

## To Gam, or Not to Gam?

### Pequod Encounters Other Vessels on the High Seas

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Gam is a word that can easily be found in most contemporary dictionaries; but this was not so when Herman Melville's classic, *Moby-Dick: or, The Whale*, was first published in 1851.<sup>(1)</sup> Ishmael, Melville's narrator asks this question:

But what is a *Gam*? You might wear out your index finger running up and down the columns of dictionaries, and never find the word. Dr. Johnson never attained to that erudition; Noah Webster's ark does not hold it. Nevertheless, this same expressive word has now for many years been in constant use among some fifteen thousand true born Yankees. Certainly, it needs a definition, and should be incorporated into the Lexicon. With that view, let me learnedly define it.

GAM. Noun—A social meeting of two (or more) Whaleships, generally on a cruising-ground; when, after exchanging hails, they exchange visits by boats' crews: the two captains remaining, for a time, on board one ship, and the two chief mates on the other.<sup>(2)</sup>

Ishmael humorously describes the conduct of various types of vessels when they meet on the high seas:

As for Men-of-War, when they chance to meet at sea, they first go through such a string of silly bowing and scraping, such a ducking of ensigns, that there does not seem to be much right-down hearty good-will and brotherly love about it at all. As touching Slave-ships meeting, why, they are in such a prodigious hurry, they run away from each other as soon as possible. And as for Pirates, when they chance to cross each other's cross-bones, the first hail is—'How many skulls?'—the same way whalers hail—'How many barrels?' And that question once answered, pirates straightway steer apart, for they are infernal villains on both sides, and don't like to see overmuch of each other's villainous likenesses.<sup>(3)</sup>

The importance of this lies in the fact that there are prescribed, time-honored courtesies, and in some cases even rituals, that are exchanged by ships of all types and nationalities when meeting on the high seas. These courtesies and rituals are rendered just as scrupulously today as they were in Melville's mid 19th century.<sup>(4)</sup>

Whaling ships had gams for the purposes of exchanging whaling intelligence and information. Also letters and 'blurred and thumb-worn' year, or two-year old newspapers were exchanged, as well as 'an agreeable chat.'<sup>(5)</sup> The friendly social contact was important in this brotherhood of whalers, not only for the exchange of whaling information helpful to the success of their venture, but also welcomed was news from home about loved ones, families, friends, and other members of the whaling fraternity. The gams also helped break the monotony of the long months at sea, and were, therefore, good for crew morale.

Let us consider *Pequod's* encounters with other vessels on the high seas and try to determine what contributions they make to the novel. In *Moby-Dick* the *Pequod* meets nine ships with whom she could have gamed; they were:

1. *Goney* in Chapter 52 'The Albatross'
2. *Town-Ho* in Chapter 54 'The Town-Ho's Story'
3. *Jeroboam* in Chapter 71 'The Jeroboam's Story'
4. *Jungfrau* in Chapter 81 'The Pequod Meets the Virgin'
5. *Bouton de Rose* in Chapter 91 'The Pequod Meets the Rose-Bud'
6. *Samuel Enderby* in Chapter 100 'Leg and Arm. The Pequod, of Nantucket Meets the Samuel Enderby of London'
7. *Bachelor* in Chapter 115 'The Pequod Meets the Bachelor'
8. *Rachel* in Chapter 128 'The Pequod Meets the Rachel'
9. *Delight* in Chapter 131 'The Pequod Meets the Delight'

The names of most vessels *Pequod* meets are significant, and her meeting the homeward bound *Goney* (or *Albatross*) of Nantucket immediately brings to mind Samuel Taylor Coleridge's poem, the 'Rime of the Ancient Mariner' and Ishmael's language quickly confirms the connection:

... this craft was bleached like the skeleton of a stranded walrus. All down her sides, this spectral appearance was traced with long channels of reddened rust, while all her spars and her rigging were like the thick branches of trees furred over with hoarfrost.<sup>(6)</sup>

Compare the following:

'When that strange shape drove suddenly  
Betwixt us and the Sun.'<sup>(7)</sup>

And Coleridge's gloss right after the above line:

'It seemth him but the skeleton of a ship.'<sup>(8)</sup>

Hence:

'Are those her sails that glance in the Sun,  
Like restless gossameres?'<sup>(9)</sup>

Also compare:

'A wild sight it was to see her long-bearded lookouts...'<sup>(10)</sup>

And:

'By thy long grey beard and glittering eye.'<sup>(11)</sup>

The significance of the allusion to Coleridge's poem is that this is a portentous sign, one of many scattered throughout the whole book.

Ahab hails *Goney*: 'Ship ahony! Have ye seen the White Whale?'<sup>(12)</sup> This is a greeting that will soon become all too familiar. The *Goney's* captain, attempting to answer, drops his trumpet into the sea.

While in various silent ways the seaman of the *Pequod* were evincing their observance of this ominous incident of the first mere mention of the White Whale's name to another ship, ...<sup>(13)</sup>

Changing his mind about a gam, Ahab hails:

'Ahoy there! This is *Pequod*, bound round the world! Tell them to address their future letters to the Pacific ocean! and this time three years, if I am not at home, tell them to address them to—'<sup>(14)</sup>

The ostensible reason why Ahab did not go on aboard of the whaler we had spoken was this: the wind and sea betokened storms. But even had this not been the case, he would not after all, perhaps, have boarded her—judging by his subsequent conduct on similar occasions—if so it had been that, by the process of hailing, he had obtained a negative answer to the question he put. For, as it eventually turned out, he cared not to consort, even for five minutes, with any stranger captain, except he could contribute some of the information he so absorbingly sought.<sup>(15)</sup>

Not long after the *Pequod's* encounter with the *Goney*, she meets another homeward bound whaler, the *Town-Ho*. 'In the short gam that ensued she gave us strong news of Moby Dick.'<sup>(16)</sup> Certainly the news of Moby Dick was the reason Ahab consented to gam, but our narrator then digresses into a curious tale of abuse of power, rebellion, and restoration of order, all told in an atmosphere of barroom humor

and camaraderie. The narrator spins his yarn to a bunch of fine cavaliers at the Golden Inn in Lima, Peru, and it centers on the conflict between the first mate, Radney, and a Lakeman called Steelkit. Radney abuses his authority and Steelkit retaliates by striking his officer.<sup>(17)</sup> A mutiny led by Steelkit follows, but six days later order is restored after Steelkit's betrayal by two of his Canaller shipmates. After punishment, Steelkit starts plotting his diabolical revenge against his foe, the consummation of which is only thwarted by the fateful appearance of Moby Dick. Radney is taken to his death in the jaws of Moby Dick. Steelkit and his cronies abandon the *Town-ho* at their next port and then make good their escape to Tahiti.

The Calvinistic concept of fate, or predestination, appears and reappears throughout *Moby-Dick*, and in this tale of Radney and Steelkit we find several references to it.

To some the general interest in the White Whale was now wildly heightened by a circumstance of the *Town-Ho's* story, which seemed obscurely to involve with the whale a certain wondrous, inverted visitation of one of those so called judgements of God which at times are said to overtake some men.<sup>(18)</sup>

"Mr. Radney, I will not obey you. Take that hammer away, or look to yourself." But the predestined mate coming still closer to him, where the Lakeman stood fixed . . .<sup>(19)</sup>

But, gentlemen, the fool had been branded for the slaughter by the gods.<sup>(20)</sup>

Gentlemen, a strange fatality pervades the whole career of these events, as if verily mapped out before the world itself was charted.<sup>(21)</sup>

Before leaving the *Town-Ho*, something must be said concerning Moby Dick's appearance in this chapter. In Chapter 41 entitled 'Moby Dick,' full treatment of the White Whale's malice, cunning, ferocity, and strength is given, along with hints of ubiquitous, supernatural characteristics. Needless to say, Moby Dick's devouring of Radney does nothing to tarnish the image that Chapter 41 tries to create.

*Pequod* next encounters the *Jeroboam* of Nantucket and a weird gam of sorts takes place in which '... many strange things were hinted in reference to this wild affair.'<sup>(22)</sup> The ship's name is the same as two controversial kings in ancient Israel; the first reintroduced the Canaanite worship of golden calves, and the second had a prosperous kingdom in which extravagant excesses offended Yahweh.<sup>(23)</sup> What the two kings had in common were prophets, and we also find a prophet aboard the *Jeroboam*. His name is Gabriel. Gabriel in the *Bible* is an archangel and the messenger of God. Captain Mayhew's Gabriel '... announced himself as the archangel

Gabriel, and commanded the captain to jump overboard.'<sup>(24)</sup> Though the captain declines this offer, he seems powerless to prevent the influence this strange individual holds over his crew.

*Jeroboam* has a malignant epidemic aboard for which Gabriel has claimed credit, and for this reason Captain Mayhew chooses to have his chat with Arab from one of his whaleboats while Gabriel flings his prophecies and abuse at all, even more violently than the seas toss about the whaleboat. Incredibly, in these fairly rough sea conditions, Mayhew is able to relate the rather lengthy story of how his chief mate, Macey, was killed by Moby Dick. This had occurred after Gabriel had '... solemnly warned the captain against attacking the White Whale...' and '... pronouncing the White Whale to be no less a being than the Shaker God incarnated...'<sup>(25)</sup>

When Mayhew asks Ahab if he intends to hunt Moby Dick, and Ahab replies that he is, Gabriel again shouts an ominous warning. Finally, Ahab attempts to pass a letter to Mayhew; a letter for the hapless Macey.

'Nay, keep it thyself,' cried Gabriel to Ahab; 'thou art soon going that way.'<sup>(26)</sup>

Gabriel then intercepts the letter, impales it with his boat knife and flings it back toward the *Pequod* where it lands at Ahab's feet.

*Pequod's* encounter with the *Jungfrau* (or *Virgin*), out of Bremen, is of much less significance than her first three meetings because Ahab's inquiry about the White Whale is met with ignorance by the German skipper. There is considerable humor at the expense of the 'Yarman' captain, Derick De Deer, and his empty lamp-feeder and oil-can. He is as ill-prepared for the eventualities of life at sea as five of the ten virgins were with their unfilled oil lamps in the Parable of the Wise and Foolish Virgins.<sup>(27)</sup> His 'wet finish' in the race for a lame old sperm whale provides further entertainment for the hardy Yankee sailors. The rest of this chapter adds a little more to our knowledge of the chase and cetology, and then closes on another humorous touch as the German whaleboats, followed by the appropriately named *Jungfrau* race off futilely after a Fin-Back whale.

Our Yankee narrator continues to have disrespectful fun at the expense of the Old World when *Pequod* meets the French vessel, *Bouton de Rose*. And if the German captain above was made to appear a bit foolish, as well as an ill-prepared seaman, the French captain here is portrayed as gullible, ignorant and even more foolish.

The *Pequod* is first alerted to the presence of a ship nearby by her smell rather than a visual sighting by one of her lookouts aloft. Defying the stench, *Pequod* approaches the French ship, rather appropriately named the *Bouton de Rose* (or *Rosebud*), and discovers her in possession of two stinking whales. Much ado is made about unsavory odors, including the ship's surgeon's attempt to escape them by hiding in the captain's water closet. Stubb makes much mirth over the Crappoes, i.e., the French.<sup>(28)</sup> Ahab has Stubb make an inquiry about Moby Dick. The French-

man has never heard of such a whale. Then Stubb, with the help of a Guernsey-man, proceeds to diddle the French captain into casting his two smelly whales loose, and even helps tow one of them away from the French ship. As the French ship makes her rapid departure, observers on the approaching *Pequod* witness Stubb dipping into his prize to find a purse in the form of the highly treasured ambergris. The essence of all this has been for the narrator to have a little fun again with his Shakespeare, and in both episodes above, an exuberant Yankee, full of youthful pride and adventurous democratic spirit, seems to be making contemptuous fun of the Old World.

*Pequod* next meets the *Samuel Enderby* of London. For the first time that we can ascertain, a gam takes place in which Ahab visits the other ship. (A short gam occurred with the *Town-Ho*, but we were not told which captain visited which ship.)

‘Hast seen the White Whale?’

‘See you this?’ and withdrawing it from the folds that had hidden it, he held up a white arm of sperm whale bone, terminating in a wooden head like mallet.

‘Man my boat!’ cried Ahab, impetuously, and tossing about the oars near him—‘Stand by to lower!’<sup>(29)</sup>

Ahab rushes aboard to cross white limbs with his comrade-in-... whalebones! To Ahab’s surprise, he finds Captain Boomer, who has lost a bout with Moby Dick too, a good-humored old salt who considers himself lucky to have survived his encounter with Ahab’s diabolic white foe, and, though he again crosses wakes with the whale, he does not enter combat.

‘But could not fasten?’

Didn’t want to try: ain’t one limb enough? What should I do without this other arm? And I’m thinking Moby Dick doesn’t bite so much as he swallows.’<sup>(30)</sup>

The jocular ship’s surgeon, an ex-clergyman, tells Ahab, amongst other things:

‘So that what you take for the White Whale’s malice is only his awkwardness. For he never means to swallow a single limb; he only thinks to terrify by feints.’<sup>(31)</sup>

All this is a bit too much for Ahab and, after dashing a playful Dr. Bunger against the bulwarks, he’s off.

In a moment he was standing in the boat’s stern, and the Manila men were

springing to their oars. In vain the English captain hailed him. With back to the stranger ship, and face set like a flint to his own, Ahab stood upright till alongside the *Pequod*.<sup>(32)</sup>

Ahab has the information he sought and no longer has any use for his English cousins.

*Pequod* next meets the jolly *Bachelor*, far away from her home port of Nantucket, her casks full of whale oil, and '... now, in glad Holiday apparel, was joyously, though somewhat vain-gloriously, sailing round among the widely-separated ships on the ground, previous to pointing her prow for home.'<sup>(33)</sup>

And Ahab, he too was standing on his quarter-deck, shaggy and black, with a stubborn gloom; and as the two ships crossed each other's wakes—one all jubulations for things passed, the other all forebodings as to things to come—their two captains in themselves impersonated the whole striking contrast of scene.

'Come aboard, come aboard!' cried the gay *Bachelor's* commander, lifting a glass and a bottle in the air.

'Hast seen the White Whale?' gritted Ahab in reply.

'No; only heard of him; but don't believe in him at all,' said the other good-humoredly. 'Come aboard!'

'Thou art too damned jolly. Sail on.'<sup>(34)</sup>

The contrasts here of gaiety and gloom are startling. The *Pequod's* crew is witnessing a scene that could have been their own, and are now, more than ever, painfully aware of the league they have made with Ahab thereby tying their fate to his.

*Pequod* next encounters the hapless *Rachel* and they have a gam. *Rachel* had dueled with Moby Dick the preceding day and had lost one of her whaleboats with the twelve year old son of Captain Gardner in it. Gardner, also from Nantucket, beseeches Ahab to place the *Pequod* in his employ for forty-eight hours to assist the weeping *Rachel* in her search for her lost children.<sup>(35)</sup> Ahab refuses; he is too near his prey to be concerned about the affairs of others, regardless of the morality, or any humaneness involved. That he is violating one of the cardinal laws and oldest traditions of the sea—that of rendering aid in distress—is of no concern to Ahab; Moby Dick was in the vicinity the day before and nothing stands in the way of the chase!

Enter *Delight*; to her, *Pequod*.

The intense *Pequod* sailed on; the rolling waves and days went by; the life-

buoy-coffin still lightly swung; and another ship, most miserably named the *Delight*, was described.<sup>(36)</sup>

The *Delight's* shattered and broken whaleboat, with its 'white ribs' and 'splintered planks' through which one could see as plainly as the 'bleaching skeleton of a horse' again immediately brings to the mind's eye Coleridge's spectre-bark.

A hauntingly familiar question is asked:

'Hast seen the White Whale?'

'Look!' replied the hollow-cheeked captain from his taffrail; and with his trumpet he pointed to the wreck.

'Hast killed him?'

'The tarpoons not yet forged that will ever do that,' answered the other, sadly glancing upon a rounded hammock on the deck, whose gathered side some noiseless sailors were busy sewing together.

'Not forged!' and snatching Perth's levelled iron from the crotch, Ahab held it out, exclaiming—'Look ye Nantucketer; here in this hand I hold his death! Tempered in blood, and tempered by lightning are these barbs; and I swear to temper them triply in that hot place behind the fin, where the White Whale most feels his accursed life!'

'Then God keep thee, old man!'<sup>(37)</sup>

*Delight's* clash with *Moby Dick* has resulted in the deaths of five of her crew; four lost at sea and the burial at sea ceremony for the fifth is about to take place when *Pequod* appears on the scene. No gam was held; only the trumpet talk above. The *Pequod* could send an officer aboard, or at least politely 'stand to' for the duration of the short ceremony, but she does not. On she sails to her destiny to with her strange buoy-coffin hanging at her stern.

'Ha! yonder! look yonder, men!' cried a foreboding voice in her wake. 'In vain, oh, ye strangers, ye fly our sad burial; ye but turn your taffrail to show us your coffin!'<sup>(38)</sup>

A chart showing information about *Pequod's* encounters with other ships may be helpful in trying to draw some conclusions about her meetings with other whalers. (See chart on the next page.)

One conclusion I think we can draw from *Pequod's* encounters with other vessels is that through these episodes many of the themes and elements of the whole literary work are echoed on a smaller scale. A number of ominous signs are presented, as well as foreboding prophecies. Also Melville makes very effective use of stories and themes from the *Bible*, and classical, as well as Shakespearian and contemporary literature.

## Pequod Meets Other Ships

No. Ship	Flag/ Home Port	Info on Moby Dick	Clash with Moby Dick	Gam	Biblical Reference	Comments
1. Goney	U.S./ Nantucket	No	No	No	Solomon	references to Coleridge's poem; capt. drops trumpet
2. Town-Ho	U.S./ Nantucket	Yes	Yes	Yes	—	short gam; 'strong news'; mate's death
3. Jeroboam	U.S./ Nantucket	Yes	Yes	almost	Jeroboam Gabriel	near gam; Gabriel's prophecies; mate's death
4. Jungfrau	German/ Bremen	No	No	sort of	Parable of 10 Virgins	capt. visits P but leaves quickly
5. Bouton de Rose	French/ —	No	No	sort of	—	Stubb visits and diddles
6. Samuel Enderby	English/ London	Yes	Yes	Yes	—	Ahab visits; crosses whalebones; keeps sea legs returning
7. Bachelor	U.S./ Nantucket	No	No	No	—	capt. only heard of MD; Ahab refuses invitation
8. Rachel	U.S./ Nantucket	Yes	Yes	Yes	Rachel	capt. visits P; son and some crew lost; seeks P's help
9. Delight	U.S./ Nantucket	Yes	Yes	No	—	intense P no time for gam; Delight lost 5 men; burial at sea; P shows own coffin

P - Pequod; MD - Moby Dick

An example of the latter is found in Chapter 52 'The Albatross.' Biblical incidents or themes are employed in Chapter 71 'The Jeroboam's Story,' in which Gabriel, the ship's wild prophet, claims to be a messenger of God, like the real archangel Gabriel, and issues to Ahab a portentous warning. In Chapter 81 'The Pequod Meets the Virgin,' the German captain, with his unfilled oil lamp, is a humorous 19th century version of the five foolish virgins in the parable of unpreparedness for the Kingdom of Heaven. In Chapter 128 'The Pequod Meets the Rachel,' the *Rachel* is searching for her lost children, one of whom was the captain's innocent twelve year old son. In the *Bible*, Jeremiah's prophecy concerning Rachel weeping for her lost children was fulfilled with King Herod's Slaughter of the Innocents.<sup>(39)</sup> There are many other literary elements, too numerous to be considered here, a lot of which are borrowed from Shakespeare. Many are symbolic references to themes and characters, and also

stage instruction and Shakespearian language. There is also humor found in these encounters, especially with the French and German vessels. And, fortunately in these chapters we are spared long lessons on cetology.

The use of dramatic language, mentioned above, helps to heighten dramatic tension in the story. The first encounter with the eerie *Goney* suggests something of the supernatural found in Coleridge's nautical poem. The next two encounters reveal accounts of actual combat with Moby Dick in which mates from both ships are killed. Then the author tends to back off and lessen the tension with two comic interludes at the expense of the Old World, and these are perhaps comparable to the Kyogen in Noh which serve the same purpose of breaking dramatic tension through comic relief. Dramatic tension, with some lighthearted word play thrown in, increases somewhat with the *Samuel Enderby*. Also, Captain Boomer provides Ahab with a practical, no-nonsense view of Moby Dick. He has fought the whale, considers himself lucky to have survived, and would not dream of clashing with him again. The *Bachelor* offers the *Pequod* a last reprieve, and even a glimpse of what things could be like for the *Pequod* sailors if they abandon their diabolical quest. *Rachel* again sharply picks up the tension and carries it to a new height. And finally, the *Delight* sets us up for the fatal encounter with Moby Dick. So Melville has used the encounters, with their shifting moods, very skillfully to help build dramatic tension and excitement in Ishmael's story.

The third conclusion we can draw is the *Pequod's* encounters with other ships provide us with views of other human beings in the story beside those aboard the *Pequod*, and we are able to see some startling contrasts. On the other vessels we see mainly the officers as individuals. A scary image of the crew is seen aboard the *Goney*, and one of gaiety aboard the *Bachelor*. Humor is what we find in the officers of the German and French vessels. Pragmatic realism and light humor are what we observe in the two British officers on the *Samuel Enderby*. Friendship and gaiety characterize the captain and crew on the *Bachelor*. And finally, grief, sorrow, and despair are what we see on the *Rachel* and *Delight*. Also, it is through other ships that we get glimpses of Moby Dick, and this allows us to compare various images of the White Whale with what we learn of him through the comments, behavior and actions of the officers and seamen on board the *Pequod*. And the contrasts in the crews of the *Goney* and the *Bachelor* may not be really as incongruous as they first appear. The *Bachelor* has just buttoned up her hatches over holds of casks filled with whale oil. She is joyfully sailing about the cruising ground in a grand farewell salute before the long, arduous voyage back to Nantucket. The long voyage will take months of boring sailing before she reaches home in New England; months that will sober up her crew until they, too, will look like the wild crew aboard the *Goney*. We can be sure, though, that spirits will begin to soar on both ships as they get nearer and nearer home.

Through these encounters with other ships, we can see that Ahab is only interested in other ships for the information they can provide him on Moby Dick. Maritime traditions are unimportant to him, as is the welfare or morale of his crew once they have joined him in his vengeful quest. The formation of Ahab's league was completed in Chapter 36 'The Quarter-Deck' when Ahab subdued Starbuck and told his audience, 'Starbuck now is mine; cannot oppose me now, without rebellion.'<sup>(40)</sup> Thereafter the crew's fate was tied to their captain's. Ahab, because of the injury he has received from Moby Dick and through his hatred, has somehow in his own mind twisted Moby Dick into a dreadful, dark, and monstrous symbol for all that is evil in the world, and has taken upon himself the enormous task of ridding the world of this evil. In his single-mindedness of purpose, he reminds us of another tragic hero, Macbeth. He is driven relentlessly by his diabolical obsession. He reveals something of the dark side of the human soul. He is, at times, not without humor. But on the whole, Ahab is contemptuous of the laws of man and civilization, and stands defiantly isolated from society. With all these characteristics, Ahab reminds us of the Byronic-Satanic hero.

Finally, we return to the question put forth in the title, 'To gam, or not to gam?' If we look at the chart above, we can see that five ships had information on Moby Dick and these same five ships had actually clashed with Moby Dick. There were four gams, and for all practical purposes, the 'almost' of the *Jeroboam* was a gam in the sense that Ahab would have interpreted the word, for information of the only sort he was after was passed to him. And we were told that Ahab, 'cared not to consort, even for five minutes, with any stranger captain, except he could contribute some of that information he so absorbingly sought.'<sup>(41)</sup> So Ahab gamed only when he could obtain information to aid him in his vengeful quest, and this led to the destruction of his ship with all hands lost except Ishmael.

#### Notes

- (1) *Moby-Dick; or, The Whale* by Herman Melville was first published in 1851 (New York: Harper & Brothers Publishers, and London: Richard Bentley). The edition used in preparing this paper was the Penguin English Library edition (Harmondsworth, Middlesex, England: Penguin Books Ltd., 1972).
- (2) *Ibid.*, p. 343. (Harold Beaver, who wrote the introduction and commentary for this Penguin English Library edition, points out that Melville's definition of *gam* is a rewriting of a definition written by Henry T. Cheever. *Ibid.*, p. 806)
- (3) *Ibid.*, p. 342
- (4) This writer, an ex-Naval officer and shipping company marine manager, had many occasions to observe these courtesies and rituals when ships of all types meet at sea.
- (5) Melville, *op. cit.*, p. 341
- (6) *Ibid.*, p. 338
- (7) Coleridge, Samuel 'Rime of the Ancient Mariner' III, lines 175-176. Used in preparing this paper was: Bloom, Harold and Trilling, Lionel, *Romantic Poetry and Prose*. (New York: Oxford University Press, 1973), pp. 238-254.

- ( 8 ) *Ibid.*, line 177
- ( 9 ) *Ibid.*, lines 183–184
- (10) Melville, *op. cit.*, p. 338
- (11) Coleridge, *op. cit.*, I, line 3
- (12) Melville, *op. cit.*, p. 339
- (13) *Ibid.*
- (14) *Ibid.*, (...hell!); addition and parenthesis by this writer; the rest from p. 339.
- (15) *Ibid.*, p. 340
- (16) *Ibid.*, p. 345
- (17) This much of the plot was used later very effectively in Melville's short novel, *Billy Budd, Sailor*, which was published posthumously in 1924.
- (18) Melville, *op. cit.*, p. 345
- (19) *Ibid.*, p. 352
- (20) *Ibid.*
- (21) *Ibid.*, p. 363
- (22) *Ibid.*, p. 425
- (23) *The Holy Bible*, The Old Testament, I Kings 11:26–40 and 12:12–14:20 (King Jeroboam I) and II Kings 14:23–29 (King Jeroboam II). Any *Holy Bible* may be used as a reference. The following contemporary American version is recommended: *Good News Bible* published by The Bible Societies and printed by William Collins Sons & Co., Ltd., Glasgow (Copyright: American Bible Society, New York, 1976), pp. 348–349, 351–354, and p. 384.
- (24) Melville, *op. cit.*, p. 420
- (25) *Ibid.*, p. 422
- (26) *Ibid.*, p. 424
- (27) *Good News Bible*, *op. cit.* The New Testament, Matthew 25, 1–13. In this Bible, 'The Parable of the Ten Virgins' is called 'The Parable of the Ten Girls,' p. 37.
- (28) Crappoes are toads. U.S. G.I.'s in Vietnam in the 1960's disparagingly referred to the French as 'frogs.'
- (29) Melville, *op. cit.*, pp. 546–457
- (30) *Ibid.*, p. 552
- (31) *Ibid.*
- (32) *Ibid.*, p. 553
- (33) *Ibid.*, p. 603
- (34) *Ibid.*, pp. 604–605
- (35) *Good News Bible*, *op. cit.* Rachel may be found in several chapters in Genesis in The Old Testament. The weeping for her lost children may be found in The New Testament, Jeremiah 31:15–17, p. 764.
- (36) Melville, *op. cit.*, p. 648
- (37) *Ibid.*
- (38) *Ibid.*, p. 649
- (39) *Good New Bible*, *op. cit.* The New Testament, Matthew I, 16–18, pp. 4–5.
- (40) Melville, *op. cit.*, p. 263
- (41) *Ibid.*, p. 340