREQUENCY OF OCCURRENCE OF METAPHORS OF BUSINESS, POLITICS, AND LAW
IN EACH NOVEL, EXPRESSED AS PAGES PER METAPHOR

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	All Novels
Business	52.28	93.75	153.80	25.19	42.00	31.52	56.11	56.25	11.20	38.25
Politics	366.00	125.00	45.23	26.87	16.80	21.97	31.56	16.07	12.00	26.80
Law	45.75	41.67	33.43	18.32	15.27	17.26	7.77	7.03	8.19	15.30
Combined Frequency	22.87	23.44	17.09	7.60	6.72	7.39	5.61	4.50	3.39	7.76

TABLE XI

NUMBER OF METAPHORS OF SOCIETY, COURTSHIP,
AND THE FAMILY IN EACH NOVEL

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>F</u>	<u>IP</u>	<u>TCM</u>	Total
Society	39	44	134	83	85	200	109	60	62	816
Courtship	3	2	37	0	1	41	32	10	5	131
Family	16	5	35	15	13	45	111	6	20	266
Total	58	51	206	98	99	286	252	76	87	1,213

TABLE XII

FREQUENCY OF OCCURRENCE OF METAPHORS OF SOCIETY, COURTSHIP, AND THE FAMILY
IN EACH NOVEL, EXPRESSED AS PAGES PER METAPHOR

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	All Novels
Society	9.38	8.52	5.74	4.85	5.93	3.62	4.63	3.75	5.42	5.16
Courtship	122.00	187.50	20.78	. . .	504.00	17.68	15.78	22.50	67.20	32.12
Family	22.87	75.00	21.97	26.87	38.77	16.11	4.55	37.50	16.80	15.82
Combined Frequency	6.31	7.35	3.73	4.11	5.09	2.53	2.00	2.96	3.86	3.47

TABLE XIII
NUMBER OF METAPHORS OF RELIGION AND MYTH IN EACH NOVEL

	<u>T</u>	<u>Q</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	<u>Total</u>
Religion (Excluding Bible Metaphors)	21	25	61	43	60	175	231	35	89	740
Bible	6	8	32	26	27	55	29	32	42	257
Myth	20	23	107	41	32	164	205	46	52	690
Total	47	56	200	110	119	394	465	113	183	1,687

TABLE XIV

FREQUENCY OF OCCURRENCE OF METAPHORS OF RELIGION AND MYTH
IN EACH NOVEL, EXPRESSED AS PAGES PER METAPHOR

	<u>T</u>	<u>Q</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	All Novels
Religion (Excluding Bible Metaphors)	17.43	15.00	12.61	9.37	8.40	4.14	2.19	6.43	3.77	5.69
Bible	61.00	46.87	24.03	15.50	18.67	13.18	17.41	7.03	8.00	16.37
Religion and Bible Combined	13.55	11.36	8.27	5.84	5.79	3.15	1.94	3.36	2.56	4.22
Myth	18.30	16.30	7.19	9.83	15.75	4.42	2.46	4.89	6.46	6.09
Combined Frequency	7.79	6.69	3.84	3.66	4.23	1.84	1.08	1.99	1.84	2.49

TABLE XV

NUMBER OF METAPHORS OF WAR IN EACH NOVEL

	<u>T</u>	<u>Q</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	Total
War	36	32	273	34	161	241	161	47	73	1,058

TABLE XVI

FREQUENCY OF OCCURRENCE OF METAPHORS OF WAR IN EACH NOVEL,
EXPRESSED AS PAGES PER METAPHOR

	\underline{T}	\underline{O}	\underline{M}	\underline{R}	\underline{WJ}	\underline{MD}	\underline{P}	\underline{IP}	\underline{TCM}	All Novels
War	10.16	11.72	2.82	11.85	3.13	3.01	3.14	4.79	4.60	3.98

TABLE XVII

NUMBER OF METAPHORS OF DAILY LIFE, LABOR, AND
THE HUMAN BODY IN EACH NOVEL

	<u>T</u>	<u>Q</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	Total
Daily Life	98	81	248	179	190	553	362	113	190	2,014
Labor	29	27	139	66	157	483	142	52	96	1,191
The Human Body	28	34	143	63	68	311	238	58	137	1,080
Total	155	142	530	308	415	1,347	742	223	423	4,285

TABLE XVIII

FREQUENCY OF OCCURRENCE OF METAPHORS OF DAILY LIFE,
LABOR, AND THE HUMAN BODY IN EACH NOVEL,
EXPRESSED AS PAGES PER METAPHOR

	<u>T</u>	<u>Q</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	All Novels
Daily Life	3.73	4.63	3.10	2.25	2.65	1.31	1.39	1.99	1.77	2.09
Labor	12.62	13.89	5.53	6.11	3.21	1.50	3.56	4.33	3.50	3.53
The Human Body	13.07	11.03	5.38	6.39	7.41	2.33	2.12	3.88	2.45	3.89
Combined Frequency	2.36	2.64	1.45	1.31	1.21	.54	.68	1.01	.79	.98

TABLE XIX

NUMBER OF METAPHORS OF ANIMALS, PLANTS, AND
INANIMATE NATURE IN EACH NOVEL

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	Total
Animals	65	61	407	156	98	327	136	131	163	1,544
Plants	8	19	102	34	28	104	94	40	72	501
Inanimate Nature	21	31	360	94	109	503	528	125	141	1,912
Total	94	111	869	284	235	934	758	296	376	3,957

TABLE XX

FREQUENCY OF OCCURRENCE OF METAPHORS OF ANIMALS,
PLANTS, AND INANIMATE NATURE IN EACH NOVEL,
EXPRESSED AS PAGES PER METAPHOR

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	All Novels
Animals	5.63	6.15	1.89	2.58	5.14	2.22	3.71	1.72	2.06	2.72
Plants	45.75	19.74	7.54	11.85	18.00	6.97	5.37	5.62	4.67	8.39
Inanimate Nature	17.43	12.09	2.14	4.29	4.62	1.44	.96	1.80	2.38	2.20
Combined Frequency	3.89	3.38	.88	1.42	2.14	.78	.67	.76	.89	1.06

TABLE XXI

NUMBER OF INSTANCES OF PERSONIFICATION IN EACH
NOVEL, CATEGORIZED ACCORDING TO THE
TYPES OF ITEMS PERSONIFIED

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	Total
Inanimate Nature	14	19	99	18	23	87	60	26	10	356
Animals	3	2	7	5	1	28	12	2	3	63
Man-Made Objects	14	16	19	30	21	28	34	17	12	191
Abstract Ideas	0	1	31	8	12	21	79	4	22	178
Total	31	38	156	61	57	164	185	49	47	788

TABLE XXII

FREQUENCY OF OCCURRENCE OF PERSONIFICATION IN EACH NOVEL, CATEGORIZED
 ACCORDING TO THE TYPES OF ITEMS PERSONIFIED
 AND EXPRESSED AS PAGES PER OCCURRENCE

	<u>T</u>	<u>O</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	<u>All Novels</u>
Inanimate Nature	26.14	19.73	7.76	22.39	21.91	8.33	8.42	8.65	33.60	11.82
Animals	122.00	187.50	109.85	80.60	504.00	25.89	42.08	112.50	112.00	66.79
Man-Made Objects	26.14	23.43	40.47	13.43	24.00	25.89	14.85	13.24	28.00	22.03
Abstract Ideas	. . .	375.00	24.81	50.37	42.00	34.52	6.39	56.25	15.27	23.64
Combined Frequency	11.81	9.87	4.93	6.61	8.84	4.42	2.73	4.59	7.15	5.34

TABLE XXIII
 PER CENT OF INSTANCES OF PERSONIFICATION IN EACH NOVEL

	<u>T</u>	<u>Q</u>	<u>M</u>	<u>R</u>	<u>WJ</u>	<u>MD</u>	<u>P</u>	<u>IP</u>	<u>TCM</u>	Total
Per Cent of Personification of Inanimate Nature	3.93	5.33	27.80	5.05	6.46	24.43	16.85	7.30	2.80	100
Per Cent of Personification of Animals	4.76	3.17	11.11	7.93	1.58	44.44	19.04	3.17	4.76	100
Per Cent of Personification of Man-Made Objects	7.32	8.37	9.94	15.70	10.99	14.65	17.80	8.90	6.28	100
Per Cent of Personification of Abstract Ideas	0	.56	17.41	4.49	6.74	11.79	44.38	2.24	12.35	100
Per Cent of All Personification	3.93	4.82	19.79	7.74	7.23	20.81	23.48	6.22	5.96	100

APPENDIX B

PERSONIFICATION IN MELVILLE'S NOVELS

There are nearly eight hundred instances of personification in Melville's novels. More than sixty per cent of them occur in three novels, Mardi, Moby-Dick, and Pierre (see Tables XXI and XXIII). They function in largely the same way as other metaphors in the novels: they reveal character, describe nature, and emphasize the darker aspects of life.

Characters in the novels reveal their own feelings in the way they use personification. Redburn gradually adjusts to being away from home and even comes to enjoy shipboard life. For him, the ship begins to "have a pulse . . . beating with life and joy" (p. 66). Ahab generally views the sea as his enemy. The "envious billows" (p. 146) and "the pitiless sea" (p. 143) oppose him, he says. Such images are indicative of his feelings about nature in general. To Moby-Dick he attributes a conscious, purposeful malice, and in his madness he believes that nearly all aspects of nature are actively working against him. Pierre also personifies the forces which he feels are arrayed against him, but he does not see animals or inanimate nature as the source of his misery. Instead, he views abstract concepts as his antagonists. Upon learning of Isabel's existence, for example, he lashes out at Fate: "Fate," he says, "I have a choice quarrel with thee. Thou art a

palterer and a cheat" (p. 65). He also complains that the social conventions of a "heartless, proud . . . world" (p. 90) force him to conceal Isabel's identity, and he looks upon himself as the victim of "Civilization, Philosophy, /and/ Ideal Virtue" (p. 302).

Personification is often used to describe various features of the natural world, such as celestial bodies, trees, wind, waves, and animals. In Typee, waves and the open ocean are "familiar friends" (p. 248) to Tommo as he escapes from the island. Mountain peaks, in Omoo, "Fling their shadows" (p. 66), and palm trees "nod their plumes" (p. 264). In Mardi, there are moaning billows (p. 303), murmuring streams (p. 265), and "still, panting" glens (p. 234). Redburn thinks of waves as "live things with hearts" (p. 164), and White-Jacket views the sea as "laughing" (p. 47) and "jubilant" (p. 287) at times but "willful" (p. 98) and capable of "wrath . . . /and/ unappeasable fury" (p. 98) at other times. In Moby-Dick, nature's pleasant aspects are occasionally portrayed. There are, for example, references to "the glorious, golden, glad sun" (p. 354), the "girlish air" (p. 111), and "the gentle . . . feminine air" (p. 442). In keeping with the general tone of the novel, however, the harsher aspects of nature are more frequently depicted. The ocean is "sullen" (p. 122) and "masculine" (p. 442), and waves are "riotously perverse" (p. 191), "unmannerly" (p. 420), and "enraged" (p. 455). Woods are "misanthropic" (p. 111), and trees are "high and haughty" (p. 374). To Ahab,

everything malicious and evil is "visibly personified . . . in *Moby-Dick*" (p. 160), and he sees the white whale as "insolent" (p. 450) and "vengeful" (p. 450). During Pierre's boyhood, "Nature . . . blew her wind-clarion at him . . . and murmured melodious secrecies to him" (p. 257). This sympathetic response of nature to Pierre continues during his courtship of Lucy. As they take a morning ride through the countryside, "the day . . . is mad with joy" (p. 35). Such happiness is short lived, however, and Pierre's misfortunes are reflected in his surroundings. Elm trees seem "standing in a world inhospitable, yet rooted by inscrutable sense of duty to their place" (p. 109), just as Pierre obeys his own sense of duty. The air has a "malice" (p. 166) in it, and "vindictive . . . hail-stones" (p. 340) fall during a storm.

Life's darker side is revealed in personification. Taji says that death pursued him in the past and now "boldly leads the way" (*Mardi*, p. 619). A sailor on the *Neversink* claims that Thrummings, the old sail-maker, has Death for a "hammock-mate" (*White-Jacket*, p. 340). In *Moby-Dick*, Ishmael examines a whale skeleton on an island. The bones are covered with vines, and in the intricate relationship between the dead whale and the living plants he sees "the grim god Death wived with youthful Life" (p. 375). Informed of his mother's death, Pierre says that "she writes no more, even in her own private tablets now! Death hath stolen the last leaf, and rubbed all out, to scribble his own hic jacet there!" (p. 309; Melville's

italics). Weapons and warfare are commonly personified also. According to White-Jacket, guns are "villainous, irritable, and ill-tempered" (p. 45). They are also "ugly-looking fellows" (p. 75) capable of "cannibal cruelty" (p. 124). Warships are "bullies on the high seas" (p. 130). The man in gray, in The Confidence Man, says that war is a "bloody spend-thrift" (p. 34). Other hardships of life personified in Melville's novels include poverty and misery. In Mardi, Babbalanja claims that throughout the world "Want crawls to her lairs; and, shivering, dies unrelieved" (p. 577). Redburn notes that "want and woe . . . stagger arm in arm" (p. 201), and in Pierre there is a reference to "the villain Woe" (p. 65).

An analysis of personification in Melville's novels also reveals that the objects and ideas which he personifies, despite their great variety, may be divided into four categories. The largest group consists of natural objects and occurrences such as clouds, waves, storms, celestial bodies, mountains, and valleys; nearly half of all the personification in the novels is of this type (see Table XXI). The second largest category involves personification of man-made objects such as ships, weapons, statues, and machines. Third is personification of abstract ideas, and last is personification of animals (see Table XXI). Because human qualities are so often attributed to the white whale, Moby-Dick contains almost half of the instances of animal personification. The virtual absence

of personification of abstract ideas in Typee and Omoo suggests Melville's lack of development at that stage of his literary career. The symbolic and philosophic depth of his later novels is missing. The fact that Pierre contains nearly half of the personified abstractions in the novels reflects Melville's growth as a writer as well as Pierre's idealistic and romantic nature (see Tables XXI and XXIII).

The variety of objects and ideas which Melville personifies demonstrates the broad range of his interests. The functions of personification in his work, especially in Moby-Dick and Pierre, reveal his mastery of that particular kind of metaphor. Few writers have used personification as effectively as Melville.

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