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In Nomine Diaboli

An Address Delivered at Princeton University on the Centennial of the American Publication of Moby-Dick

BY HENRY A. MURRAY

What you have come to tonight is a birthday party. November 14, 1951, is the one-hundredth birthday of Moby-Dick, a book neglected in its own day, which has become in its one century of existence a classic in world literature. The remarkable story of the way in which Moby-Dick has gradually captured the imaginations of artists and musicians and poets, as well as readers, in all corners of the world, you can follow, decade by decade, in the exhibition now on view in the Library. If you have not seen the exhibition, we hope that you will visit it soon—tonight, if you wish, for the Exhibition Gallery will be open till midnight, as it appropriately should be on this important anniversary of the book we are honoring.

In planning this birthday party we wanted to have a speech of congratulation from the person most fitted to deliver it. There was no doubt in our minds that that person is Dr. Henry A. Murray, known to many of you, I am sure, as a writer on psychiatry.

* As delivered at Williams College at the centenary celebration of the publication of Moby-Dick, September 9, 1951, this address has been published in The New England Quarterly, XXIV, No. 4 (Dec., 1951), 435-449. As delivered at Princeton University, November 14, 1951, it is here printed with the permission of the Managing Editor of the Quarterly. The address has also been presented at Johns Hopkins University, Oberlin College, and the College of Wooster.
and lecturer on clinical psychology at Harvard University. Those of you who know him for these achievements may wonder why he is the one who is about to address you and to give you his interpretation of Moby-Dick. But if you should happen to wander into the company of Melville scholars—and their tribe is numerous—you would find that their reverence for Dr. Murray’s knowledge of Melville’s life and work is phenomenal. They occasionally quarrel, in a friendly fashion, among themselves, but they defer to him. They all acknowledge that his study of Pierre, the most baffling of Melville’s novels, is the most penetrating analysis of the relationship between Melville’s life and his art that has yet been written.

It is a privilege, therefore, to be able to present Dr. Murray to you on this centennial occasion. I know that what he has to say will send us back to Moby-Dick with new insights and renewed excitement.—MAURICE KELLEY

PRINCETON UNIVERSITY has countless reasons for complacency: a long history of memorable achievements in scholarship and in education, and, today, a multiplicity of on-going enterprises of the mind, enlightened and enlightening. Among the most recent reasons for satisfaction not the least remarkable is the unequaled Moby-Dick exhibition now on view at the University Library.

Coming at this time, when the tide of Western culture—as represented in contemporary literature—seems to be fast running out, this Princeton celebration is, to me at least, singularly exhilarating. In our era, the capacities for wonder and reverence, for generous judgments and trustful affirmations, have largely given way—though not without cause surely—to their antipathies, the humors of a waning ethos: disillusionment and confusion, doubt and cynicism, disgust and gnawing envy. These states have bred in us the inclination to dissect the subtler orders of man’s wit with ever sharper instruments of depreciation, to pour all values, the best confounded by the worst, into one mocking-pot, to sneer “realistically,” and, as we say today, to “assassinate” character. These same humors have disposed writers to spend immortal talent in snickering exhibitions of vulgarity and of spiritual emptiness, or in making delicate picture puzzles out of the butt ends of life. From apathy or despair, others—in Europe, if not in the United States—are in a mood to quit, let go, and drift downstream, subject possibly to the lure of a final global holocaust.

In opposition to these current trends and temper, we are gathered here to commemorate a great product of the demiurge.

The occasion calls for a felicitous speaker, an undisputed master of American literature, a leading spirit in the Melville revival, in fact, the Prime Cause of this Princeton centennial. I could be referring to none but Professor Thorp. It is he who should be addressing you at this moment. But out of modesty—too ingrained to be excoriated or even challenged—Professor Thorp renounced the honor which was his by common consent, and, yielding to some whimsical impulse, assigned this lecture to a psychologist, a mere tyro in the domain of art. No doubt he thought I was the only man of his acquaintance who was conceited enough to accept his invitation to measure the immeasurable.

Anyhow, as you see, I am immodestly here, and out of years of gratefulness for the gift of Moby-Dick, with but one desire—to praise Herman Melville worthily, not to bury him in a winding sheet of scientific terminology. But the odds are not favorable to my ambition. A commitment of thirty years to analytic modes of thought and concepts lethal to emotion has built such habits in me that were I to be waked in the night by a call of “Help!” I fear I would respond in the lingo of psychology. Thus I am partly incapacitated by one of the commonest ailments of our time—trained disability.

The habit of a psychologist is to break down the structure of each personality he studies into elements, and so in a few strokes to bring to earth whatever merit that structure, as a structure, may possess. Furthermore, for reasons I need not mention here, the technical terms for the majority of these elements have derogatory connotations. Consequently, it is difficult to open one’s professional mouth today without disparaging a fellow-being. Were an analyst to be confronted by such that heretofore but still missing specimen—the normal man—he would be struck dumb, for once, through lack of appropriate ideas.

If I am able to surmount to some extent any impediments of this origin, you may attribute my good fortune to a providential circumstance. In the procession of my experiences Moby-Dick anteceded Psychology, that is, I was swept by Melville’s gale and
shaken by his appalling sea dragon before I had acquired the all-leveling academic oil that is poured on brewed-up waters, and before I possessed the weapons and tools of science—the conceptual lance, harpoons, cutting iron, and whatnots—which might have reduced the "grand hooded phantom" to mere blubber. Lacking these defenses, I was overwhelmed. Instead of my changing this book, this book changed me.

To me, *Moby-Dick* was Beethoven's *Eroica* in words: first of all, a masterly orchestration of harmonic and melodic language, of resonating images and thoughts in varied meters. Equally compelling were the spacious sea-setting of the story, the cast of characters, and their prodigious common target, the sorrow, the fury, and the terror, together with all those frequent touches, those subtle interminglings of unexampled humor, quizzical and, in the American way, extravagant; and, finally, the lated closure, the crown and tragic consummation of the immense yet firmly-welded whole. But, still more extraordinary and portentous were the penetration and scope, the sheer audacity of the author's imagination. Here was a man who did not fly away with his surprising fantasies to some unbelievable dreamland, pale or florid, shunning the stubborn objects and gritty facts, the proasic routines and practicalities of everyday existence. Here was a man who, on the contrary, chose these very things as vessels for his procreative power—the whale as a naturalist, a Hunter or a Cuvier, would perceive in the business of killing whales, the whalship running as an oil factory, stowing down, in fact, every mechanism and technique, each tool and gadget, that was integral to the money-minded industry of whaling. Here was a man who could describe the appearance, the concrete matter-of-factness, and the utility of each one of these natural objects, implements, and tools with the fidelity of a scientist, and, while doing this, explore it as a conceivable repository of some aspect of the human drama; then, by an imaginative tour de force, deliver a vital essence, some humorous or profound idea, coalescing with its embodiment. But still more. Differing from the symbolists of our time, here was a man who offered us essences and meanings which did not level or belittle the objects of his contemplation. On the contrary, this loving man exalted all creatures—the mariners, renegades, and castaways on board the "Pequod"—by ascribing to them "high qualities, though dark" and weaving round them "tartic graces." Here, in short, was a man with the myth-making powers of a Blake, a hive of significant associations, who was capable of reuniting what science had put asunder—pure perception and relevant emotion—and doing it in an exultant way that was acceptable to skepticism.

Not at first, but later, I perceived the crucial difference between Melville's dramatic animations of nature and those of primitive religion-makers: both were spontaneous and uncalculated projections, but Melville's were in harmony, for the most part, with scientific knowledge, because they had been recognized as projections, checked, and modified. Here, then, was a man who might redeem us from the virtue of an incredible subjective belief, on the one side, and from the virtue of a deadly objective rationality, on the other.

For these and other reasons the reading of *Moby-Dick*—coming before Psychology—left a stupendous reverberating imprint, too lively to be diminished by the long series of relentless analytical operations to which I subsequently submitted it. Today, after twenty-five years of such experiments, *The Whale* is still *the* whale, more magnificent, if anything, than before.

This brings me to the problem of interpreting *Moby-Dick*. Some writers have said that there is nothing to interpret: it is a plain sea story marred here and there by irrelevant ruminations. But I shall not cite the abundant proof for the now generally accepted proposition that in *Moby-Dick* Melville "meant" something; something, I should add, which he considered "terrifically true" but which, in the world's judgment, was so harmful "that it were all but madness for any good man, in his own proper character, to utter or even hint of." What seems decisive here is the passage in Melville's celebrated letter to Hawthorne: "A sense of un-speakable security is in me this moment, on account of your having understood the book." From this we can conclude that there are meanings to be understood in *Moby-Dick*, and also—may we say for our own encouragement—that Melville's ghost will feel secure forever if modern critics can find them, and, since Hawthorne remained silent, set them forth in print. Here it might be well to remind ourselves of a crucial statement which follows the just-quoted passage from Melville's letter: "I have written a wicked book." The implication is clear: all interpretations which fail to show that *Moby-Dick* is, in some sense, wicked have missed the author's avowed intention.
A few critics have scouted all attempts to fish Melville’s own meaning out of The Whale, on the ground that an interpretation of a work of art so vast and so complex is bound to be composed in large measure of projections from the mind of the interpreter. It must be granted that preposterous projections often do occur in the course of such an effort. But these are not inevitable. Self-knowledge and discipline may reduce projections to a minimum. Anyhow, in the case of Moby-Dick, the facts do not sustain the proposition that a critic can see nothing in this book but his own reflected image. The interpretations which have been published over the last thirty years exhibit an unmistakable trend toward consensus in respect to the drama as a whole as well as many of its subordinate parts. Moreover, so far as I can judge, the critics who, with hints from their predecessors, applied their intuitions most recently to the exegesis of The Whale can be said to have arrived, if taken together, at Melville’s essential meaning. Since one or another of these authors has deftly said what I clumsily think, my prejudices are strongly in favor of their conclusions, and I am wholehearted in applauding them, Mr. Arvin’s most especially, despite their having left me with nothing fresh to say. Since this is how things stand, my version of the main theme of Moby-Dick can be presented in a briefer form, and limited to two broad notions.

The first of them is this: Captain Ahab is an embodiment of that fallen angel or demigod who in Christendom was variously named Lucifer, Devil, Adversary, Satan. The Church Fathers would have called Ahab “Antichrist” because he was not Satan himself, but a human creature possessed of all Satan’s pride and energy, “swarming up within himself,” as Irenaeus said, “the apostasy of the Devil.”

That it was Melville’s intention to beget Ahab in Satan’s image can hardly be doubted. He told Hawthorne that his book had been broiled in hell-fire and secretly baptized not in the name of God but in the name of the Devil. He named his tragic hero after the Old Testament ruler who “did more to provoke the Lord God of Israel to anger than all the Kings of Israel that were before him.” King Ahab’s accuser, the prophet Elijah, is also resurrected to play his original role, though very briefly, in Melville’s testament. We are told that Captain Ahab is an “ungodly, god-like” man who is spiritually outside Christendom. He is a well of blasphemy and defiance, of scorn and mockery for the gods—“cricket-players and pugilists” in his eyes. Rumor has it that he once spat in the holy goblet on the altar of the Catholic Church at Santa. “I never saw him kneel,” says Stubbs. He is associated in the text with scores of references to the Devil. He is an “anaconda of an old man.” His self-assertive sadism is the linked antithesis of the masochistic submission preached by Father Mapple.

Captain Ahab-Lucifer is also related to a sun-god, like Christ but in reverse. Instead of being light leaping out of darkness, he is “darkness leaping out of light.” The “Pequod” sails on Christmas Day. This new year’s sun will be the god of Wrath rather than the god of Love. Ahab does not emerge from his subterranean abode until his ship is “rolling through the bright Quite spring” (Easter tide, symbolically, when the all-fertilizing sun-god is resurrected). The frenzied ceremony in which Ahab’s followers are sworn to the pursuit of the White Whale—“Commend the murderous chalices!”—is suggestive of the Black Mass; the lurid operations at the try-works are a scene out of hell.

There is some evidence that Melville was rereading Paradise Lost in the summer of 1850, shortly after, let us guess, he got the idea of transforming the captain of his whaleship into the first of all cardinal sinners who fell by pride. Anyhow, Melville’s Satan is the spitting image of Milton’s hero, but portrayed with deeper and subtler psychological insight, I would say, and placed where he belongs, in the heart of an enraged man.

Melville may have been persuaded by Goethe’s Mephistopheles, or even by some of Hawthorne’s bloodless abstracts of humanity, to add Fedallah to his cast of characters. Evidently he wanted to make certain that no reader would fail to recognize that Ahab had been possessed by, or had sold his soul to, the Devil. Personally, I think Fedallah’s role is superfluous and I regret that Melville made room for him and his unbelievable boat-crew on the ship “Pequod.” Still, he is not wholly without interest. He represents the cool, heartless, cunning, calculating, intellectual Devil of the medieval myth-makers, in contrast to the stricken, passionate, ignominious, and often eloquent rebel angel of Paradise Lost, whose role is played by Ahab.

The Arabic name “Fedallah” suggests “dev (i) Allah,” that is, the Mohammedans’ god as he appeared in the mind’s eye of a

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Crusader. But we are told that Fedallah is a Parsee—a Persian fire worshiper, or Zoroastrian, who lives in India. Thus, Ahab, named after the Semitic apostate who was converted to the orgiastic cult of Baal, or Bel, originally a Babylonian fertility god, has formed a compact with a Zoroastrian whose name reminds us of still another Oriental religion. In addition, Captain Ahab’s whaleboat is manned by a crew of unregenerate infidels, as defined by orthodox Christianity, and each of his three harpooners, Queequeg, Tashtego, and Daggoo, is a member of a race which believed in other gods than the one god of the Hebraic-Christian Bible.

Speaking roughly, it might be said that Captain Ahab, incarnation of the Adversary and master of the ship “Pequod” (named after the aggressive Indian tribe that was exterminated by the Puritans of New England), has summoned the various religions of the East to combat the one dominant religion of the West. Or, in other terms, that he and his followers, Starbuck excepted, represent the horde of primitive drives, values, beliefs, and practices which the Hebraic-Christian religionists rejected and excluded, and by threats, punishments, and inquisitions, forced into the unconscious mind of Western man.

Stated in psychological concepts, Ahab is captain of the culturally repressed dispositions of human nature, that part of personality which psychoanalysts have termed the “Id.” If this is true, his opponent, the White Whale, can be none other than the internal institution which is responsible for these repressions, namely the Freudian Superego. This then is my second hypothesis: Moby Dick is a veritable spouting, breaching, sounding whale, a whale who, because of his whiteness, his mighty bulk and beauty, and because of one instinctive act that happened to dismember his assailant, has received the projection of Captain Ahab’s “bad conscience,” and so may be said to embody the Old Testament and Calvinistic conception of an affrighting Deity and his strict commandments, the derivative puritan ethic of nineteenth-century America, and the society that defended this ethic. Also, and most specifically, he symbolizes the zealous parents whose righteous sermonings and corrections drove the prohibitions so hard that a serious young man could hardly reach outside the barrier, except possibly far away among some tolerant, gracious Polynesian peoples. The emphasis should be placed on that unconscious (and hence inarticulate) wall of inhibition which imprisoned the puritan’s thrilling passions. “How can the prisoner reach outside,” cries Ahab, “except by thrusting through the wall? To me, the White Whale is that wall, shoved near to me... I see in him outrageous strength, with an incrutable malice sinewing it.” As a symbol of a sounding, breaching, white-dark, unconquerable New England conscience (old-style), what could be better than a sounding, breaching, white-dark, unconquerable sperm whale?

Who is the psychoanalyst who could resist the immediate inference that the image of the mother as well as the image of the father is contained in the Whale? In the present case there happens to be a host of biographical facts and written passages which support this proposition. Luckily, I need not review them, because Mr. Arvin and others have come to the same conclusion. I shall confine myself to one reference. It exhibits Melville’s keen and sympathetic insight into the cultural determinants of his mother’s prohibiting dispositions. In Pierre, remember, it is the “high-up, and towering and all-forbidding... edifice of his mother’s immense pride... her pride of birth... her pride of purity,” that is the “wall shoved near,” the wall that stands between the hero and the realization of his heart’s resolve. But instead of expending the fury of frustration upon his mother, he directs it at Fate, or, more specifically, at his mother’s God and the society that shaped her. For he saw “that not his mother had made his mother; but the Infinite Haughtiness had first fashioned her; and then the haughty world had further molded her; nor had a haughty Ritual omitted to finish her.”

Given this penetrating apprehension, we are in a position to say that Melville’s target in Moby-Dick was the upper middle-class culture of his time. It was this culture which was defended with righteous indignation by what he was apt to call “the world” or “the public,” and Melville had very little respect for “the world” or “the public.” “The public,” or men operating as a social system, was something quite distinct from “the people.” In White-Jacket he wrote: “The public and the people!... let us hate the one, and cleave to the other.” “The public is a monster,” says Lemuel. Still earlier Melville had said: “I fight against the armed and created lies of Mardi [the world].” “Mardi is a monster whose eyes are fixed in its head, like a whale.” Many other writers have used similar imagery. Sir Thomas Browne referred to the multitude as “that numerous piece of monstrosity”; Keats spoke of
the dragon world." But closest of all was Hobbes: "By art is
created that great Leviathan, called a commonwealth or state."
It was in the laws of this Leviathan, Hobbes made clear, that the
sources of right and wrong reside. To summarize: the giant mass of
Melville's Whale is the same as Melville's man-of-war world, the
ship "Nevermilk," in White-Jacket, which in turn is an epitome of
Melville's Mardi. The Whale's white forehead and hump should be
reserved for the world's heavenly King.

That God is incarnate in the Whale has been perceived by Mr.
Stone, and, as far as I know, by every other Catholic critic of
Melville's work, as well as by several Protestant critics. In fact,
Mr. Chase has marshaled so fair a portion of the large bulk of
evidence on this point that any more from me would be superfuous.
Of course, what Ahab projects into the Whale is not the
image of a loving Father, but the God of the Old Dispensation, the
God who brought Jeremiah into darkness, hedged him about, and
made his path crooked; the God, adopted by the fire-and-brim-
stone Puritans, who said: "With fury poured out I will rule over
you." "The sword without and the terror within, shall destroy
both the young man and the virgin." "I will also send the teeth of
beasts upon them." "I will heap mischiefs upon them." "To me
belongeth vengeance and recompense."

Since the society's vision of deity, and the society's morality, and
the parents and ministers who implant these conceptions, are rep-
resented in a fully socialized personality by an establishment that
is called the Superego—Conscience as Freud defined it—and since
Ahab has been proclaimed Captain of the Id, the simplest psycholo-
gical formula for Melville's dramatic epic is this: an insurgent
Id in mortal conflict with an oppressive cultural Superego. Star-
buck, the First Mate, stands for the rational realistic Ego which is
overpowered by the fanatical compulsiveness of the Id and dis-
possessed of its normally regulating functions.

If this is approximately correct, it appears that while writing
his greatest work Melville abandoned his detached position in the
Ego from time to time, hailed "the realm of shades," as his hero
Taji had, and, through the mediumship of Ahab, "burnt his hot
heart's shell" upon the sacrosanct Almighty and the sacrosanct
sentiments of Christendom. Since in the world's judgment, in

1851, nothing could be more reproachable than this, it would be
unjust, if not treacherous, of us to reason Moby-Dick into some
comforting morality play for which no boldness was required. This
would be depriving Melville of the ground he gained for self-
respect by having dared to abide by his own subjective truth and
write a "wicked book," the kind of book that Pierre's publishers,
Steel, Flint, and Asbestos, would have called "a blasphemous
rhapsody filched from the vile Atheists, Lucian and Voltaire."

Some may wonder how it was that Melville, a fundamentally
good, affectionate, noble, idealistic, and reverential man, should
have felt impelled to write a wicked book. Why did he aggress
so furiously against Western orthodoxy, as furiously as Byron and
Shelley or any other Satanic writer who preceded him, as furiously
as Nietzsche or the most radical of his successors in our day? In
Civilization and its Discontents, Freud, out of the ripeness of
his full experience, wrote that when one finds deep-seated aggres-
sion—and by this he meant aggression of the sort that Melville
voiced—one can safely attribute it to the frustration of Eros. In
my opinion this generalization does not hold for all men of all
cultures of all times, but the probability of its being valid is ex-
traordinarily high in the case of an earnest, moralistic nineteenth-cen-
tury American, a Presbyterian to boot, whose anger is born of suf-
fering, especially if this man spent an impressionable year of his
life in Polynesia and returned to marry the sweet and proper
little daughter of the formidable Chief Justice of Massachusetts,
and if, in addition, he is a profoundly creative man in whose
androgynous personality masculine and feminine components are
integratedly blended.

If it were concerned with Moby-Dick, the book, rather than
with its author, I would call this my third hypothesis: Ahab-
Melville's aggression was directed against the object depen-

ded Eros with apparent malice and was still thwarting it with
presentsmen of further retaliations. The correctness of this in-
ference is indicated by the nature of the injury that excited Ahab's
ire—a symbolic emasculation. Initially, this threatening object
was, in all likelihood, the father, later, possibly, the mother. But,

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and from earth the Great Goddess of the Oriental and primitive
religions, and so rejected the feminine principle as a spiritual
force. Ahab, protagonist of these rejected religions, in addressing
heaven’s fire and lightning, what he calls “the personified imper-
sonal,” cries: “But thou art my fiery father; my sweet mother I
know not. Oh, cruel! What hast thou done with her?” He calls
this god a foundling, a “hermit immemorial,” who does not know
his own origin. Again, it was the Hebraic authors, sustained later
by the Church Fathers, who propagated the legend that a woman
was the cause of Adam’s exile from Paradise, and that the original
sin was concupiscence. Melville says that Ahab, spokesman of all
exiled princes, “piled upon the whale’s white hump the sum of all
the general rage and hate felt by his whole race from Adam down.”
Remember also that it was the lure of Jezebel that drew King
Ahab of Israel outside the orthodoxy of his religion and persuaded
him to worship the Phoenician Ashtar, goddess of love and fruit-
ful increase. “Jezebel” was the worst tongue-lash a puritan could
give a woman. She was Sex, and sex was Sin, spelt with a capital.
You will recall also that it was the church periodicals of Melville’s
day that denounced Tybee, called the author a sensualist, and in-
fuenced the publishers to delete suggestive passages from the
second edition. It was this long heritage of aversion and animosity,
so accentuated in this country, which banned sex relations as a
topic of discourse and condemned divorce as an unpardonable
offense. All this has been changed, for better and for worse, by
the moral revolutionsaries of our own time who, feeling as Mel-
ville felt but finding the currents of sentiment less strongly op-
posite, spoke out, and with their wit, indignation, and logic, rein-
forced by the findings of psychoanalysis, disgraced the stern-faced
idols of their forebears. One result is this: today an incompatible
marriage is not a prison house, as it was for Melville, “with wall
shoved near.”

In Pierre Melville confessed his own faith when he said that
Eros is god of all and Love “the loftiest religion of this earth.”
To the romantic Pierre the image of Isabel was “a silent and tyran-
nical call, challenging him in his deepest moral being, and sum-
moning Truth, Love, Pity, Conscience to the stand.” Here he seems
to have had in mind the redeeming and inspiring Eros of courtly
love, a heresy which the medieval Church had done its utmost to
stamp out. This, he felt convinced, was his “path to God,” al-
though in the way of it he saw with horror the implacable con-
science and worldly valuations of his revered mother.

If this line of reasoning is as close as I think it is to the known
facts, then Melville, in the person of Ahab, assailed Calvinism in
the Whale because it blocked the advance of a conscience benef-
cient to evolutionary love. And so, weighed in the scales of its
creator, Moby-Dick is not a wicked book but a good book, and
after finishing it Melville had full reason to feel, as he confessed,
“spoilless as the morning.”

But then, seen from another point, Moby-Dick might be judged
a wicked book, not because its hero condemns an entrenched tradi-
tion, but because he is completely committed to destruction. Al-
though Captain Ahab manifests the basic stubborn virtues of the
arch-protestant and the rugged individualist carried to their limits,
this god-defier is no Prometheus, since all thought of benefiting
humanity is foreign to him. His purpose is not to make the Pacific
safe for whaling; nor, when blasting at the moral order, does he
have in mind a more heartening vision for the future. The re-
ligion of Eros which might once have been the secret determinant
of Ahab’s undertaking is never mentioned. At one critical point
in Pierre the hero-author, favored by a flash of light, exclaims, “I
will apostelize the world anew”; but he never does. Out of light
comes darkness: the temper of Pierre’s book is no different from
the temper of Moby-Dick. The truth is that Ahab is motivated
solely by his private need to revenge a private insult. His govern-
ning philosophy is that of nihilism, the doctrine that the existing
system must be shattered period. Nihilism springs up when the
imagination fails to provide the redeeming solution of an un-
bearable dilemma, when “the creative response,” as Tennyson
would say, is not forthcoming; and a man reacts out of a hot
heart—“to the dogs with the head”—and swings to an instinct—
“the same that prompts even a worm to turn under the heel.” This
is what White-Jacket did when arraigned at the mast, and what
Pierre did when fortune deserted him, and what Billy Budd did
when confronted by his accuser. “Nature has not implanted any
power in man,” said Melville, “that was not meant to be exercised
at times, though too often our powers have been abused. The
privilege, inborn and inalienable, that every man has, of dying
himself and inflicting death upon another, was not given to us

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without a purpose. These are the last resources of an insulted and unendurable existence."

Very well, we grant that Ahab is a wicked man. But what does this prove? It proves that *Moby-Dick* is a good book, a parable in epic form, because Melville makes a great spectacle of Ahab’s wickedness and shows through the course of the narrative how such wickedness will drive a man on iron rails to an appointed nemesis. Melville, in fact, adhered to the classic formula for tragedies. He could feel “spotless as the lamb,” because he had seen to it that the huge threat to the social system, imminent in Ahab’s two cardinal defects—egotistic self-inflation and unleashed wrath—was, at the end, fatefully unvindicated, “and the great shroud of the sea rolled on as it rolled five thousand years ago.” The reader has had his catharsis, equilibrium has been restored, sanity is vindicated.

Yes, this is true. But is it the whole truth? In point of fact, while writing *Moby-Dick* did Melville maintain aesthetic distance, keeping his own feelings in abeyance? Do we not hear Ahab saying things that the later Pierre will say and that Melville said less vehemently in his own person? Does not the author show marked partiality for the “mighty pageant creature” of his invention, putting in his mouth the finest boldest language? Also, have not many interpreters been so influenced by the abused Ahab that they saw nothing in his opponent, the Whale, but the source of all malicious agencies, the very Devil? As Mr. Mumford has said so eloquently, Ahab is at heart a noble being whose tragic wrong is that of battling against evil with “power instead of love,” and so becoming “the image of the thing he hates.” With this impression imbedded in our minds, how can we come out with any moral except this: evil wins. We admit that Ahab’s wickedness has been canceled. But what survives? It is the much more formidable compacted wickedness of the group that survives, the world that is “saturated and soaking with lies,” and their man-of-war God, who is hardly more admirable than a primitive totem beast, some oral-aggressive, child-devouring Chronos of the sea. Is this an idea that a man of good will can rest with?

Rest with? Certainly not. Melville’s clear intention was to bring not rest, but unrest to intrepid minds. All gentle and fastidious people were warned away from his book “on risk of a lumbargo or sciatica.” “A polar wind blows through it and birds of prey hover over it,” he announced. He had not written to soothe, but to kindle, to make men leap from their seats, as Whitman would say, and fight for their lives. Was it the poet’s function to buttress the battles of complacency, to give comfort to the enemy? There is little doubt about the nature of the enemy in Melville’s day. It was the dominant ideology, that peculiar compound of puritanism and materialism, of rationalism and commercialism, of shallow, blatant optimism and technology, which proved so crushing to creative evolutions in life, art, and religion. In such circumstances every “true poet,” as Blake said, “is of the Devil’s party,” whether he knows it or not. Surveying the last hundred and fifty years, how many exceptions to this statement can we find? Melville, anyhow, knew that he belonged to the party, and while writing *Moby-Dick* so glorified in his membership that he baptized his work *In Nomine Diaboli*. No coincidence. It was precisely under these auspices that he created his solitary masterpiece, a construction of the same high order as the Constitution of the United States and the scientific treaties of Willard Gibbs, though huge and wild and unruly as the Grand Canyon. And it is for this marvel chiefly that he resides in our hearts now, among the greatest, in “that small but high-hushed world” of bestowing geniuses.

Here ends this report of my soundings in *Moby-Dick*. The drama is finished. What became of its surviving author?

*Moby-Dick* may be taken as a comment on the strategic crisis of Melville’s allegorical life. In portraying the consequences of Ahab’s last suicidal lunge, the hero’s umbilical fixation to the Whale and his death by strangling, the author signaled not only his permanent attachment to the imago of the mother, but the submission he had foreseen to the binding power of the parental conscience, the Superego of middle-class America. Measured against the standards of his day, then, Melville must be accounted a good man.

But does this entitle him to a place on the side of the angels? He abdicated to the conscience he condemned, and his ship “Pequod,” in sinking, carried down with it the conscience he aspired to, represented by the sky-hawk, the bird of heaven. With his ideal drowned, life from then on was load and time stood still. All he had denied to love he gave, throughout a martyrdom of forty years, to death.
But “hark ye yet again—the little lower layer.” Melville’s capitulation in the face of overwhelming odds was limited to the sphere of action. His embattled soul refused surrender and lived on, breathing back defiance, disputing “to the last gasp” of his “earthquake life” the sovereignty of that inscrutable authority in him. As he wrote in Pierre, unless the enthusiast “can find the talismanic secret, to reconcile this world with his own soul, then there is no peace for him, no slightest truce for him in this life.” Years later we find him holding the same ground. “Terrible is earth” was his conclusion, but despite all, “no retreat through me.” By this dogged stand he bequeathed to succeeding generations the unsolved problem of the talismanic secret.

Only at the very last, instinct spent, earthquake over, did he fall back to a position close to Christian resignation. In his Being, was not this man “a wonder, a grandeur, and a woe”? 
PREFACE

The exhibition in the Princeton University Library celebrating the centennial of the publication of Moby-Dick traced the fortunes of Herman Melville’s novel during its first century. Beginning with a brief evocation of Melville’s life and family background (with incidental reference to his grandfather Thomas Melville, Princeton Class of 1769, and to his maternal uncle Peter Gansevoort, Princeton Class of 1868), the exhibition outlined his youthful travels in the South Seas aboard whaling ships and the frigate “United States,” and then brought the story to Pittsfield, Massachusetts, where Moby-Dick was written during 1850 and 1851. Here in sight of Mount Greylock, under the spell of his reading of such authors as Shakespeare and Hawthorne, Melville relished his own whaling experiences, turning to other books on the subject to refresh his memory or to capture new details and incidents. A section of the exhibition was devoted to these old whaling books, including the author’s own annotated copies of two of them.

The first English and the first American editions of Moby-Dick, with original letters from Melville to his English publisher, occupied a central position in the display. Contemporary reviews of the book, both favorable and unfavorable, were then shown, followed by a long series of appreciations and critical works, extending down to the present day. Moby-Dick has come to mean all things to all men: an exciting sea story, a compendium of curious whale lore, a profound philosophical allegory. The numerous editions of Moby-Dick assembled for the exhibition reflect the novel’s varied appeal. There were substantial editions with introductions by noted scholars, popular reprints, versions for the blind, school editions, adaptations for children (even comic books), as well as translations into foreign languages. Moby-Dick has appeared on the screen and on the stage, it has been broadcast over the radio, recorded for the phonograph, set to music, and illustrated by many artists. “There are goodly harvests which ripen late,” Melville himself once wrote, “especially when the grain is remarkably strong.” The harvest—at least a good measure of it—was all gathered into the Princeton exhibition.

No exhibition devoted to Moby-Dick could omit the whale, for, as Melville demonstrated in his novel, the whale “affords a most congenial theme whereon to enlarge, amplify, and generally ex-
I. MELVILLE’S LIFE AND TIMES

HERMAN MELVILLE, the son of Allan Melville and Maria Gansevoort, was born in New York in 1819. When Herman was eleven years old the family moved to Albany, where, in 1829, the father died in debt. Herman worked as a clerk in Albany, shipped as a sailor to Liverpool in 1839, taught school, and then, in 1841, sailed on a New Bedford whaler for the South Seas. After his return in 1844, he published his first books: *Typee* (1846) and *Omoo* (1851)—both based on his adventures in the Pacific. These books, which brought immediate fame to their author, were followed by *Mardi* (1849), *Redburn* (1849), and *White-Jacket* (1850). In 1850 Melville, who had married Elizabeth Shaw three years earlier, moved with his family to Pittsfield, Massachusetts, where he wrote *Moby-Dick*, published in 1851. His next book, *Pierre* (1852), and his later works failed to achieve the success of his first books. Melville returned to the general public, “the man who lived among the cannibals.” From 1859 until his death, Melville lived in New York, where he worked as a customs inspector. Many of the poems which he wrote during his later years were printed at the author’s expense. When Melville died in 1891, there were few people who thought of him as a great American writer. It has remained for later generations to raise him to this position.


No. 750 of 750 copies printed.

2. Photograph of the portrait in oils of Herman Melville by J. O. Eaton, New York, 1870.

3. Two photographs of Herman Melville. [Gift of Mrs. Henry K. Metcalfe]
   a. Carte de visite photograph, New York, ca. 1869.
   b. Photograph by Rockwood, New York, 1868. With an autograph of Herman Melville, cut from letter or envelope, probably by his wife.


   Melville’s copy. On the verso of the front flyleaf is his penciled note: “H. Melville 1858 NY.” On p. 74 is his annotation: “What can be finer than this! It is the soul of melancholy.” There is another annotation on p. 214. Other passages are marked, but not annotated.


   Melville’s copy. On the verso of the half-title he has written: “H. Melville Dec. 70. NY.” Seals, No. 156.


   Melville’s copy, presented to him by the publisher, Edward Moxon. Inscribed on the half-title: “To Herman Melville, Esq. with the Publisher’s regards. London, Nov. 21. 1849.” Seals, No. 317.

   In his journal (Eleanor Melville Metcalf ed. *Journal of a Visit to London and the Continent by Herman Melville, 1849-1850*, Cambridge, Harvard University Press, 1948) Melville describes his visit to Moxon on November 20, 1849: “Found him sitting alone in a back room—he was at first very stiff, cold, clumsy, & clumsy... Talked of Charles Lamb—he warmed up & ended by saying he would send me a copy of his works. He said he had often put Lamb to bed—drunk.” The next day, November 21, Melville notes: “Found Moxon had sent me his copies of Charles Lamb.” This book is also mentioned in Melville’s list of “Books obtained in London”; a page from this list, reproduced in facsimile in the printed Journal, shows this mention.

7. Two letters from Melville to Richard Bentley, his English publisher. [Lent by Mr. H. Bradley Martin, Jr.]
   a. July 20, 1849. Speaking of Bentley’s disappointment in the poor sale of the novel *Mardi*, Melville writes: “... but you know perhaps that there are goodly harvests which ripen late, especially when the grain is remarkably strong.” He also mentions that Redburn is going through the press and that he will soon send proof sheets to Bentley.
   b. April 16, 1852. Melville writes concerning his new novel *Pierre*, proposing his terms, which were not accepted by Bentley. “Besides—if you please, Mr Bentley—let bygones be bygones; let those previous books, for the present, take care of themselves. For here now we have a new book, and what shall we say about this? If nothing has been made on the old books, may not something be made out of the new?”

   These two letters, and others owned by Mr. H. Bradley Martin, Jr., have been published in full by John H. Birx, in “A Mere Sale to Effect” with Letters of Herman Melville” in *The New Colophon*, New York, July, 1958, Vol. I, pp. 137-138. Melville’s letter of July 20, 1851 to Bentley, mentioned by Birx as belonging to the Estate of Carroll A. Wilson, has since been acquired by Mr. Martin. Other letters from this group are described below under Nos. 53 and 54.
I saw him once before, As he passed by the door, And again The pavement stones resound, As he tosses o'er the ground
With his cane.

* Three documents signed by Thomas Melville. [Manuscripts Division]
  Commonwealth of Massachusetts. Port of Boston. Feb. 24, 1789. Certificate of
  landing of 3000 bushels of salt, from New York, schooner New York Packet, Thomas
  importation of one tonne of clear wine, from Bordeaux, Brig Nancy. E. Kempton
  District of Massachusetts. Port of Boston and Charlestown. June 6, 1809. Certificate of
  importation of 535 pipes of brandy, from Bordeaux, in the Juno Hall. Countersigned by E. Melville, Inspector.

d. Letter from Thomas Melville to Samuel L. Southard, Secretary of the Navy, re-
questing an appointment in the Navy for his grandson, Thomas Wilson Melville (1806-1848), Herman Melville’s cousin. [Manuscripts Division]
  “Naval Office, Custom House Boston, April 25, 1825. Sir, My grandson, Thomas
Wilson Melville, is very desirous of obtaining a Midshipman’s warrant in the Navy. He
is about eighteen years of age; has received a good academical education and
ever sustained a fair & unblemished character. His morals and deportment have
been such, as to render him dear to his relations, and highly respected by all his
acquaintance. If I did not think he would make an efficient officer, and do honour
to the service and his country I should not have urged his being appointed; but
well knowing his worth, I shall be highly gratified if he receives the much desired
notice of the President. Very respectfully your most ob‘l serv‘. [Signed] Thos Mel-
ville, Hon: S. L. Southard, Secy of the Navy.”

11. Melville’s maternal uncle, Peter Gansevoort.
  Peter Gansevoort (1788-1876), a native of Albany, New York, was
  graduated from the College of New Jersey (Princeton) in the
  Class of 1808. He became a well-to-do lawyer, a pillar of the
  family, who contributed to the support of his sister’s family both
  before and after her husband’s death. “Uncle Peter” was thus a
  familiar figure to young Herman Melville during his early years
  in Albany. Many years later, just before his death, Peter Gan-
  sevoort provided for the publication of his nephew’s long poem,
  Clarel (1875).

a. Letters written by Peter Gansevoort while he was a student at Princeton.
   [Photostats of the originals in the New York Public Library]
   Gansevoort’s letters provide an interesting picture of Princeton in the early eight-
   teen hundreds. One of them, dated “Nassau Hall, Princeton, December 14th 1803,”
   addressed to his brother Leonard H. Gansevoort, “Racoon Merchant, Albany,”
   begins: “When I consider what evils I have avoided in leaving Williams College,
   I cannot but think that some guardian Angel has interposed & saved me from the
   brink of Destruction. The Vices at that place were of the most Vulgar & destructive
   kind. If a few students had an inclination to spend a few Hours agreeably, they
would spend them not as we do at this place in social & instructive conversation, but either in swearing & cursing over a pack of cards, that would grate the ears of an Albany Butcher or in vomiting with each other who could drink the greatest quantity of raw Spirituous Liquors. But thanks to the all wise Providence that I have escaped the snares of Satan.


c. Herman Melville. Clarel, or Poem and Pilgrimage in the Holy Land. New York, G. Putnam's Sons, 1876. A vellum. [Ex 8654.9.385] The dedication reads: "By a spontaneous act, not very long ago, my kinman, the late Peter Gansevoort, of Albany, N.Y., in a personal interview provided the publication of this poem, known to him by report, as existing in manuscript. Justly and affectionately the printed book is inscribed with his name." The copy exhibited was given by Melville's brother, Thomas Melville (1830-1883), governor of the Salinas' Inang Harbor on Staten Island, to Dr. Paxton, a trustee of that institution. Both volumes are inscribed: "Wm. Paxton D.D. With regards of Thomas Melville 1876." d. John Chipman Hadley, ed. Memorial of Henry Sanford Gansevoort, Boston, Rand, Avery, & Co., 1857. [0648.9.577.46.11]

Peter Gansevoort's son, Henry Sanford Gansevoort (1804-1871), was, like his father, a graduate of Princeton, Class of 1825. The Memorial, devoted chiefly to H. S. Gansevoort's military career in the Civil War, was printed by his sister Catherine Gansevoort Lansing (1839-1891) for private distribution. The Library's copy bears an inscription in her hand: "To the Library of the College of New Jersey, Princeton N.J. Presented by Catherine Gansevoort Lansing, Albany N.Y. Feb. 15 1858." The Library's copy of the second edition of the Memorial (1858.9.577.46) printed in 1884, is inscribed: "Mrs. William Paxton with the kind regards of Catherine Gane-

12. Letter from Melville to Havelock Ellis, New York, August 10, 1890. [Lent by Mr. C. Walter Barrett]

Havelock Ellis, the English author and scientist (1859-1939), who was in 1890 interested in the anatomy of genius, sent inquiries to several famous authors, among them Herman Melville. The latter replied as follows: "104 E. 68th St. N.Y. 10 Aug. '90. Dear Sir: I have been away from town, a wanderer hardly reachable for a time, so that your letter was long in coming to hand. And now in response thereto. My grandfather (on the paternal side) was a native of Scotland. On the maternal side, and in the same remove, my progenitor was a native of Holland; and, on that side, the wives were all of like ancestry. As to any strain of other blood, I am ignorant, except that my paternal grandfather's wife was of Irish Protestant stock.

Very Truly Yours, Herman Melville.

The letter has been printed in Carroll A. Wilson, Thirteen Author Collections of the Nineteenth Century and Five Centuries of Familiar Quotations, ed. Jose C. S. Wilson and David A. Randall, New York, Privately Printed for Charles Scribner's Sons, 1900, Vol. I, p. 815.

II. MELVILLE IN THE SOUTH SEAS

A whale-ship was my Yale College and my Harvard.—M.D., XXIV

On January 5, 1841, when he was twenty-one, Herman Melville left New Bedford on the whale-ship "Acushnet" for the South Seas. In July, 1842, he deserted the ship at Nukuhiwa in the Marquesas Islands, spent a month among the cannibals in the Taipu valley, then reached Tahiti on an Australian whaler. From Tahiti he went on the whale-ship "Charles and Henry" to Honolulu, where, on August 17, 1843, he enlisted as an ordinary seaman on the U.S. frigate "United States," which brought him back to Boston in October, 1844.

Melville's adventures in the Marquesas and at Tahiti formed the basis for his first two novels, Typee (1846) and its sequel Omoo (1847); his life aboard the frigate "United States" provided the starting-point for White-Jacket (1850); while his experiences on the whale-ship "Acushnet" and "Charles and Henry" were distilled into the pages of Moby-Dick.


The map accompanies a chapter on "Currents and Whaling." Melville includes a quotation from this in the "Extraits" which serves as a preface to Moby-Dick.


Anderson's book is the most comprehensive study of this period of Melville's life.

16. Herman Melville. Narrative of a Four Months' Residence among the Natives of the Marquesas Islands; or, A Peep at Polyneian Life. London, John Murray, 1846. [Ex 8854.9.566]

The first edition of Typee; the familiar title was first used in the edition published by Wiley and Putnam in New York, the same year as, but a few weeks later than, the London edition shown.
17. "Fayaway Sails Her Boat." Water color by John La Farge. 113/4 x 173/4 inches. [Lent by Prof. Frank Jewett Mather, Jr.]

Havana seemed all at once to be struck with some happy idea. With a wild exclamation of delight, she disengaged from her person the ample robe of tapa from which the breast was knotted over her shoulder (for the purpose of shielding her from the sun), and sprang upright a man of upraised arms in the hands of the canoe. We American seamen pride ourselves upon our straight clean spar, but a prettier little mast than Fayaway made was never shipped a board of any craft. (Tybee, XCVIII)

"Should I reach Tybee shall I find it invaded by others? Shall I find everywhere the company of our steamer?" John La Farge wrote in 1890 when bound for the South Seas. "We think of Tahiti later, and even other places, that I dare not think of, for I must return some day. But before that day, I wish to have seen a Fayaway sail her boat in some other Tybee." From this passage, one can imagine the author in his excursion to the South Seas (during which the artist and his companion, Henry Adams, visited Stevenson in Samoa). La Farge brought back a study of "Fayaway"—his rendering of the maiden described in Melville's novel Typee.

La Farge's water-color study of "Fayaway" is No. 56 in Catalogue of the Art Property and other objects belonging to the late John La Farge, N.A. to be sold at unrestricted public sale ... at the American Art Galleries, New York, 1911. Another version of the subject, without the landscape background, is reproduced in John La Farge, Reminiscences of the South Seas, New York, Doubleday, Page & Company, 1916, "with 48 illustrations from paintings and drawings made by the author in 1890-91." Still another version (without the landscape background, showing only the prow of the boat, and with Fayaway's robe more modestly draped) was reproduced in the edition of Typee, edited by Arthur Schuyler, published by the United States Book Company in New York in 1892, the year after Melville's death. In his introduction, Schuyler comments: "... the delicate fancy of La Farge has supplemented the immortal pen-portrait of the Typee maiden with a speaking impersonation of her beauty."

The first American edition.

The first American edition.


This journal, covering the period from March 1, 1843 through September 23, 1844, was presumably kept under the supervision of the ship's surgeon, Dr. William Johnson. Herman Melville served on the U.S. frigate "United States" from August 17, 1843 through October 14, 1844. The doctor dutifully recorded, with professional precision, the ailments of the crew and the remedies prescribed therefor. Although the names of many of Melville's shipmates occur frequently, his own name is nowhere mentioned. This negative evidence seems to point to the fact that Melville enjoyed perfect health while in the Navy. Or perhaps the explanation is to be found in White-Jacket, where Melville makes his hero say: "Several times when I felt in need of a little medicine, but was not ill enough to report myself to the surgeon at his leisure, I would call of a morning upon his steward at the Sign of the Mortar, and beg him to give me what I wanted; when, upon my requesting a word, this cavalierous young man would mix me my potion in a tin cup, and hand it out through the little opening in his door, like the boxed-up treasurer giving you your change at the ticket-office of a theatre. ... I would gulp down my sherry-cobbler, and carry its unspeakable flavour with me far up into the frigate's main-top. I do not know whether it was the wide roll of the ship, as felt in that giddy perch, that occasioned it, but I always got sea-sick after taking medicine and going aloft with it. Seldom or never did I do me any lasting good."

"The official records in the Navy Department have been used by Charles R. Anderson in his Journal of a Cruise to the Pacific Ocean, 1843-1844, in the Frigate United States with notes on Herman Melville, Durham, N.C., Duke University Press, 1937. The Medical and Surgical Journal, now in the Princeton Library, has come to light since the publication of Mr. Schuyler's book. It was found in a Wilmington, Delaware, bookshop by Professor Willard Thorp."


"Nantucket Take out your map and look at it... A mere hillock, and elbow of sand all beach, without a background... What wonder, then, that these Nantucketers, born on a beach, should take to the sea for a livelihood?... Two thirds of this terraqueous globe are the Nantucketers."

According to information in the papers of Saint-John de Crevecour, this map of Nantucket was drawn by Dr. James Tupper. The Letters from an American Farmer includes a description of the Nantucket and Martha's Vineyard whale fisheries.


"New Bedford is a queer place. Had it not been for us whalesmen, that tract of land would this day perhaps have been in as howling condition as the coast of Labrador." (M.D., VI)

"Though New Bedford has of late been gradually monopolizing the business of whaling, and though in this matter poor old Nantucket is now much behind her, yet Nantucket was her great original—the Tyre of this Carthage." (M.D., II)


Herman Melville left Fairhaven on board the whaler "Acushnet" on January 8, 1841; he deserted the ship at Nushwantha, in the Marquesas Islands, on July 9, 1842. The Customs House copy of the crew list of the "Acushnet," bearing Herman Melville's name (age 21), is on display in the Old Dartmouth Historical Society and Whaling Museum at New Bedford, Massachusetts.
III. THE WORLD OF MIND

The books that really spoke to Melville became an immediate part of him to a degree hardly matched by any of our great writers in their maturity.—F. O. Matthiessen, American Renaissance

The books shown in this section of the exhibition were selected from many others that were much in Melville’s mind when he was writing Moby-Dick. They were intended to give some hint of the way in which his literary reading—as distinct from his actual experience (see section II) and from his consultation of documentary works (see section IV)—helped to shape the philosophy underlying Moby-Dick.


When he was part way through the writing of Moby-Dick, Melville made the acquaintance of Nathaniel Hawthorne, who was also living in the Berkshires, and read the latter’s collection of short stories, Mosses from an Old Manse. Melville’s discovery—one might almost call it a revelation—of Hawthorne was recorded in a significant article which was printed in The Literary World, the New York weekly edited by his friends Evert and George Duyckinck. Essentially a review of Hawthorne’s book, the article is also a revealing commentary on Melville’s thinking while composing Moby-Dick. In it one reads such statements as these: “But already I feel that this Hawthorne has dropped germinous seeds in my soul”; “Now it is that blackness in Hawthorne... that fixes and fascinates me.”


Opened to the story of “Young Goodman Brown.” “‘Faith!’ shouted Goodman Brown, in a voice of agony and desperation; and the echoes of the forest mocked him, crying—‘Faith! Faith!’ as if bewildered wretches were seeking her, all through the wilderness.”

26. The Holy Bible.

Opened to the Book of Job, xii: “Canst thou draw out leviathan with a fishhook? Or art thou able with the居委会 to put a cord into his nose? Or pierce his jaw through with a hook?”

Moby-Dick contains over six hundred allusions to, or quotations from, the Bible. An important Biblical parallel is developed between Captain Ahab’s adventures with a whale, Jonah’s adventures with a whale, and Job’s adventures with leviathan.

Shawnao while viewing a dying leviathan says: “Is this the creature of whom it was once so triumphantly said—‘Canst thou fill his skin with barbed iron’?... ‘This the creature? This be? Oh! that unfilledness shall follow the prophet.’” (M.-D., xxxix)


Opened to the passage in Book I, reading:

Dark’nd’st, so, yet shone
Above them all th’ Arch Angel: but his face
Deep scars of Thunder hid intended, and care
Set on his faded cheek, but under Browes
Of dauntless courage, and considerate Pride
Waiting revenge...

Captain Ahab is cast in the role of a Satanic hero, described as bearing on his face “the scar left by some desperate wound,” and so the “wound strikes Ahab more deeply, before him with a crucifixion in his face; in all the nameless regal overbearing dignity of a mighty soul.” (M.-D., xxviii)


Opened to Act III, scene 2:

Let the great gods,
That keep this dreadful pother o’er our heads,
Find out their enemies now. Tumble, thou wretch,
That hast within thee unblotted crimes,
Unwhipp’d of justice...

Melville, in his review of Hawthorne’s Mosses from an Old Manse, mentioned Shakespeare as an author who (like Hawthorne and himself) had been driven to literary subterfuges to conceal his heretical viewpoint: “Through the mouths of the dark characters of Hamlet, Timon, Lear and Iago, he craftily says, or sometimes insinuates the things which we feel to be so terribly true, that it were all but madness for any good man, in his own proper character, to utter, or even hint of them... Tormented into desperation, Lear, the frantic king, tears off the mask, and speaks the same madness as vital truth.”

In his own copy of King Lear (now in the Harvard Library), Melville wrote, “Ego non baptizo te in nomine Patris et Filii et Spiritus Sancti—and in nomine Diaboli.” These words are a blasphemous inversion of Christ’s words in Matthew xxviii, 18-19. They are also the words which Captain Ahab utters, in Moby-Dick (1851), while baptizing the harpoon-point he has fashioned to thrust at the White Whale. Shortly before Moby-Dick was published, Melville wrote to Hawthorne: “Shall I send you a fin of the ‘Whale’ by way of a specimen mouthful? The tail is not yet cooked—though the hot fire in which the whole book is broiled might not reasonably have cooked it all ere this. This is the book’s motto (the secret one): Ego non baptizo te in nomine—but make out the rest yourself.”


Melville owned a set of Bayle’s Dictionary, and made elaborate use of it in writing Moby-Dick. A copy of the dictionary was opened to Bayle’s article on Gregory of Rimini, in which Bayle comments on the difficult problem presented by the episodes of the Bible which attribute false statements and dishonorable acts to God himself.

“But he [Gregory of Rimini] taught a thing, which was objected to Decretals, and which would be very scandalous. If a favourable interpretation was not put upon it; for he taught that God can lie or deceive us. They made a great noise in Holland against a minister, who had said the same thing, but with some restrictions, which corrected it...” A footnote supplies the following statement made by this Dutch minister (Mr. de Walvoorde) as part of his defense against charges brought by one
the road to Lenox, which follows the valley of the Hoosatonic between the hills visible at the left of the picture.


The first edition, published November 8, 1834, in spite of date on title-page. The preface is dated "Lenox, July 19th 1834." In the final chapter Hawthorne "gallops about the country," making literary calls on his brother-authors who live close to his own home at Lenox, including Melville, of whom he writes (pp. 254-255): "On the higher side of Pittsfield sits Herman Melville, shaping out the gigantic conception of his 'White Whale,' while the gigantic shape of Greylock looms upon him from his study-window." It was in August, 1839, that Melville made the acquaintance of Hawthorne. A deep friendship developed between the two authors, who saw each other frequently during the period that Moby-Dick was being written. Melville dedicated the novel to Hawthorne with these words: "In token of my admiration for his genius this book is inscribed to Nathaniel Hawthorne."


The title of this collection of short stories recalls the broad piazza at "Arrowhead," where the stories were written. In the introductory chapter, called "The Piazza," Melville gives a whimsical description of his house in Pittsfield. "In summer, too, Canute-like, sitting here, one is often reminded of the sea."

34. J. E. A. Smith. Biographical Sketch of Herman Melville. [Pittsfield], 1851. [Ex 3854.9.928.11]

Written at the time of Melville's death for the Pittsfield Evening Journal by a local writer who had known Melville during his years in Pittsfield. "Almost all the notes he makes in his later works have a touch of Berkshire in them. Thus in 'Moby Dick' he incorporates in three or four lines of his portrait of Captain Ahab, a geometric picture of the old elm of Pittsfield Park."  

35. [J. E. A. Smith.] Taghonia; The Romance and Beauty of the Hills. By Godfrey Greylock. Boston, Lec and Shepard, 1879. [1151.06.86]

Poite local antiquarianism, in the Victorian manner, including several references to Melville. Smith had earlier published, under the pseudonym, Taghonia; or, Letters and Legends about our Summer Home, Boston, Redding and Co., 1892. He was also the author of The History of Pittsfield, Springfield, 1870, to which Melville contributed, anonymously, a reminiscence of his uncle Thomas Melville, Jr.


Includes photographs of the eastern front of "Arrowhead," of the fireplace inside,
and a reproduction of Melville's drawing of "Arrowhead in the Olden Time," made in 1860.


"How in the Berkshire Festival country, Melville wrote 'Moby Dick' with a tinfoil scarecrow round his neck." The illustrations include a photograph of "Arrowhead," taken from the hillside to the west of the farm in 1870, photographs of Melville and his wife taken in 1860 and 1866, and of the Melville children in 1840.

38. Photographs of "Arrowhead," September, 1951. [Courtesy of Mr. M. Halsey Thomas]

Views showing the northern side of the house, and the large elm tree in the rear.


Melville's novel *Pierre* or, *The Ambiguities* (1852) is dedicated "To Greylock's Most Excellent Majesty," and there are many references to the mountain in his other works.

V. WHALE AUTHORs

But I have swum through libraries and sailed through oceans...

—M.-D., XXII

Many are the men, small and great, old and new, landsmen and seamen, who have at large or in little, written of the whale. Run over a few:...

—M.-D., XXXII

"Where am I to get salt spray here in inland Pittsfield? I shall have to import it from foreign parts," Melville wrote to his friend Evert Duyckinck in February, 1851. As he labored over *Moby-Dick*, he relived his own whaling experiences, but at the same time refreshed his memory or captured new details and incidents by consulting all the books on the subject that he could find. In the thirty-second chapter of *Moby-Dick*, entitled "Cetology," Melville lists many of these "whale authors," whom he mentions from time to time throughout the novel. The most important of these were shown in this section of the exhibition; others were included elsewhere, notably in section XVII. A study of Melville's "whaling sources" has been made by Wilbur S. Scott, Jr., in his *Melville's Originality: A Study of Some of the Sources of Moby-Dick* (dissertation for the degree of Doctor of Philosophy, Princeton University, 1942, unpublished), and by Howard P. Vincent in his *The Trying-out of Moby-Dick*, Boston, Houghton Mifflin, 1949.

Both of these studies were utilized in the preparation of this part of the exhibition.


"Of the names in this list of whale authors...but one...was a real professional harpooner and whaleman. I mean Captain Scoresby. On the separate subject of the Greenland or right-whale, he is the best existing authority. But Scoresby knew nothing and says nothing of the great sperm whale, compared with which the Greenland whale is almost unworthy mentioning." (M.-D., xxxi)

41. Frederick Debell Bennett. *Narrative of a Whaling Voyage round the Globe from the year 1833 to 1836...with an Account of Southern Whales, the Sperm Whale Fishery*. London, Richard Bentley, 1840. 2 vols. [Ex 1955, 166]

"There are only two books in being which at all pretend to put the living sperm whale before you, and at the same time in the remotest degree succeed in the attempt. Those books are Beale's and Bennett's; both in their time surpassed to the English South-Sea whale-ships, and both exact and reliable men." (M.-D., xxxi)

"When Melville coupled Bennett with Beale...he might have added that his personal obligation to...Bennett's *A Whaling Voyage...* was second only to his debt to Thomas Beale's *Natural History of the Sperm Whale.*" (H. P. Vincent, *The Trying-out of Moby-Dick*)

42. J. Ross Browne. *Etchings of a Whaling Cruise...to which is appended a Brief History of the Whale Fishery, Its Past and Present Condition*, Illustrated by numerous engravings on steel and wood. New York, Harper and Brothers, 1846. [Ex 1945, 533]

Melville contributed an unsigned review of this book to *The Literary World* (March 6, 1843), the periodical edited in New York by his friend Evert Duyckinck.

"What Mr. Dana has so admirably done in describing the vicissitudes of the merchant-sailor's life," Melville wrote, "Mr. Browne has very creditably achieved with respect to that of the hardy whaleman's. And the book which possesses this merit, deserves much in the way of commendation."

43. Thomas Beale. *A Natural History of the Sperm Whale...To which is added a Sketch of a South-Sea Whaling Voyage*. London, John Van Voorst, 1839. [Lent by Mr. Perc S. Brown]

Melville's own annotated copy of one of the most important source-books for *Moby-Dick*. So far as he knew, Melville has written, "Harman Melville New York, July 15th 1850." On the verso of the front flyleaf he has written, "I'm prepared for me $5.50." On the title-page (shown in the exhibition) is the annotation: "Turner's pictures of Whales were suggested by this book." The Library's copy of Beale [Ex 1890, 165], also shown, was opened to p. 55; in his copy of the book, Melville wrote, concerning the engraving of whales at the top
of this page: "There is some sort of mistake in the drawing of fig. 2. The tail part is wantonly cropped and dwarfed, & looks altogether unnatural. The head is good."


The volume was sold in February, 1945, in New York, and later in the Goodspeed E. Bishop sale in 1948.

The front flyleaf bears the inscriptions in Melville's hand: "Herman Melville from Judge Shaw April 1851." Lemuel Shaw, Melville's father-in-law, had obtained it from Thomas Macy of Nantucket, according to a letter bound in the book.

In April, 1851, when Melville acquired this copy of Chase's Narrative, he was then nearly through the writing of Moby-Dick. In chapter xxiv, "The Affidavit," he refers to Chase's book, adding: "I have seen Owen Chase, who was chief mate of the Essex at the time of the tragedy; I have read his plain and faithful narrative; I have conversed with his son; and all this within a few miles of the scene of the catastrophe."

Bound in at the front and back of the book (which is incomplete, ending with p. 112) are eighteen pages of handwritten notes by Melville, under such headings as: "General Evidences," "What I know of Owen Chase Ko.1." "Authorship of the Book." Relating his meeting with the son of Owen Chase, when he himself was a foremast man aboard the "Aousnet" in 1841, Melville writes: "In the forecastle I made the acquaintance of a fine lad of sixteen or thereabouts, a son of Owen Chase. I questioned him concerning his father's adventure; and when I left his ship to return again the next morning, for the two vessels were to sail in company for a few days, I went to his chest & took therefrom a complete copy of the Narrative. This was the first printed account of it I had ever seen, & the only copy of Chase's Narrative (regular & authentic) except the present one. The reading of this wonderful story upon the landless sea, & close to the very latitude of the shipwreck had a surprising effect upon me."

A contemporary newspaper clipping (1851), relating the destruction of the whale-ship "Ann Alexander" of New Bedford, has been pasted into the book, presumably by Melville. Other clippings concerning the same incident are laid in.

See Plate II.

45. Obed Macy. The History of Nantucket; being a Compendious Account of the First Settlement of the Island by the English, together with the Rise and Progress of the Whale Fishery; and Other Historical Facts relative to Said Island and Its Inhabitants. Boston, Hilliard, Gray, and Co., 1835. [Ex 1153.88.61]

Opened to lithograph of "Physeter or Sperm whale;" between pp. 290-291. "The accompanying figure of a sperm whale is copied from Captain James Colnett's Voyage to the South Atlantic and Pacific Ocean." Cf. No. 294.

The book begins with “A Chapter on Whaling.”


Opened to engraving of a whaling scene, p. 92: “Launch the harpoon! Laugh at fear!” A later edition was also shown: edited by the Rev. W. Storey. London, Darton & Hodge, 1845. [9697.358.4]

48. Francis Allyn Olmsted. Incidents of a Whaling Voyage. To which are added observations on the Scenery, Manners and Customs, and Missionary Stations, of the Sandwich and Society Islands, accompanied by numerous lithographic prints. New York, D. Appleton and Co., 1841. [Ex 1003.687]

Opened to the illustration facing p. 18: “Polling Teeth.”


Miriam Coffin, a novel of Nantucket, was first published at Boston in 1844.


“But the Leviathan plunged on, unharmed. The young harpooner, though ordi-
narily as fearless as a lion, had imbibed a sort of superstitious dread of Mocha Dick, from the exaggerated stories of that prodigy, which he had heard from his comrades. He regarded him, as he had heard him described in many a tough

Also shown was a modern reprint of Reynolds’ Mocha Dick, illustrated by Lowell LeRoy Balcom, New York, Charles Scribner’s Sons, 1938. [9606.9.384] Also a modern juvenile based on the story: Irwin Shapiro, How Old Stormaling Captured Mocha Dick, illustrated by Donald McKay, New York, Julian Messner, 1944. [1946.169.347]

VI. THE PUBLICATION OF MOBY-DICK

"There she blows!—there she blows! A lump like a snow-hill! It is Moby-Dick!"—M.D., CXXXIII

"In a week or so," Melville wrote to Nathaniel Hawthorne early in June, 1851, "I go to New York, to bury myself in a third-story room, and work & slave on my 'Whale' while it is driving thro' the press." But after a stay of only a few weeks in the city he returned to Pittsfield, and there, on June 29, he again wrote to Hawthorne about the book: "The 'Whale' is only half thro' the press; for, wareied with the long delays of the printers, and disgusted with the heat & dust of the Babylonian brick-kiln of New York, I came back to the country to feel the grass, and end the book reclining on it, if I may." During the summer he continued to work on the book, building "some chanties of chapters & essays," adding footnotes to completed chapters, and reading proof. On September 10 the finished proof sheets were sent to the London publisher Richard Bentley, who published The Whale on October 18. Four weeks later, presumably on November 14, the American edition was published by Harper and Brothers in New York under the title of Moby-Dick; or, The Whale.

54. Letter from Melville to Richard Bentley, Pittsfield, July 20, 1851. [Lent by Mr. H. Bradley Martin, Jr.]

Melville accepts Bentley's offer of 150 pounds for Moby-Dick. The agreement with Bentley, signed on August 13, 1851, also carried the provision that the English edition should appear at least fourteen days before the American. "I am now passing thro' the press, the closing sheets of my new work; so that I shall be able to forward it to you in the course of two or three weeks—perhaps a little longer, I shall forward it to you thro' the office of the Legation. And upon your receipt of it, I suppose you will immediately proceed to printing; as, of course, publication will not take place here, till you have made yourself safe."


Harper's proof sheets were sent to Bentley on September 16, 1851, and were used as printer's copy for The Whale. This was the title which appeared on the Harper proofs; late in September Melville wished to change it to Moby-Dick; or, The Whale, but Bentley was informed too late to effect the change. The Whale was published in three volumes on October 18 in an edition of five hundred copies.

a. Presentation copy from the author to his father-in-law, Lemuel Shaw, Chief Justice of Massachusetts, inscribed in Melville's hand on the front flyleaf of Volume I: "Chief Justice Shaw from H Melville Jan. 1852." In the first binding of bright blue embroidered cloth, blocked in blind, with cream-colored cloth spine decorated with a design of a right whale blocked in gold. [Lent by Dr. A. S. W. Rosenbach]
b. Allan Melville's copy, with his signature in each volume. Allan Melville was Herman Melville's brother. Acting as his brother's attorney, he signed on September 12, 1851, an agreement with Harper and Brothers for the publication in the United States of Moby-Dick. In the first binding. [Lent by Mr. H. Bradley Martin, Jr.]

c. One of an undetermined number of copies issued in a secondary binding of plum-colored fine-fibred cloth, blocked in blind, with only the title and volume designation on the spine. [Lent by Mr. C. Waller Barrett]

See Plate III.

56. The Whale. London, Richard Bentley, 1853. 3 vols. in 1. [Lent by Mr. C. Waller Barrett]

Sheets of the first edition, with title-pages dated 1853, in a red morocco cloth binding, blocked in blind, the three volumes bound in one. This remainder issue is the rarest form of the first edition.

See Plate III.

57. "Profit & Loss a/c on publication of Herman Melville's works to 4 March 1855." [Lent by Mr. H. Bradley Martin, Jr.]

A manuscript memorandum by Richard Bentley showing that of the five hundred copies of the English edition of Moby-Dick 212 were sold and that the remainder were destroyed, as of March 4, 1855, a loss of 153 pounds.


Chapter 1 of Moby-Dick. With this note (p. 658): "From 'The Whale.' The title of a new work by Mr. Melville, in the press of Harper and Brothers, and now publishing in London by Mr. Bentley." It was reprinted in the Baltimore Weekly Sun, November 8, 1851.
   a. Red morocco cloth, blocked in blind. Inscribed on recto of leaf following front fyleaf: "W. D. Richards Nov 17th 1851." [Lent by Mr. C. Waller Barrett]
   b. Blue morocco cloth, blocked in blind. Inscribed, in Melville's hand, on recto of leaf preceding title-page: "Dr. Robert Toomes from H Melville Jan 4th 1854." Robert Toomes (1817-1884), an American physician, was the author of a number of books, including Panama in 1845 (New York, 1845), a copy of which was in Melville's library. [Lent by Mr. C. Waller Barrett]
   c. Black ripple-grain cloth, blocked in blind. [Lent by Mr. C. Waller Barrett] See Plate III.

   Inscribed on front fyleaf: "Nathl Hawthorne, Concord, Mass." and with Hawthorne's surname inscribed on title-page. Formerly in the collections of W. K. Bixby and John Drinkwater. For a brief account of this copy, see A. S. W. Rosenbach, Books and Bidders, Boston, 1907, pp. 85-97.

VII. THE FIRST REVIEWS OF MOBY-DICK

So now, let us add Moby Dick to our blessing, and step from that.—Melville, in a letter to Hawthorne

Moby-Dick came as something of a shock to many of those who were familiar with Melville's earlier books. Several contemporary reviewers felt that he had deviated too much from an expected course. A number of critics, however, appeared to appreciate the true significance of the book and reviewed it favorably. A representative selection of these first reviews was shown in this section of the exhibition.

"Mr. Melville has to thank himself only if his horrors and his heroes are flung aside by the general reader, as so much trash belonging to the worst school of Bellam literature—since he seems not so much unable to learn as disdainful of learning the craft of an artist."


"Moby Dick may be pronounced a most remarkable sea-dish—an intellectual chowder of romance, philosophy, natural history, fine writing, good feelings, bad sayings—but over which, in spite of all uncertainties, and in spite of the author himself, predominates his keen perspective faculties, exhibited in vivid narration."


"Mr. Herman Melville has earned a deservedly high reputation for his performance in descriptive fiction. He has gathered his own materials, and travelled along fresh and untried literary paths, exhibiting powers of no common order, and great originality. The more careful, therefore, should he be to maintain the fame he so rapidly acquired, and not waste his strength on such purposeless and unequal doings as these rambling volumes about spermactety whales."


"On this slight framework, the author has constructed a romance, a tragedy, and a natural history, not without numerous gratuitous suggestions on psychology, ethics, and theology. Beneath the whole story, the subtle, imaginative reader may perhaps find a pregnant allegory, intended to illustrate the mystery of human life. Certain it is that the rapid, pointed hints which are often thrown out, with the keenness and velocity of a harpoon, penetrate deep into the heart of things, showing that the genius of the author for moral analysis is scarcely surpassed by his wizard power of description."


"There are descriptions in this book of unsurpassed force, coloured and warmed as they are, by the light and heat of a most poetical imagination, and many passages may be cold of vigorous thought, of earnest and tender sentiment, and of glowing fancy, which would at once suffice to show—contest or dispute of the matter being out of the question—that Herman Melville is a man of the truest and most original genius."

"The book before us is a new disappointment. It is a curious mixture of fact and fancy; of statistical and historical statements about the whale and the whale fishery; of stories drawn in the casual habit of writing, which embarks in a whale ship from Nantucket. Over this mixture is thrown a veil of a sort of dreamy philosophy and indistinct speculation, just sufficiently to obscure the value of the facts stated, and which in our opinion does not improve the quality of the tale. It was not our intention however, on the whole, to speak disparagingly of it. Its defects strike us as glaring only when we compare them with its beauties, and with the original work of the same author. There are enough fine and valuable passages to amply repay its perusal."


"In all those portions of this volume which relate directly to the whale...the interest of the reader will be kept alive, and his attention fully rewarded. In all other respects, the book is dull, and dreary, or ridiculous...His [Ahab's] ravings, and the ravings of some of the tributary characters, and the ravings of Mr. Melville himself, meant for eloquent declamation, are such as would justly deserve the derision of all the parties concerned."


"It is many a long day since it has been our fate to peruse a more extraordinary book than Mr. Melville's. The title is a strange one, but the work is as strange as the title...There is one point we can scarcely fail to notice, which seems somehow, to have escaped the notice of the author. It is simply this: he sailed, as we have already intimated, in the ill-fated Pequod...and if he was present when the whale smashed the ship to pieces, capsized the boats, and drowned every mother's son among the crew, how does it happen that the author is alive to tell the story? Eh! Mr. Melville, answer that question, if you please, Sir. We believe you to be an American, we have always heard so at least; were it not so, we should certainly have taken you for a countryman of our own."


"This is what is called a compact volume of upwards of six hundred pages, all about 'the whale,' whalers, and whaling, being itself a perfect literary whale and a cache of the pen of Herman Melville, whose reputation as an original writer has been established the world over."

70. The "Ann Alexander" Whale.
The news of the destruction of the whale ship "Ann Alexander" of New Bedford by an enraged whale appeared in the newspapers just at the time that Moby-Dick was published—thereby supplying factual confirmation for Melville's fiction.

Writing to his friend Evert Duyckinck in November, 1851, Melville commented: "Crash! Comes Moby Dick himself. It is truly a surprising coincidence...I make no doubt it is Moby Dick himself, for there is no account of his capture after the sad fate of the Pequod...Ye Gods! What a commentator is this Ann Alexander whale. What he has to say is short and pithy but very much to the point. I wonder if my evil art has raised this monster."

The above is in accordance with the account of the incident as published in Gleason's Pictorial Drawing-Room Companion, Boston. January 4, 1852. Vol. II. p. 3. [0901.181]

This text, entitled "Encounter with a Whale," is accompanied by a wood engraving depicting the "Destruction of a Whale-boat from the Ship Ann Alexander of New-Bedford."

Melville's copy of Owen Chase's Narrative (of above, No. 44) has several other contemporary newspaper clippings about the "Ann Alexander" laid or pasted in.

A register of the Whaling Insurance Company of New Bedford, in the Library's Manuscripts Division, includes references to earlier voyages of the "Ann Alexander."

71. Hawthorne's appreciation of Moby-Dick.

Replying to a now-lost letter from Hawthorne, Melville wrote from Pittsfield on "Monday afternoon" (November, 1851): "Your letter was handed me last night on the road going to Mr. Morewood's, and I read it there. Had I been at home, I would have sat down at once and answered it. In me divine maganecities are spontaneously and instantaneous—catch them while you can. The world goes round, and the other side comes up. So now I can't write what I felt. But I do wish to express against all the parties concerned—your heart beat in my ribs and mine in yours, and both in God's. A sense of unappeasable security is in me this moment, on account of your having understood the book. I have written a waked book, and feel as the lamb."

The letter is printed in Rose Hawthorne Lathrop, Memories of Hawthorne, Boston and New York, Houghton, Mifflin and Company, 1887. pp. 156-160. [3775-781]

VIII. THE REPUTATION OF MOBY-DICK: SLOW RIPENING

You know perhaps that there are goodly harvests which ripen late, especially when the grain is remarkably strong—Melville, in a letter to Richard Bentley.

During the latter half of the nineteenth century, Melville's literary reputation suffered an eclipse and, except for obituary notices written by friends at the time of his death in 1891, scant attention was paid to his achievement. A small circle of admirers, however, remained faithful.


The editors of this encyclopedia were close friends of Melville. Their article devoted to him may be considered the "official biography" of the period. It appeared in successive editions of the Cyclopaedia and thus served as a standard reference over a long period.

"In 1851," the Duyckinckes write, "Moby-Dick, or The Whale, appeared, the most dramatic and imaginative of Melville's books. In the character of Captain Ahab and his consort with the whale, he has opposed the metaphysical energy of despair to the physical sublimate of the ocean. In this encounter the whale becomes a representative of moral evil in the world. In the purely descriptive passages, the details of the fishery, and the natural history of the animal, are narrated with constant brilliancy of illustration from the fertile mind of the author."

Buchanan's verses, "written after first meeting the American poet, Walt Whitman, at Camden, New Jersey," include this footnote about Melville: "Herman Melville, author of Typee, The White Whale, &c. I sought everywhere for this Triton, who is still living somewhere in New York. No one seemed to know anything of the one great imaginative writer fit to stand shoulder to shoulder with Whitman on that continent." The verses relating to Melville are:

While Melville, sea-compelling man, Before whose wand Levithan Rose heavy while upon the Deep, With awful sounds that thrilled its sleep, Melville, whose magic drew Tyee, Radiant as Venus, from the sea, Sits all forgotten or ignored, While harboursiders are adored! He, ignorant of the printer's trade, Indifferent to the art of dress, Pictured the glorious South-sea maid Almost in mother nakedness— Without a hat, or boot, or stocking, A want of dress to most so shocking, With just one chesivette to dress her She lives,—and still shall live, God bless her! Long as the sea rolls deep and blue, While heaven repeats the thunder of it, Long as the White Whale ploughs it through, The shape my sea-magician drew Shall still endure, or I'm no prophet.

74. Letter from Melville to James Billson, New York, September 5, 1885. [Lent by H. H. Bradley Martin, Jr.] In this letter Melville acknowledges a copy of The Academy that Billson had sent to him: ‘But yet further to bring up arrears, my acknowledgments are due for a copy of The Academy received the other day containing a poem by Robert Buchanan—Socrates in Camden.’ For more than one reason, this piece could not but give me pleasure. Aside from its poetic quality, there is implied in it the fact that the writer has intuitively penetrated beneath the surface of certain matters here. It is the insight of genius and the fresh mind. The tribute to Walt Whitman has the ring of strong sincerity. As to the incidental allusion to my humble self, it is overpraise to be sure; but I can't help that, tho I am alive to the spirit that dictated it.

On Billson, cf. above, No. 8.


"When it was announced, a few months ago, that 'Mr. Herman Melville, the author,' had just died in New York at the age of seventy-two, the news excited but little interest on this side of the Atlantic; yet, forty years ago, his name was familiar to English, as to American readers, and there is little or no exaggeration in Robert Buchanan's remark, that he is 'the one great imaginative writer fit to stand shoulder to shoulder with Whitman on that continent.'"

"The Whale," faulty as it is in many respects, owing to the ungirt mannerisms of Melville's transcendental mood, is nevertheless the supreme production of a mastermind—let no one presume to pass judgment on American literature unless he has read, and re-read, and wonderingly pondered, the three mighty volumes of "The Whale."


In his eighth chapter on "Snow, and the Quality of Whiteness," Hudson shows that he had been a careful reader of Moby-Dick. "In Herman Melville's romance of Moby-Dick, or The Whale, there is a long dissertation, perhaps the finest thing in the book, on whiteness in nature, and its effect on the mind. It is an interesting and somewhat obscure subject; and, as Melville is the only writer I know who has dealt with it, and something remains to be said, I may look to be pardoned for dwelling on it at some length in this place."


In his sixth chapter, on "The Knickerbocker School," Wendell writes: "There are certain names which we might have mentioned; Mrs. Kirkland, for example, whom Poe records among the Litrati, wrote some sketches of life in the Middle West which are still vivid, and although of slight positive merit, decidedly interesting as history. Herman Melville, with his books about the South Seas, which Robert Louis Stevenson is said to have declared the best ever written, and with his novels of maritime adventure, began a career of literary promise, which never came to fruition." These few lines are all that Wendell has to say of Melville in his Literary History.


This article by Professor Macmchan of Dalhouse College, Halifax, Nova Scotia, had been previously published in the Queen's Quarterly, October, 1899, and was later collected in the author's The Life of a Little College and Other Papers, Boston, 1914. It is almost entirely devoted to Moby Dick, which Macmchan considers Melville's one great book.

"One striking peculiarity of the book is its Americanism. . . . It is large in idea, expansive; it has an Elizabethan force and freshness and swing, and is, perhaps, more rich in figures than any style but Emerson's. . . . This book is at once the epic and the encyclopedia of whaling. It is a monument to the honour of an extinct race of daring seamen; but it is a monument overgrown with the lichen of neglect. Those who will care to scrape away the moss may be few, but they will have their reward."
IX. THE REPUTATION OF MOBY-DICK: LATE HARVEST

The centenary of Melville's birth in 1919, the publication of a full-length biography in 1921, and an awakening interest in American literary history combined to bring about a revaluation of Melville's writings. The stage was thus set, after World War I, for a "discovery" of Moby-Dick by modern critics.

Had all the books and articles on Melville published since 1919, or even all those limited to Moby-Dick, been included here, this section of the exhibition would have been disproportionately large. A somewhat arbitrary selection was therefore made. The works shown fall into two groups: (1) general critical or biographical works on Melville, serving as landmarks in the development of Melville studies; and (2) critical works devoted entirely to Moby-Dick. No attempt was made to show the many articles on Moby-Dick which have appeared in periodicals. For a more complete view of the subject, consult the bibliography of Melville included in Volume III of Spiller, Thorp, Johnson, and Canby, Literary History of the United States, New York, Macmillan, 1948, and the current bibliographies published in the scholarly journal American Literature.


Professor Mather's article, the first comprehensive survey of Melville's whole work, came as a turning point in Melville criticism. Reviewing the stages in his own discovery of Melville, Mather writes: "I owe to my enthusiasm for Melville acquaintance with extraordinary persons on both sides the sea; for no ordinary person loves Melville. So on the centenary of his birth it is a double debt of gratitude which I repay most inadequately in giving some account of one of the greatest and most strangely neglected of American writers." Of Moby-Dick he writes: "But Moby-Dick is more than what it undisguisedly is, the greatest whaling novel. It is an extraordinary work in morals and general comment. In the discursive tradition of Fielding and the anatomist of melancholy, Melville finds a suggestion or a symbol in each event and fearlessly pursues the line of association. . . . So while no one is obliged to like 'Moby Dick'—there are those who would hold against Dante his moralizing and against Rabelais his broad humor—let such as do love this rich and towering fabric adore it whole-heartyly—from stem to stern, athwart ships and from mainmastrick to keelson."

The author's original manuscript and corrected typescript of the article (presented by him to the Manuscripts Division of the Library) were also shown.


The first full-length biography of Melville.


"It [Moby-Dick] is surely Melville's greatest book, surely the greatest book that has yet been written in America, surely one of the great books of the world."


"So ends one of the strangest and most wonderful books in the world, doling up its mystery and its tortured symbolism. It is an epic of the sea as such no man has equaled; and it is a book of erotic [sic] symbolism of profound significance, and of considerable irresolution. But it is a great book, a very great book, the greatest book of the sea ever written. It moves awe in the soul."


No. 29 of 290 copies printed by John Henry Nash.

This introduction was reprinted in the Doubleday Doran edition of 1928 (see No. 113) and in the Mitchell Kennerley edition published in London in 1929.

"In 'Moby-Dick' Melville reached a point from which it was impossible to advance. He had thought much of the mysteries of life, he had plumbed the depths of the soul as few other men, Shakespeare and Goethe excepted; he saw with a vision that has been vouchsafed to almost no other."


"The age which produced 'Moby Dick' failed to recognize its features in that stormy glass. Recognition has come from an age so different that it is obliged to view the book as a document of the past and to take its delight in qualities which, though essential to Melville, were only incidental to his main design."


Published in the "English Men of Letters Series." "The present volume has the advantage—and all the disadvantage—of being the first book on Herman Melville to be published in England."


As mentioned above, Professor Thorp's book was an indispensable guide in the planning of the present exhibition.


Ninety-five copies of Professor Simon's thesis were distributed in October, 1939. The sheets for six hundred additional copies, stored at a printer's in Evreux, were entirely destroyed in the bombardment of Evreux in June, 1940. (Information supplied by Professor Simon, of the University of Lille, in a letter to the Library.)


"Many critics—many students of Melville—have done a good deal to make an allegorical interpretation of Moby Dick, and I am sure they are right and accurate in the form of what they say. Melville certainly had allegorical intentions. My argument is this: that the elaboration of these intentions was among the causes that prevented him from the achievement of exacting composition and the creation of viable characters. He mistook allegory in Moby Dick as a sufficient enlivening agent for the form of the novel."


Although not published until March, 1952, Professor Thompson's study was represented in the exhibition by galley proofs. Chapter VII, devoted to *Moby-Dick,* is entitled "Wicked Book."—a phrase taken from a letter written by Melville to Hawthorne: "I have written a wicked book, and feel spotless as the lamb."

**X. EDITIONS OF MOBY-DICK, 1892-1951**

*This whole book is but a draught—nay, but the draught of a draught. Oh, Time, Strength, Cash, and Patience!*—M. D., XXXII

During the first forty years of its life *Moby-Dick* was one of the less popular of Melville's works and it had an astonishingly small sale. Richard Bentley's memorandum of March 4, 1852 (see No. 57), shows that in its first four months in England less than three hundred copies were sold or otherwise disposed of. And, according to Harper's accounts, only 5,147 copies were sold in this country from 1851 to 1857.

After Melville's death in 1891 *Moby-Dick* was reprinted with increasing frequency, but the real boom did not begin until about 1919, the centennial of the author's birth, when it became not only the most popular of all Melville's works but also one of the established American classics. It has now gone through over one hundred editions. It has been illustrated by many artists. It has been frequently translated into foreign languages, including Ger-
man, French, Czech, Italian, Spanish, Polish, Norwegian, Swedish, and Japanese. It has been printed in Braille and made into a Talking Book. It has been many times abridged and adapted for children. And it has made its mark as a comic book.

The various volumes assembled by the Library to illustrate this aspect of the history of Moby-Dick constitute only a portion of this great outpouring.

See Plate I.


With a white right whale on the front cover.


“Famous Novels of the Sea.” This edition was first published in 1899.


“Everyman’s Library.” No. 179. Introduction by Ernest Rhy. This edition was first published in 1907.


Frontispiece by A. Burnham Shute. This edition was first published in 1909.


“Sampson Low’s Prize Books.” Illustrated by J. W. Taber.


“The Fairmount Classics.”


“The Library Edition of Herman Melville’s Works.”


“The Pequod Edition of Herman Melville’s Collected Works.”


The introduction had been published separately in 1924 (see No. 83).


“The Modern Readers’ Series.”


“This edition of Moby Dick has been designed and illustrated by Rockwell Kent. One thousand copies have been printed under the supervision of William A. Kittredge at R. R. Donnelley & Sons Company, The Lakeside Press, Chicago.” Six of Mr. Kent’s drawings for this edition were included in the exhibition (see No. 179).

"This Random House edition... contains reproductions of Rockwell Kent's drawings that appeared in The Lakedale Press three volume limited edition."


Moby-Dick: pp. 245-1102.

120. Moby Dick; or, The White Whale. [Chicago], The Spencer Press [1896]. [Lent by Consolidated Book Publishers]


"... the present volume has been made from the original plates of the Random House edition, together with new binding dies and a new jacket by Kent."


Previously published by the Limited Editions Club, 1945. Two of Mr. Robinson's paintings from the two editions were included in the exhibition (see No. 181).


"The Greatest Library." 96


"Everybody's Library," No. 179.


"Harper's Modern Classics." "This introductory essay by Mr. Fadiman is an expanded and altered version of his foreword to The Heritage Press edition of Moby Dick, copyright, 1943, by The Limited Editions Club, Inc."


Although originally scheduled for publication on November 14, 1951, this "centennial edition" was not published until February 14, 1953.

XI. ABRIDGMENTS AND ADAPATIONS OF MOBY-DICK

"Almost rather had I seen Moby Dick and fought him, than to have seen thee, thou white ghost!"—M. D., LIX

Melville's style and numerous digressions make Moby-Dick difficult reading for the average reader. It has, as a consequence, been many times abridged—particularly for the use of schools—and adapted. "But," as Maxwell Geismar says in his own abridgment published by Pocket Books, "I should think that any reader who
becomes seriously interested in the novel will want to read a full version of it."

Although extracts from Moby-Dick have appeared in many anthologies, the exhibition included, because of their special interest, only three anthologies, which are listed in this section (Nos. 133, 134, 145).


Contains chapter lxxi. "Stubb Kille a Whale," under the title "The Death of the Whale." Vol. IV, pp. 536-536. Apparently Half-hours with the Best American Authors and Harper's Fifth Reader are the only anthologies published during Melville's lifetime to contain an extract from Moby-Dick.

"Moby Dick, the Whale," from the pen of Herman Melville, is the source of our present selection, and as an accurate, detailed, and vivid description of the whaling industry, a few critical comments on the book and the author by students of Melville, and a list of books and articles concerning whaling.


"Every Child's Library," No. 5018.


"The Children's Bookshelf."


"Classic Comics Library." No. 5. For a translation into Portuguese of this comic book version, see No. 156.


With a note on Melville, glossary of nautical terms, and "Sea chartes mentioned or quoted in Moby Dick." . . . for all children and especially for those entering their "teens."
XII. VERSIONS OF MOBY-DICK FOR THE BLIND


XIII. TRANSLATIONS OF MOBY-DICK

In addition to the French, German, Italian, Spanish, Norwegian, and Japanese translations, the Portuguese comic book, and the extracts in Russian listed below, Moby-Dick has also, to our knowledge, been translated into Czech (by Ladislava Sutnar, Prague, 1933, and by Arnost Ondříček, Prague, 1949), into Swedish (by Hugo Hultenberg, Stockholm, 1944), and into Polish (Warsaw, 1948). A translation into Hebrew, with the Rockwell Kent illustrations, is scheduled for publication, probably in 1952, by Mordecai Newman of Tel Aviv.


"Les Luttes de la Jeunesse, Nouvelle Série" With illustrations also by R. Mather. This translation was first published in 1928 under the title Le Cachalot Blanc. An adaptation for children.


"Biblioteca Europea," No. 2.

"The text edition." This translation was first published in 1941. Exhibited with this copy was Jean Giono, *Pour Saluer Melville*, Paris, Gallimard [1953]. [854-9-364-6].


"Collected Works of Literature of the New World," No. 1. Translated into Japanese under the supervision of Tomoji Abe.


Proofs of eight of Mr. Tschumi’s illustrations for this edition were included in the exhibition (see No. 160). In addition to the three translations into German listed in this section, a fourth, by William Strüver, was published in Berlin in 1947.

160. *Moby Dick; o, La Ballena Blanca.* [Barcelona], Ediciones Lauro, 1943. [Lent by the Library of Congress]


"Manesse-Bibliothek der Weltliteratur."


Translated into German by Thea Mertschneider with the co-operation of Ernst Schulze.


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**Translated into Norwegian by Daisy Schjelderup. Only forty-four of Rockwell Kent’s drawings are reproduced.**


166A. "Mobi Dik. Otryvyki iz romana Herman Mel’vill’." In *Amerika, Ilustririovaniiy Zhurnal* [New York, 1950], No. 43, pp. 65-72. [Courtesy of Miss Margaret Conlan, Manuscripts Division]

Extracts from *Moby-Dick* in the Russian-language magazine published by the International Press and Publications Division of the U.S. Department of State for distribution in Russia. The extracts, selected to form a continuous narrative, are from ch. xxxv ("The Pipe"), ch. xxxvi ("The Quarter-Deck"), ch. xxxix ("Moby Dick"), ch. cxxxix ("The Chase—First Day"), ch. cxcxv ("The Chase—Second Day"), and ch. cxcxv ("The Chase—Third Day"). The translation was prepared in the editorial office of Amerika. A double-page illustration by Hayes shows Ahab harpooning the white whale. Preceding the extracts (pp. 64-65) is an article entitled "O romane ‘Mobi Dik.’ Ik knigii Howarda Vimenta" (About the novel "Moby Dick." From the book by Howard Vicente).


"Collezione di Capolavori Stranieri Tradotti per la Gioventù Italiana." With a "note dell’autore" by Paolo Reinaudo. This adaptation in Italian for children was first published in 1948.

**XIV. MOBY-DICK ON THE STAGE AND SCREEN**


The following items were shown [lent by Mrs. Gora McDevitt Wilson]:


c. Photographs of the performance.


Photograph of William Dieterle in the role of Ahab. [Courtesy of Mr. and Mrs. William Dieterle] This production marked the beginning of Mr. Dieterle's screen career in America.

XV. MOBY-DICK ON THE AIR AND SET TO MUSIC


This version was first broadcast on the BBC Third Programme on January 26, 1947. Ralph Richardson played the role of Captain Ahab. The production was directed by Stephen Potter. For a comment on the performance, see Philip Hope-Wallace, "Critics on the Hearth," in "The Listener, London, January 30, 1947, Vol. XXXVII, p. 353.


b. Radio Times, London, BBC Publications, April 27, 1951. [Lent by British Information Service, New York] Contains announcement of performance of Moby Dick on the BBC Third Programme, April 49, 1951 (Part I) and May 1, 1951 (Part II). This was "the recorded broadcast of January 26, 1947."


A radio script, "copyright, 1944, by Brainerd Duffield; printed by permission of the author." The editorial note states: "This script was recorded for Decca by Charles Laughton and broadcast CBS by Orson Welles." See No. 177.


A complete mimeographed script of this broadcast and typescript of the announcer's introductory remarks have been presented in the Library, since the close of the exhibition, by the Nordwestdeutscher Rundfunk. This radio version is based on the German translation of Moby-Dick noted above (No. 163).

a. Original sketch-score manuscript by Bernard Herrmann. [Lent by Mr. W. Clark Harrington]

b. Decca record reproduction of the score, as sung by the individual singers. Copy inscribed to the conductor by the composer. [Lent by Dr. John Finley Williamson]

Another copy. [Lent by Mr. W. Clark Harrington]

c. Program of the Carnegie Hall concert, April 14, 1940. [Presented by Mr. W. Clark Harrington] The program notes include: comments by the composer, by the librettist, and the complete text of the libretto.

d. Clipping from the New York Herald Tribune, April 18, 1940, reviewing the performance of the cantata. [Lent by Prof. Willard Thorp]


b. Decca long play 53 1/8 RPM record No. DL-1546. Copyright 1949. [Lent by Mr. Alexander D. Warburton] Printed on the back of the case are notes on Moby-Dick by Louis Untermeyer. For script, see No. 174.


This concerto by an Italian composer (1845–), who teaches at the Verdi Conservatory of Turin, has been published by the Edizioni Suvidi Zerboli of Milan. It has been performed in the United States by the NBC Symphony Orchestra over the radio on January 8, 1951, and at Oberlin College, Oberlin, Ohio, on November 15, 1951.

Program of concert by The Conservatory Orchestra, David R. Robertson, conductor, Oberlin Conservatory of Music, November 18, 1951. [Courtesy of Miss Elizabeth Zabor.] This performance of the Ghedini concerto formed part of the Oberlin College “Melville Festival.”

XVI. SOME ILLUSTRATORS OF MOBY-DICK

179. Rockwell Kent. Six pen-and-ink drawings for Moby-Dick. [Lent by the Wehey Gallery, New York City]

The most widely known illustrations for Moby-Dick are undoubtedly those of Rockwell Kent. First published in 1909 in the three-volume edition of the Lakeside Press (No. 117), they have been reprinted in the Random House edition of the same year (No. 118), in the de luxe edition of the Garden City Publishing Company, 1917 (No. 121), and in the Modern Library (No. 153), and forty-four of the drawings were reprinted in the Norwegian translation of 1948 (No. 101). Exhibited with the six drawings was a copy of the announcement of the exhibition of the Rockwell Kent drawings for Moby-Dick at the shop of E. Wehey, New York City, from February 14 to March 15, 1909. The page references given below are to the Lakeside Press edition.


b. Sunset. 5 1/4 x 7 inches. Vol. I, p. 249. "The cabin; by the stern windows; Ahab sitting alone, and gazing out." (M-D, xxxix)

c. The lower jaw of the sperm whale. 10 x 7 1/16 inches. Vol. III, p. 77. "But far more terrible is it to behold, when fathoms down in the sea, you see some milky whale, floating there suspended, with its prodigious jaw, some fifteen feet long, hanging straight down at right-angles with his body, for all the world like a ship's jib-boom. This whale is not dead; he is only disintegrated; out of sects, perhaps hypochondriacs; and so supine, that the hinges of his jaw have relaxed, leaving him there in that ungainly sort of plight, a reproach to all his tribe, who must, no doubt, implore lock-jaws upon him." (M-D, lix)

d. The tail. 5 19/16 x 7 inches. Vol. III, p. 117. "In striking at a boat, he swiftly curves away his flukes from it, and the bow is only inflicted by the re-coil." (M-D, xxxix)

e. The quadrant. 5 1/4 x 7 1/16 inches. Vol. III, p. 171. "... Ahab, seated in the bows of his high-hoisted boat, was about taking his wonted daily observation of the sun to determine his latitude." (M-D, xxxv)

f. The chase. 5 11/16 x 7 inches. Vol. III, p. 171. "... spilling out the iron and lances from the two mates' boats, and dashing in one side of the upper part of their boats. . . ." (M-D, xxxv)

180. Otto Tschumi. Proofs of eight illustrations for Moby Dick; oder, Der weisse Wal, published by the Büchergilde Gutenberg, Zurich, 1942. [Lent by Mr. Tschumi]

Information concerning Otto Tschumi (1894–) of Berne, Switzerland, and his work will be found in Werk, Winterthur, March, 1950. Heft 6, pp. 89-91. His Moby-Dick illustrations appeared in the volume noted above, No. 159. Page references to the following list of separate proofs.

a. Father Mapple preaching in the Whalman's chapel in New Bedford. p. 13; (M-D, xxv)

b. Queequeg. p. 57. "I was guilty of great rudeness; standing at him from the bed, and watching all his toilette motions." (M-D, xxv)

c. Queequeg and the old rigger. p. 89. "Geologist Queequeg, don't sit there," said I. "Old Jerry does rest," said Queequeg, "my country way, won't hurt him face." (M-D, xxxi)

d. Captain Ahab. p. 100. "... he was every day visible to the crew; either standing in his pivot-hole, or seated upon an ivory stool he had; or heavily walking the deck." (M-D, xxxi)

e. The counterpoise. p. 259. "... did you never hear that the ship which but once has a Sperm Whale's head hoisted on her starboard side, at the same time as a Right Whale's head on the larboard; did you never hear,ebbarr, that that ship can never afterwards capsize?" (M-D, xxxii)

f. Leg and arm. p. 256. "Aye, aye, hearty let us shake bones together—an arm and a leg—an arm that never can shrink, dye sore; and a leg that never can run." (M-D, xxii)

g. The "Pequod" meets the "Delight." p. 259. "... another ship, most miserably becalmed. The external beams, called shrouds... Upon the stranger's shrouds were beard the shattered, white ribs, and some few splintered planks, of what had once been a whale-boat; but ye now saw through the pealed, half-unhulled, and bleaching skeleton of a horse." (M-D, xxxii)

h. The Parsee tangled in the lines. p. 445. "... pinioned in the turns upon turns in which, during the past night, the whale had reeled the invocations of
the look around him, the tall thin body of the Captain was seen; his countenance
frayed to shrive; his slanted eyes turned full upon old Ahab." (M.D., cxxxiv)
See Plate IV.

181. Boardman Robinson. Two paintings for *Moby-Dick*. [Lent
by the Kraushaar Galleries, New York City]

The Limited Editions Club commissioned Boardman Robinson to do a series of
paintings to illustrate *Moby-Dick*. This series was reproduced in the Limited
Editions Club edition of the novel, published in 1945, and in the Heritage Press
Edition Club edition of the same year (No. 150). For Boardman Robinson, September 28th to
October 19th, 1946, New York, Kraushaar Galleries (1946), in which are listed
several of the paintings for *Moby-Dick*. (NDPPBamps [SAI])

The "Albatross." 15 7/8 x 11 7/8 inches. Heritage Press edition, plate facing p. 411. "South-eastward from the Cape, off the distant Grootea, a good cruising
ground for Right Whalesmen, a sail loomed ahead, the Gosty (Albatross) by name."
(M.D., 123)

b. Queeg in his coffin. 11 7/8 x 15 7/8 inches. Heritage Press edition, plate facing p. 511. "... Pip, who had been slily hovering near by all this while, drew
nigh to him where he lay, and with soft sobbings, took him by the hand; in the
other, holding his tambourine." (M.D., cxv)

by the John C. Winston Company]

Anton Otto Fischer illustrated the two Winston editions of *Moby-Dick* (Nos. 140
and 150). With the exception of two illustrations which were reprinted from the earlier
edition, the later edition contains a completely different series of illustra-
tions. The three paintings listed below were reproduced in the 1945
edition (No. 150).

a. The door was flung open, and in rolled a wild set of mariners. 28 x 20 1/8
inches. Plate facing p. 56. "A trampling of sea boots was heard in the entry; the
door was flung open, and in rolled a wild set of mariners enough. Enclosed in
their shaggy watch coats, and with their heads muffled in woollen comforters, all
bedaberd and ragged, and their beards still with icicles, they seemed an eruption
of bears from Labrador." (M.D., 10)

b. You never saw such a rare old craft as this same rare old Pequod. 28 x 10 1/8
inches. Plate facing p. 68. "You may have seen many a quaint craft in your day,
for aught I know, square-rigged, monstrous Japanese junk, butter-box
gallows, and what not; but take my word for it, you never saw such a rare old
craft as this same rare old Pequod." (M.D., xvi) The painting was actually in-
tended to illustrate chapter XXXI, "The Jerobam's Story": "Straightway, then,
Gabriel once more started to his feet, glaring upon the old man, and vehemently
exclaimed, with downward pointed finger—"Think, think of the blasphemers—dead,
and down there—be aware of the blasphemers' end."

c. The wind howled on, and the sea leaped, and the ship groaned and dived.
28 x 20 1/8 inches. Plate facing p. 96. "But, at last, when turning to the eastward,
the Cape winds began howling around us, and we fare and fell upon the long,
tumulted seas that are there; when the ivory-tusked Pequod sharply bowed to the
blast, and gored the dark waves in her madness, till, like showers of silver chips,
the foam-fakes flew over her bulwarks; then all this dimiate vanity of life went
away, but gave place to sights more dismal than before." (M.D., 10)
Gil Wilson. Twelve color drawings for Moby-Dick. [Lent by Mr. Wilson]

Information concerning Mr. Wilson and his work is given in the leaflet published in connection with the exhibition "Moby-Dick, 150 Color Drawings," held May 3, May 15, 1949, at the Arthur U. Newton Galleries, New York. In his comments on the drawings, Mr. Wilson writes: "These drawings in sequence are an attempt at a dramatic synthesis of Moby-Dick. They are an effort toward giving the deeper significance of the story a more lucid and accessible reality in terms of contemporary time. The white whale, as symbol of 'the black senselessness of power...blind, fatal, overpowering' bears disturbing resemblance in our time to the atomic bomb. Faced as America is faced—or as the world is—with this fatal force, we might do well to consider seriously the deep-probing message of Melville's tragic tale."

a. Call me Ishmael. 10 1/2 x 14 inches.
b. Queequeg. 10 1/2 x 14 inches.
c. Starbuck. 10 1/2 x 14 inches. "But were the coming narrative to reveal, in any instance, the complete abashment of poor Starbuck's fortitude, scarce might I have fallen in the soul. Men may seem despicable as joint stock companies and navies; knaves, fools, and murderers there may be; men may have mean and meagre faces; but man, in the ideal, is so noble and so sparkling, such a grand and glorious creature, that ever any ignominious bribeish in him all his fellows should run to throw their costliest robes."

(M.- D. xxv)
d. Moby Dick. 20 x 30 inches. "A gentle joyousness—a mighty mildness of repose in swiftness, invented the gliding whale. Not the white bull Jupiter...not love, not that great majesty Supreme! did surpass the glorified White Whale as he loved, through the vector tranquillities of the tropical...divinely swam...And thus, through the vector tranquillities of the tropical sea...Moby Dick moved on, still withholding from sight the full terrors of his submerged trunk, entirely hiding the wrenched hideousness of his jaw." (M.-D. xxxiii)

e. Captain Ahab. 15 x 20 inches.

1. The splintered leg. 15 x 20 inches. "And, indeed, it seemed small matter for wonder, that for all his pervading, mad recklessness, Ahab did at times give...wonder, that for all his pervading, mad recklessness, Ahab did at times give...wonder, that for all his pervading, mad recklessness, Ahab did at times give...wonder, that for all his pervading, mad recklessness, Ahab did at times give...wonder, that for all his pervading, mad recklessness, Ahab did at times give...wonder, that for all his pervading, mad recklessness, Ahab did at times give...wonder, that for all his pervading, mad recklessness, Ahab did at times give...

(M.- D, xxv)

XVII. HIGGLEDY-PIGGLEDY WHALE STATEMENTS

It will be seen that this mere painstaking burrower and grub-worm of a poor devil of a Sub-Sub appears to have gone through...
the long Vaticans and street-stalls of the earth, picking up whatsoever random allusions to whales he could anywhere find in any book whatsoever, sacred or profane. Therefore you must not, in every case at least, take the higgledy-piggledy whale statements, however authentic, in these extracts, for veritable gospel cetology. Far from it. As touching the ancient authors generally, as well as the poets here appearing, these extracts are solely valuable or entertaining, as affording a glancing bird's eye view of what has been promiscuously said, thought, fancied, and sung of Leviathan, by many nations and generations, including our own.—M.-D., “Extracts (Supplied by a Sub-Sub-Librarian"

184. The Illustrated Bible. Embellished with Sixteen Hundred Historical Engravings by J. A. Adams, more than Fourteen Hundred of which are from original designs by J. G. Chapman. New York, Harper & Brothers, 1846. [Sinclair Hamilton Collection, No. 88]

Open to the Book of Jonah: “Now the Lord had prepared a great fish to swallow up Jonah.”

185. Manuscript Bible in Latin, written and illuminated in France, ca. 1500. [Med. & Ren. Ms., Garrett No. 89]

Open to the Book of Jonah, with illuminated initial showing Jonah and the whale.


Whales in the sea.

GOD’S Voice obey.


Sir Thomas Browne, in this work commonly referred to as “Vulgar Errors,” entitles chapter xxxvi, Book 5, “Of Sperme-Ceti, and the Sperme-Ceti Whale” (pp. 143-144). His curiosity had been aroused by a whale cast up on the seacoast near Wells in 1624. Melville cites Browne in the “Extracts” prefacing Moby-Dick, and heads his chapter xxxvi with a quotation from Browne’s work.

188. Edmund Burke. Speech of Edmund Burke, Esq. on Moving His Resolutions for Conciliation with the Colonies, March 25, 1775. Third edition. London, J. Dodley, 1775. [Ex 1081.228]

Contains Burke’s famous tribute to the New England whale fishery: “And pray, Sir, what in the world is equal to 10..... “ Quoted in Moby-Dick, “Extracts.”


In the course of his negotiations with the French government in behalf of the American whale fishery (which had greatly suffered by the loss of English markets as a result of the American Revolution), Jefferson prepared these Observations, which he had printed in English and in French by Clousier in 1798. Jefferson’s pamphlet provides an excellent survey of the American whaling industry on the eve of the Revolution.

Melville cites Jefferson’s “memorial” (erroneously dating it 1798) in Moby-Dick, “Extracts.”

Photographs of pages from Washington’s copy of the Observations, with Jefferson’s annotations, were shown. [Courtesy of the Boston Athenaeum]


[8001.79.2]

“In fact, as the great Hunter says, the mere skeleton of the whale bears the same relation to the fully invested and padded animal as the insect does to the chrysalis that so roundly envelops it.” (M.-D., LV)

191. “A Whale in Princeton.” In The Princeton Press, May 17, 1800, Vol. XI. No. 20, p. [8]. [PB 1184.74]“A monster whale, which has been enshrouded, will be on exhibition at Princeton Basin on Monday and Tuesday of next week, and until noon of Wednesday. It will come on a canvas covered stage, and the exhibition will be well patronized, if we may judge of what has happened elsewhere. An oyster supper was served for ten people, in the mouth of the whale, at one of the places where it was on exhibition. This whale was caught off Cape Cod, June 5, 1808, and is the largest one ever captured off our coast. It is supposed to have been five hundred years old when killed. The manager during the exhibition will give an account of the weapons used and the manner of catching whales, etc.”


I have playd with the Ocean king,
I have chased him from his lair. . . .

193. “There She Blows.” In Joanna C. Colcord, Roll and Go, Songs of American Sailormen, Indianapolis, Bobbs-Merrill Company [1924]. pp. 101-102. [M1975.55.126]“Lo, as the sun from his ocean bed rising While o’er the water his glittering beam throws, Har’k! from the masthead a voice cheerly crying, “Hard on our lee-beam, a whale there she blow’st!”

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Oh, poor old Reuben Ranzo, Ranzo, boys, Ranzo Oh, Ranzo was no sailor, Ranzo, boys, Ranzo But he was a Boston tailor. He went on a visit to New Bedford. He was strangled on a whaler. . .


"To forestall another flying saucer scare, the Air Force announced a research project with giant balloons, to test winds up to 100,000 feet. Called 'Moby Dick,' the bags will be 150 feet long, 100 feet in diameter when inflated, appear disc-like from the earth’s surface."

XVIII. PICTURES OF WHALES AND WHALING SCENES

196. An "attempt at a whale."

The device of the Aldine press stamped in gold on the front cover of an edition of Vergil’s works printed at Venice in 1597 by Aldus Manutius [VRG 1595-1597]. This is an example of the "attempt at a whale" whimsically described by Melville: "Though universally denominated a dolphin, I nevertheless call this book-binder’s fish an attempt at a whale; because it was so intended when the device was first introduced. It was introduced by an old Italian publisher somewhere about the 15th century, during the Revival of Learning; and in those days, and even down to a comparatively late period, dolphins were popularly supposed to be a species of Leviathan." [M-D, LV]

197. Some Chinese whales. [Gest Oriental Library]

Two pictures of whales: the first in Sen-c’ou fu-hui, an illustrated encyclopedia compiled and illustrated by Wang Chi and printed in 1607, one of the best examples of woodcut printing of the Ming period (1607); and the second in the famous Chinese encyclopedia, Ku-chin t’ou-sha chi-i’ang, in 5,000 volumes, originally printed from movable copper type in 1778.


Opened to the plate of whaling scene, Vol. I, opp. p. 507, illustrating “An Account of the Manner of catching the Whales,” which forms part of “An Account of a most dangerous Voyage performed by the famous Capt. John Mosse, in the years 1619 and 1620 . . . . with a Description of the Old and New Greenland . . . translated from the High-Dutch Original, printed at Frankford upon the Maine, 1690."

199. Dutch whalers in the Arctic regions. In John Harris, Navigantium atque Itinerantium Bibliotheca; or, A Compleat Collection of Voyages and Travels, London, Thomas Bennet, 1705. [1009.4531-1]

Opened to the plate, Vol. I, opp. p. 617, of which Melville writes: “In old Harris’s collection of voyages there are some plates of whales extracted from a Dutch book of voyages, a.d. 1671, entitled ‘A Whailing Voyage to Spitzbergen in the ship Jonas in the Whale, Peter Peterson of Friesland, Master.’ In one of those plates the whales, like great rafts of logs, are represented lying among ice-ridges, with white bears running over their living backs.” [M-D, LV]


The Dutch painter Ludolf Backhuysen the Elder (1617-1679) did many marine views, including a series on whaling. Although he himself often based his paintings on firsthand experience at sea, it is probable that his whaling scenes were derived from the prints that had appeared in books describing Dutch travels in the Arctic regions. [Eds. Nos. 158, 195] The painting is reproduced on the front cover of The Old Print Shop Portfolio, June-July, 1953, Vol. X, No. 10.

MELVILLE reminds us in Moby-Dick (27): “the English were preceded in the whale fishery by the Hollanders, Zealanders and Danes, from whom they derived many terms still extant in the fishery; and what is more, their fat old fashions, touching plenty to eat and drink.”

201. Printed textile with whaling design. 25 x 21⅞ inches. Red and black on white background. Dutch, late seventeenth century. [Lent by Mrs. Agnes Holden]

The design is a reproduction of a contemporary print of whale scenes; it is closely related in inspiration to Nos. 198, 199, and 200.


The whale is described on p. 34 of the same volume.


According to the accompanying descriptive text this whale was “thrown on the Flots at Sea Sater, near Whistable in Kent.”

204. "Physeter, or Sperm-ceti Whale. Drawn by Scale, from one killed on the Coast of Mexico, August 1795, and hoisted in on Deck." Engraving by G. Allen after J. Colnett. In James Colnett,
A Voyage to the South Atlantic and round Cape Horn into the Pacific Ocean, for the Purpose of Extending the Spermaceti Whale Fisheries, London, Printed for the Author by W. Bennett, 1798, unnumbered plate. [Ex 1300:262q]

"Then again, there is an imposing quarto, written by one Captain Colnett, a Post Captain in the English Navy. . . . In this book is an outline purporting to be a 'Picture of a Physter or Spermaceti Whale. . . .' I doubt not the captain had this veracious picture taken for the benefit of his marines. To mention but one thing about it, let me say that it has an eye which applied according to the accompanying scale, to a full grown sperm whale, would make the eye of that whale a bow-window some five feet long. Ah, my gallant captain, why did ye not give us Jonah looking out of the eye?" (M-D, lv)


Lacêpède's *Histoire naturelle des cétacés* was first published in 1804. The editions shown contain several colored plates of whales, engraved by Beyer and Manceau after Eduard Travols, which were not in the original edition.


"In 1836, he [Fr. Cuvier] published a Natural History of Whales, in which he gives what he calls a picture of the Sperm Whale. Before showing that picture to any Nantucketers, you had best provide for your summary retreat from Nantucket. In a word, Frédéric Cuvier's Sperm Whale is not a Sperm Whale, but a squash. Of course, he never had the benefit of a whaling voyage (such men seldom have), but whence he derived the picture, who can tell?" (M-D, lv)


The engraving is described as follows in the accompanying text: "It has also been frequently observed, that on an exposed coast, after a great storm, some of the Ceteæ were cast ashore. When an easterly of this sort takes place in a populous district, it never fails to prove at least a nine days' wonder. . . . In no instance has this rare phenomenon been more conspicuous than in the case of a Great Northern Rorqual found in the neighbourhood of North Berwick in 1841. It was immediately purchased by its present proprietors, Dr. Knox and his brother, Mr. Frederick Knox. . . . The skeleton was exhibited in 1845, in Edinburgh and Glasgow, to the admiration of thousands . . . We are indebted to both of them [Meurs. Knox] for the liberty they have given us of supplying the accompanying accurate representation of the skeleton."


The print is described as follows in the engraved legend: "A representation of the Ships Amelia Wilson & Castor off the Island of Picoa—together with their Boats & Crew, in the various process of Fishing, shewing the manner the Spermaceti Whales are caught, also the mode of cutting them into the Ship, & rolling the Oil upon Deck. This Plate is most respectfully Dedicated to Ph. Skelton, Esq. Stron, & Wm. Nichols, Esqrs. Owners of the said Ships, by their most obedient Humble Servant W. J. Huggins. [In the foreground] The Head of a large Whale in the Agonies of Death. A Boat destroyed by a Wounded Whale."

209. "South Sea Whale Fishery." Colored aquatint, engraved by E. Duncan after painting by W. J. Huggins. London, 1834, 8½ x 16 inches. [Lent by Harry Shaw Newman, The Old Print Shop, New York City. Acquired by the Library, since the close of the exhibition, as a gift from Mr. Frederic E. Camp]

Engraved legend reads: "A Representation of Boats attacking a Sperm Whale from descriptions given by experienced Masters and Officers in the South Sea Fishery."

In the lower margin, below the main picture, is a representation of a sperm whale (scale ¾ inches: 10 feet). This is probably one of the "few published outlines of the great sperm whale" known to Melville, and referred to by him in Moby-Dick, 17v. He considered Huggins' outline better than Colnett's and Cowier's but not as good as Bale's.


This is one of a set of two whaling scenes engraved after paintings by the French marine artist Louis Garnery (1789-1857), of which Melville writes in Moby-Dick (197): "But taken for all in all, by far the finest, though in some details not the most correct, presentations of whales and whaling scenes to be anywhere found, are two large French engravings, well executed, and taken from paintings by one Garnery. . . ."
skiff caught nigh the paddle-wheels of an ocean steamer. Thus, the foreground is all raging commotion; but behind, in admirable artistic contrast, is the glassy level of a sea became, the drooping unarched sails of the powerless ship, and the inert mass of a dead whale, a conquered fortress, with the flag of capture laxly hanging from the whale-boat inserted into its spout-hole. 


212. A Japanese adaptation of an occidental whaling print. [Sinclair Hamilton Collection, No. 659.6001]

Published as one of the illustrations in a book in Japanese entitled "Things Seen and Heard since the Opening of the Port of Yokohama." The Port was opened in 1854, but the book appears to have been published some years afterward. The editor explains in a postscript that this picture of a whale hunt is based on a copperplate print current in "their country" (i.e., United States). Captions for the illustrations in English, printed at the beginning of the book, include this explanation: "American fishermen is a picture to catch of the whale."


The first modern work introducing to Japan Western methods and instruments used in whale hunting. With many illustrations of whales and whaling equipment.

XX. WHALES AND WHALING

From his mighty bulk the whale affords a most congenial theme whereon to enlarge, amplify, and generally expatiate.—M.-D., cv

218. The lower jaw of a right whale. [Lent by Natural History Museum, Guyot Hall]

These bones, washed up on the shore of Long Island, were presented to Princeton by Henry L. Fiens, through Professor Arnold H. Guyot, ca. 1870.


This model was built by Peter H. Ness. The original ship (still preserved at Mystic Seaport) was built by Jethro and Zachariah Hillman of New Bedford; she was named for her first owner, Charles Wain Morgan; launched on July 21, 1841. The "Charles W. Morgan" was in active service for eighty years—the last of the wooden whalers. See Marion Dickerman, The Story of the Last of the Old Whalers, pamphlet published by the Marine Museum of the Marine Historical Association, Mystic, Connecticut, 1969.


221. Whaling instruments.

a. Two-finned harpoon. [Lent by Mr. T. E. Dixon Wainwright]

b. Two-finned toggle harpoon. [Lent by Prof. Walter Benzon]

c. Flensing knife. [Lent by Prof. Edward Sampson]

d. Sper distant, and toggle. [Lent by the Marine Historical Association, Mystic, Connecticut]
222. Sample of sperm whale oil. [Gift of Werner G. Smith, Inc., courtesy of Mr. Raymond V. Paul]


224. Sperm whale candles from Nantucket. [Gift of Joseph and Ida E. Amrein]

225. Photographs showing whaling as practised today aboard the “Anglo-Norse” of London. [Lent by Werner G. Smith, Inc., courtesy of Mr. Raymond V. Paul]


“Drawing by our special artist, G. H. Davis, with the cooperation of the Builders, Messrs. Fairfield Shipbuilding Co., Ltd., of Haverton Hill-on-Tees... The drawing... shows the complicated construction and processes involved in this on-the-spot system of processing whales into oil and by-products... An interesting modern feature of this floating factory is its radar installation, which not only helps to locate whales but gives warning of icebergs and makes possible safe navigation in fog.”

Biblia

DEVOTED TO THE INTERESTS OF THE FRIENDS OF THE PRINCETON LIBRARY

Volume XXIII, Number 2

Winter 1954

THE COUNCIL

Thomas W. Streeter was elected to the Council to fill the vacancy caused by the death of Wolfgang S. Schwabacher ’18. At a special election to increase the membership to twenty-nine, the following were elected members of the Council: for the term expiring 1952, John E. Burchard and Lawrance Thompson; for the term expiring 1953, Frederick B. Adams, Jr. and Andre deCoppet ’15; and for the term expiring 1954, J. Harlin O’Connell ’14 and William H. Scheide ’36.

CONTRIBUTIONS

Additional contributions have been made to the Neilson Abel ’24 Memorial Fund. A contribution from Frederic E. Camp ’28 enabled the Library to purchase an aquatint of the “South Sea Whale Fishery,” by E. Duncan after W. J. Huggins, London, 1834, which had been shown in the Moby-Dick exhibition. A further donation to the fund in memory of their son Peter Benson ’38 was received from Mr. and Mrs. Edwin N. Benson, Jr. ’99. One thousand dollars was transferred from the Operating Account to the Friends Book Fund and will be used for special purposes in consultation with the Committee on Purchases and Acquisitions.

“Adventure in Print Enjoyment,” by Kneeland McNulty ’43.
the description of the activities of the Graphic Arts Division distributed with the Autumn issue of the Chronicle, was printed at the Peter Pauper Press as a contribution by Peter Beilenson to the program of that Division.

Gifts

Henry E. Gersley '20 presented an exceptionally interesting group of nine Robert Louis Stevenson items, which will be described in the next issue of the Chronicle. From E. Byrne Hackett came a copy of "Baron Corvo's" youthful production Tarcius: The Boy Martyr of Rome, In the Diocletian Persecution [n.p., 1880]. The Sinclair Hamilton Collection of American Illustrated Books was enlarged by further gifts from Mr. Hamilton as well as by a number of volumes from Edward Naumburg, Jr. '24, who also presented several Lewis Carroll items to the Parrish Collection. Alfred A. Knopf gave forty-two books and pamphlets inscribed by the authors, including several titles by James Branch Cabell and James Farrell. From Professor and Mrs. Charles F. W. McClure '88 the Library received the Princeton scrapbook of Professor McClure. William H. Scheide '36 presented two important collections of manuscripts: a series of French historical autographs, handsomely bound in ten volumes, consisting of approximately four hundred documents and letters bearing signatures of the French kings from Louis XII through Louis XVI and signatures of notable political or literary figures in each reign; and some eight thousand legal documents, in Latin, Italian, French, and English, dating from the eleventh century through the mid-nineteenth century. These two collections, which had been placed on deposit in the Library a number of years ago by Mr. Scheide's father, the late John H. Scheide '66, will be more fully described in a later issue of the Chronicle. Ralph S. Thompson '01 gave letters written to his father, the Reverend Dr. Charles L. Thompson, by Grover Cleveland and Woodrow Wilson, together with six books by his brother, the late Vance Thompson '89. Additions to the Princetoniana Collection came from Henry J. Cochran '00, Rev. James M. Farr '90, and Dr. George G. Finney '21.

Gifts were received also from the following Friends: Alexander W. Armour, George A. Brackley '97, Henry Chapin '17, Charles T. Cowenhoven, Jr., Philip C. Duchesne, Carl W. Jones '11, Chauncey D. Leseke '17, Robert C. McNamara '03, Daniel Maggin, Sterling Morton '06, Thomas M. Parrott '88, John L. Rankin '92, Kenneth H. Rockey '16, A. S. W. Rosenbach, Henry L. Savage '15, Samuel Shellabarger '09, Edward Steese '24, Frederick J. H. Sutton '98, Willard Thorp, and Alexander D. Wainwright '39.

A Correction

In the Summer issue of the Chronicle (XII, No. 4, p. 233), it was incorrectly stated that "classmates of the late Nelson Abeel '24" had arranged for the publication of a memorial volume of poems by Mr. Abeel. Those responsible for arranging for the publication of this volume were Edward Steese '24, who served as editor, T. S. Matthews '22, Charles H. D. Robbins, Jr. '25, and Peter Oliver, Harvard '22.
FRIENDS OF THE PRINCETON LIBRARY

Founded in 1939, the Friends of the Princeton Library is an association of bibliophiles and scholars interested in book collecting and the graphic arts, and in increasing and making better known the resources of the Princeton University Library. It has secured gifts and bequests and has provided funds for the purchase of rare books, manuscripts, and other material which could not otherwise be acquired by the Library.

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The Princeton University Library

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MOBY - DICK
BY HERMAN MELVILLE
A CENTURY
OF AN AMERICAN CLASSIC
1851 - 1951
An Exhibition
Princeton University Library
October 15 through December 1, 1951
Monday-Saturday : 9 a.m.-6 p.m.
Sunday : 2-5 p.m.
“In a week or so,” Herman Melville wrote in June, 1851, to his friend Nathaniel Hawthorne, “I go to New York, to bury myself in a third-story room, and work and slave on my ‘Whale’ while it is driving through the press.” The following October The Whale issued from the press of the London publisher Richard Bentley; a few weeks later, on November 14th, it was published by Harper and Brothers in New York under the title of Moby-Dick, or The Whale.

The exhibition in the Princeton University Library celebrates Moby-Dick’s one-hundredth birthday and traces the fortunes of Herman Melville’s novel during its first century. Beginning with a brief evocation of Melville’s life and family background (including his grandfather Thomas Melvill, Princeton Class of 1769, and his maternal uncle Peter Gansevoort, Class of 1808), the exhibition traces his youthful travels in the South Seas aboard New Bedford whalers and U.S. Naval vessels, and then brings the story to Pittsfield, Massachusetts, where Moby-Dick was written during 1850 and 1851. Here in sight of Mount Greylock, under the spell of his reading of Shakespeare and Hawthorne, Melville re-lived his own whaling experiences, turning to other books on the subject to refresh his memory or to capture new details and incidents. A section of the exhibition is devoted to these old whaling books, including the author’s own annotated copies of Thomas Beale’s Natural History of the Sperm Whale and of Owen Chase’s Narrative . . . of the Shipwreck of the Whale Ship Essex of Nantucket.

The first English and the first American editions of Moby-Dick, with original letters from Melville to his English publisher, occupy a central position in the display. Contemporary reviews of the book, both favorable and unfavorable, are then shown, followed by a long series of appreciations and critical works, extending down to the present day. During Melville’s lifetime Moby-Dick found appreciative readers in both England and America, but its celebrity was comparatively limited. Following the author’s death in 1891 there was a small revival of interest in his work, but it was not until after World War I that the revival began in earnest, gradually assuming the character of a boom.

Moby-Dick has come to mean all things to all men: an exciting sea story, a compendium of curious whale lore, a profound philosophical allegory. The many editions of Moby-Dick assembled for the Princeton exhibition reflect the novel’s varied appeal. There are substantial editions with introductions by noted scholars, popular reprints, editions for the blind, school editions, adaptations for children (even comic books), as well as translations into French, German, Spanish, Italian, and Japanese. Moby-Dick has appeared on the screen and on the stage, it has been broadcast over the radio, recorded for the phonograph, sung as a cantata, and illustrated by such artists as Rockwell Kent and Boardman Robinson. “There are goodly harvests which ripen late,” Melville once wrote, “especially when the grain is remarkably strong.” The harvest—at least a good measure of it—is all here in the Princeton exhibition.

The whale, as Melville demonstrated in his novel, “affords a most congenial theme whereon to enlarge, amplify, and generally expatiate.” Likewise, no exhibition devoted to Moby-Dick can omit the whale. The “sub-sub-librarians” have therefore supplied for your pleasure: “extracts” from ancient and modern authors, “monstrous pictures of whales” and “less erroneous pictures of whales” (including the Garrenay engraving which Melville considered the finest presentation of a whaling scene), a ship model, harpoons, skrim-shander work, and finally—if not a complete Leviathan’s skeleton—at least the jaw-bone of a whale, washed up on the shores of Long Island and presented to Princeton some seventy-five years ago.
A complete descriptive catalogue of the exhibition, with due acknowledgments to many generous lenders, will be published in the Winter issue of The Princeton University Library Chronicle. Single issues of the Chronicle: one dollar; yearly subscription (four issues): three dollars.

Orders and remittances may be sent to: Princeton University Library, Princeton, New Jersey.
Movies

'**Moby Dick**' Ranks
As Sea Spectacle

**July 31, 1939**

**BY ALTON COOK.**

"Moby Dick" is a mighty sea spectacle, a purveyor of the excitement and terror that swept the small ship building the scenes and a force upon the imagination. A vehicle for笠ried and crowded crowds, "Moby Dick" has taken over two theatres, theCriterion and Satin.

********

Director John Huston has won the awesome majority and far sea. He gives his sailors a showers with the sound effects to make the rest of the audience feel they are there. The whole story is presented with such force and tension that the audience is completely involved.

********

John Huston has directed the picture with great skill and intensity. The story is brought to life with great force and tension. The audience is completely involved. The performances are outstanding and the direction is masterful.

********

The film is a great success and is sure to be a hit with audiences everywhere.

Huston's Mommy Dick'

New Film Version of Melville Novel
Betokens Great Screen Artistry

**By ROSSIE CROWTHER**

A view of the artistic capital, the psychological ballet of the sea, and the manners of the sea and land. The film is a great success and is sure to be a hit with audiences everywhere.
STORY AND SUGGESTIONS OF WALTERS

FREW FEAT.

"Moby Dick"

By WILLIAM K. ZINSSER

The story of Captain Ahab's pursuit of the White Whale in Herman Melville's classic novel has been adapted to the screen by David Lean's studio. The film, directed by John Huston, is the latest in a long line of adaptations of Melville's novel, including a 1956 version starring Orson Welles. The new film has been praised for its attention to detail and its faithful adaptation of the novel's themes.

This is a movie of many levels. It is a story of revenge, a story of the sea, and a story of the human condition. It is a movie that will transport you to a world of beauty and danger, where the ocean is both a friend and a foe.

The story begins with the crew of the Pequod, a whaling ship, setting sail for the unknown. The captain, Ahab, is obsessed with the idea of catching the great white whale, Moby Dick, and will stop at nothing to achieve his goal.

As the crew sails towards the unknown, they encounter a series of challenges. One of the most notable is the storm that they encounter, which tests their resolve and their will to survive.

The film is a testament to the power of the sea and the human spirit. It is a movie that will leave you breathless, and it is a story that will stay with you for a lifetime.

Gregory Peck, Leo Genn and Harvey Andrews in "Moby Dick," which opened yesterday at the Astoria and Criterion Theaters.

marks of some inner strength and..."
Screen: John Huston and Melville's White Whale

Moby Dick' Opens at Sutton and Criterion

By DORSLEY CROWTHER

Herman Melville's famous story of a man's dark obsession to kill a whale told with tremendous range and rhythm in his great novel, "Moby Dick," has been put on the screen by John Huston in a veiling and pandering color film that is nevertheless obviously recommended as one of the great motion pictures of our times. It opened yesterday in joint bookings at the Sutton and Criterion Theatres.

Remains of Melville's mighty voyage will be played and encouraged to learn that Mr. Huston has carried the lengthy masterpiece in a picture that runs under two hours and puts all its vast and murky meanings into the focusing "I" of Game Plan.

Now the interest of Captain Ahab, master of the whale ship and story that go on a voyage to the Pacific, to latch up with the white whale, Moby Dick, is the entire马拉松ization of the idea and vivid dreams that unfolds. Ahab's consuming passion for revenge on the hideous beast that destroyed him and his ship, his body, the new voyage and filled his soul with the idea inspiring, conveyed to his sailors new

Gregory Peck stars as Captain Ahab in a scene from "Moby Dick".

And so all the deep, symbolic undertones of human agony and fate that courses through the length of Melville's saga are in this one orbit in the film.

Obviously, Mr. Huston has sensed that the pull of Melville's tale is in the transcendent mysticism that he found in the vastness of the sea. The long submersion of time and the minds of the whalemen of his day. And so Mr. Huston, as director and co-author of the script, draws his film early from New Bedford and gets it out into the sea.

Tarring in the old-time sea port (to be rightly startups in the book) only long enough to set the whalers and the conditions of his whaling crew and to score the entrapments of commerce and the settlements that go with the land, he gets his ship out on the ocean and his harpooners into a whale, soon enough to make it certain that this is the area of his tale. And now he keeps it, through long watchings, through the whalemen's visions of the ship, through the cable and storms, until the White Whale is finally tracked and the climax of his symphony unfurls.

We use the word "symphony" on purpose. Because the great, grandiose structure of this film and the sound and pictorial elements of it are composed like a symphony. Mr. Huston has set up his drama on always visualistic incidents—on the killing of one whale to show the danger, on the battle of eleven men of the crew, on the dream of Queequeg, on the typhoon, and on the thrilling sea fights with Moby Dick. But the site of all its careful scoring is to build up a mighty harmony of spiritual stirring and action.

Gregory Peck Starred as Captain Ahab.

of hope and despair. And that is done. It does not possibly permit us to cut all the things about this film that are built entirely on or developed from the strange, insistent color scheme employed to the unconscious impression of the whaling that are observed.

Mr. Huston and his stupendous task did a remarkable job, even though they found their New Bedford in a rather poor little Irish port and used the same style Irish women as their kind street of sad New Bedford wives.

As to the acting and the playing, it might be remarked that Gregory Peck gives Ahab a lowing, grand appearance that is marvelously melodramatic, and he holds that character's burning passion behind a usually masque-like face. We could do with a little more temper, a little more Joshua in the role. Mr. Peck speaks free from his nostrils only when he has at the whole.

However, we like the sanguine Starbuck of the obviously British Leo Genn and Paul Douglas in the role of the whaleman who is observer and narrator of the tale. Orson Welles is as Father Mapple, but his scene is much

This is the third time Melville's story has been put upon the screen for another, because it cannot be done properly and sensibly or excruciatingly again.