1977

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https://dx.doi.org/doi:10.21220/s2-kmw5-d373

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ISHMAEL AND HIS SLEEPING PARTNERS

A Thesis
Presented to
The Faculty of the Department of English
The College of William and Mary in Virginia

In Partial Fulfillment
Of the Requirements for the Degree of
Master of Arts

by
John Langley
1977
APPROVAL SHEET

This thesis is submitted in partial fulfillment of
the requirements for the degree of

Master of Arts

Author

Approved, October 1977

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ISHMAEL AND HIS SLEEPING PARTNERS
ABSTRACT

Critical speculation concerning Ishmael's development in Moby-Dick has argued for and against a mellowing of his initial misanthropy, but has frequently ignored evidence in the book itself concerning his character subsequent to the events he describes. This reveals an Ishmael to whom authorship itself is a central concern, which in turn suggests that an important passage which implies the relative insignificance of the "intellect or fancy" must be balanced against another passage, similar in tone and phrasing, indicating the reverse.

These divergent conclusions summarise the influence on Ishmael of two characters, Queequeg and Bulkington, whose affinity as mentors is underlined by a pun, which links them as "sleeping partners." Queequeg's effect is primarily emotional. His self-possession and unforced altruism release Ishmael from the depression that draws him to the sea and teach him the value of social interdependence, a lesson that distinguishes Queequeg's instinctiveness in human relationships from the bleaker pragmatism that Melville diagnoses in other characters, as well as the obsessive solitude of Ahab.

Bulkington's example is an intellectual one, and Ishmael interprets his devotion to landlessness in an artistic refusal to represent nature as fixed and unchanging. The hallmark of Ishmael's narrative is its suggestiveness; propositions are introduced, imaginatively embellished, and left, finally, incomplete. This view of nature contrasts with Ahab's monomaniacal sense of Moby Dick as an expression of ultimate evil.

It is the sum of these diverse influences that leads to Ishmael's survival, and that finally unites head and heart, intellect and emotion, in an artistic vision.
Ishmael's progress through the world of *Moby-Dick* represents a movement from a state of misanthropic isolation to a benign acceptance of the world and its contradictions, a development founded on his relationship with Queequeg. Such, at least, has been the conclusion of many of those critics to have scrutinised this central pairing, for whom it has provided the primary source of transcendent value in a novel characterised by its author as "wicked."¹ F.O. Matthiessen, for example, wrote that "however baffled Melville was to become in his head-on quest for truth, he was always to retain, even in the bitterness of *The Confidence-Man*, a firm hold on the conception of a balanced society, in the desirable relation of man to man."²

This is not to say that Queequeg has exclusively been regarded as the narrator's salvation. Ishmael's solitary escape has been variously ascribed to his neutrality, his caution in the face of philosophical imponderables, his recognition that the world's meaning is inherent, and not imposed by the individual ego; perhaps also to the fact that, perforce, he is a survivor, a hyena before life's perils, who is thrown out of the fated whaleboat through his reckless
good fortune. But the precise details of his survival, supported by Queequeg's unneeded coffin, appear to insist upon the harpooneer's importance, and following this lead, such diversely-motivated critics as Newton Arvin, Merlin Bowen, James E. Miller and David H. Hirsch have in their own ways formulated the precept that opens this paper.

Only in rare cases will a commentator suggest that it is possible to view the novel's conclusion from another perspective; that what appears to promise a future guided by the lessons of human brotherhood, might equally suggest a stability now irretrievably lost. Ishmael is, after all, alone and circumambulating once more, a coffin the "orphan's" only support. For Ronald Mason, Ishmael is indeed a "man now doubly lost, for the Pequod had been the saving world to which his misanthropic soul had clung and which had redeemed him from misanthropy." The well-emphasised element of chance in Ishmael's escape ("I was he whom the fates had ordained to take the place of Ahab's boatman," seems to indicate a salvation not so much earned by the character's development, as visited upon a hapless victim, now consigned once more to bitter isolation.

Mason, therefore, sees in Ishmael's lone survival an ominous echo of his initial, disenchanted appearance in the
"good city of old Manhatto," a view in part enforced by the present tense of the novel's opening, which implies that the course Ishmael is about to take is an habitual one, and that any alleviation it may bring will be only temporary. The tone of the book's first paragraph suggests that taking to ship is in every sense a way of "regulating the circulation," and the finality of Queequeg's influence, central to the arguments of the critics cited earlier, appears in Mason's interpretation to be somewhat less sure.

Somewhere between these mutually exclusive theories lies a further alternative, since what both camps ignore is that the book does contain samples of Ishmael's life and character subsequent to his Pequod experience. He is glimpsed on further whaling expeditions, at the Golden Inn in Lima, expansively recounting the Town-Ho's story, and above all, at "fifteen and a quarter minutes past one o'clock PM of this sixteenth day of December 1850," in the act of composing *Moby-Dick*. Although sparse and occasionally ambivalent, this evidence presents a narrator of neither isolated misanthropy nor exuberant democracy. It is an inquiring Ishmael, interviewing Steelkilt and Owen Chace's son ("The Affadavit"), and dissecting a whale cub ("A Bower in the Arsacides") to advance his studies. More signi-
ficantly, it is a creative Ishmael, quite removed from the hypo-ridden character who "quietly takes to the ship" as an equivilant of Cato's suicide. The production of Moby-Dick is the major circumstance of Ishmael's new life, and the ubiquitous imagery of books and bibliographies, the self-consciousness with which he regards his appointed task, his readiness to align himself with a literary tradition stretching back to antiquity, and finally the variety of imaginative techniques he employs to add perspective to his memoirs, together form an obtrusive impression of Ishmael-as-author. This in turn suggests that the appreciation of domestic security that his experience leads him to express in "A Squeeze of the Hand" (and the overt abandonment of the "intellect or fancy" as a source of "attainable felicity" that this entails) is not the complete story of Ishmael's development.

The passage from which the phrases just quoted are taken, and which most obviously suggests that the values of intellectual endeavour and those of the heart are divergent, runs as follows:

Would that I could keep squeezing that sperm forever! For now, since by many prolonged, repeated experiences, I have perceived that in all cases man must eventually lower, or at least shift, his conceit of attainable felicity; not placing it anywhere in the intellect or the fancy; but in the wife, the heart, the bed, the table, the saddle, the fire-side,
the country; now that I have perceived all this, I am ready to squeeze case eternally.9

Earlier, in "The Lee Shore" there is a passage remarkable in its superficial similarity:

The port would fain give succor; the port is pitiful; in the port is safety, comfort, hearth-stone, supper, warm blankets, friends, all that's kind to our mortalities. But in that gale, the port, the land, is that ship's direst jeopardy; she must fly all hospitality; one touch of land, though it but graze the keel, would make her shudder through and through.10

It will readily be seen that the artifacts of peaceful domesticity instanced in the former quotation as features of a life based on "attainable felicity" are, in the latter excerpt, associated with a kind of life that, though still comfortable, does not by comparison represent the utmost to which a man may aspire. Indeed, the security of the shore, Ishmael goes on to say, is for the "worm-like" and the "craven;" there are others, he implies, for whom this is not security at all.

Clearly, there is a major cleavage between these two passages; the ideals they represent are mutually exclusive, and the attitudes which they express towards the power of the intellect are diametrically opposed. The first (which in fact comes second in the novel) may be broadly
associated with Queequeg. His relationship with Ishmael is begun amid the trappings of conventional romantic love which sustain the domestic conceit—the landlord’s marital bed, the "hatchet-faced baby," and finally the marriage itself ("he pressed his forehead against mine, clasped me round the waist, and said henceforth we were married."),

It is his calm self-possession and unforced altruism which first dissolve Ishmael's hardened exterior: "I began to be sensible of strange feelings. I felt a melting in me. No more my splintered heart and maddened hand were turned against the wolfish world. This soothing savage had redeemed it."

Queequeg's values are those of the senses, and the emotions, and his behaviour is based on an instinctive attitude to his company and surroundings. His treatment of the mimicking bumpkin on the Nantucket ferry embodies this immediacy of response, as does his tomahawk/pipe, which is at once an instrument of peace and a weapon of war.

His example leads Ishmael to conclude that happiness should be sought not in abstractions, the "intellect or fancy," but in what is most immediate, "the heart," and the material objects and social attitudes that are closest to it. In "The Lee Shore," such a life is seen as imperfect; "independence" is the highest virtue, a state not to be sought in the cloying safety of shore life, but
in "landlessness" --a struggle in which the intellect is paramount, since it ensues from "deep earnest thinking." This second passage, coming several chapters earlier, is part of Ishmael's "apotheosis" of a character who subsequently disappears, apparently without trace; Bulkington.

Bulkington occupies a curious position in Moby-Dick; although he is important enough to have a chapter entirely devoted to him, that chapter nevertheless announces his departure from the story. He never speaks, or has direct contact with Ishmael, and there seems little, at first, to distinguish him from the other characters of the pre-Pequod episodes -- Coffin, Bildad, Peleg, Father Mapple --all of whom are similarly forgotten as the voyage gets under way. Bulkington's prominence, such as it is, is based largely on the narrator's surprise that, on the completion of one whaling voyage, he should so immediately begin another. The character gathers lustre from the obvious favour in which he is held by his former shipmates and from his sheer physical impressiveness; but finally it is the single fact of his immediate re-embarkation that leads to Ishmael's gloss --"the land seemed scorching to his feet." Out of this commitment the narrator constructs
his metaphor; Bulkington is like a ship that must avoid its only sure haven, the port, and "for refuge's sake forlornly rush into peril; her only friend her bitterest foe." In some way, his contemplation has led Bulkington to conclude that "all deep, earnest thinking is but the intrepid effort of the soul to keep the open independence of her sea; while the wildest winds of heaven and earth conspire to cast her on the treacherous, slavish shore." The paradox involved here is that, under storm conditions, the hospitality that the port offers as a conventional promise of safety becomes the very feature that most threatens an uncontrolled ship; stability becomes inflexibility, the harbour an unforgiving complex of hazards, and the ship is forced to seek "all the lashed sea's landlessness again." Bulkington's situation is somehow analogous, though the exact terms of the comparison are at first fogged by Melville's decision to restate, rather than explicate his metaphor, inserting only the image of "the soul" for "the ship." Thus, Bulkington is consecrated to the belief that "highest truth" is the province of "landlessness."

Various commentaries have been offered upon this chapter. At least one critic, Richard Chase, has suggested that Bulkington's presence in the novel is not fully realised simply because his creator did not himself have a clear
grasp of his purpose: "Bulkington eludes exact description. He is the stuff and energy of personality in the act of setting forth, toward fulfillment." More commonly, he is deemed the embryonic self-reliant man; his uncompromised independence provides evidence for S.A. Cowan's contention that Melville did not intend a systematic critique of Emersonian theory to be read into his novel. To others, for example James E. Miller, he is a hero of such potential that his banishment preempts a conflict with Ahab that Bulkington's stature would otherwise have made inevitable. He is, in short, a personification of "ultimate courage."

This view of Bulkington involves a literal reading of "The Lee Shore," an assumption that the sea is, as Ishmael says, a perilous, even malevolent force; as a last refuge for the disenchanted (a function which Melville incidentally insists upon elsewhere in his fiction, for example, Pierre) it presumably offers the possibility of redemption through strength and bravery. Such an interpretation I believe to be an over-simplification which inadequately explains the significance Ishmael ascribes to the course of "taking to ship."

Paul Brodtkorb Jr. has analysed the sea's imagistic function for Melville at length in Ishmael's White World, and though he does not apply his findings to the character
of Bulkington, they are relevant here. Brodtkorb's Ishmael is trapped within an eternal round of meaninglessness, and the hypos that have afflicted him in the past, and will continue to do so in the future, arise from boredom. "Land life tends towards the stable and the certain. Earth is the domain of the familiar," and what is so may become "aggressively boring: one is forced to turn one's gaze away from the contemplation of earth and become 'fixed in ocean reveries'." The sea, by contrast, is fluid, and above all home to all that is strange.

Thus "meditation and water are wedded forever" because

thought itself (considered apart from "water"), is characteristically an attempt to master its own contents by forming them into patterns; therefore in relation to water it is exactly the formlessness of water becoming the contents of the mind that invites meditation and its attendant patterning.

Ishmael's, and by extension Bulkington's fascination with ocean-voyaging is an expression of their antipathy to the familiar. Bulkington is energised by "landlessness," by what is "indefinite as God," and his perpetual seafaring represents an analogue of an ideal, Romantic relation to knowledge, since the sea is ever as unpatterned as the formless mass of fresh experience. Like Wordsworth's
Newton, Bulkington is forever "voyaging through strange seas of Thought, alone."

A rejection of the shore is therefore a rejection of all that is fixed, and beyond change (it is, to be literal, the rigidity of the port that makes it dangerous during a storm.) Nature exists as an unending condition of process, and a writer who in some way wishes to encompass the natural world within his art must take this into account as a philosophical point; as Brodtkorb writes, "only images of nature which through their suggestiveness begin to partake of the idea of process can begin to be adequate." 24 A map, for example, is a futile imposition of regularity, and Queequeg's island, like all "true places," is not to be charted. 25

This emphasis is reflected in the larger pattern of the novel, insofar as the static narrative habits of the genre continually give way to interpolated anecdotes, quasi-scientific essays and dramatic cameos. The whaling section itself is structured around an armature of nominal fact, beginning with "Cetology" (though even at this point, hints of more symbolic concerns are laid by the bibliographical terms Ishmael uses to replace species classifications) continuing through the long middle section of the novel, which combines passages of action with their authoritative
exegesis (for example, "The Pequod Meets the Albatross" and "The Gam," "Stubb's Supper" and "The Whale as a Dish," and the series of chapters which follow the whale's progress from quarry to product) and reaches a climax of sorts in "The Tail," with Ishmael's terminal admission that "regard [the whale] how I may then, I but go skin deep; I know him not and never will." At the same time, Ishmael's style strains towards a more broadly imaginative approach, employing a literary vocabulary of tragic graces, soliloquies and theatrical interludes. Even within the 'factual' sections themselves, descriptiveness is apt to give way to an elaborate symbolic gloss, as with the chapter, "The Try-Works," to which it will be necessary to return later. Moreover, the closer Ishmael attempts to come to the matter of the whale, the more he surrounds it with the product of his compulsively mythopoeic habits, until what began as the "Book I (Folio) Chapter1" of his cetological index is seen, in "The Grand Armada," against an encompassing vision of a whale society, its tail raised in tribute to its own deities. This predominant tendency of Ishmael's mind recalls the "suggestiveness" that Brodtkorb refers to, and is, I believe, to be traced to the "landlessness" that is the expression of Bulkington's struggle. Bulkington, the helmsman of the Pequod,
is also, by analogy, the director of Ishmael's narrative method, which involves a commitment to the imagination as a means to truth.27

A key word in "The Lee Shore" emphasises the connection between the imaginative possibilities that Bulkington represents, and the stale habits of factual analysis which Ishmael must first dispense with. The port against which Bulkington opposes himself so conclusively represents "all that's kind to our mortalities"28 -- in other words, all the human susceptibilities that the comforts of home and familiarity indulge. But there is, at the same time, something death-like about these contentments, since they appeal to the petty and unchanging needs of the human condition. At the very opening of the novel, we are presented with an etymology supplied by a "late consumptive usher to a grammar school." The thirteen translations of the word "whale," some spurious, and three definitions, represent an attempt to approach the whale from a strictly linguistic viewpoint; yet they take us no closer to an appreciation of the animal's essence than will Ishmael's meditations, based not on theory but personal observation, upon the tail, and the animal as a whole. As facts of different kinds, they are both essentially irreconcilable with the truthful indefiniteness of nature. Thus: the usher "loved to dust his old
grammars; it somehow mildly reminded him of his mortality."

Bulkington and Queequeg's respective association with "earnest thinking" (the head) and "the heart" establishes the dichotomy in their formal relationship. Yet, at the same time as they are at their most distinct, they are drawn into juxtaposition by the deliberate similarity of the terms Ishmael uses to signify the shore in the passages quoted earlier, an alliance which is enforced, above all, by a pun. At the Spouter Inn, Ishmael's description of Bulkington is qualified by his admission that, though shortly to become the author's "shipmate," he will be "but a sleeping-partner one, so far as this narrative is concerned." Queequeg, Ishmael's other shipmate, is also his sleeping partner, as the same chapter discloses in rather more literal terms. Besides making clear this connection between the two figures, the use of the phrase implies that the extent of Bulkington's influence is to be concealed (as is a secret shareholder's) and further, that this influence is to be exercised upon the "narrative," a piece of semantic exactitude that parades its connotations of "narrate" and "narrator" (and thereby invokes Ishmael's role) at the same time as it conveys the simpler sense of "tale" or "story."

A further image of affinity between the two characters is rather wider in its ramifications, and, indeed,
may be seen as the point on which Melville builds his most fundamental contrast. Shortly after Ishmael becomes aware of Bulkington, the latter unobtrusively withdraws from the company of the Grampus's crew. Queequeg makes a similarly silent exit from the New Bedford Chapel during Father Mapple's sermon, and, on seeing him once again at the Spouter-Inn, Ishmael feels that the pagan is "entirely at his ease; preserving the utmost serenity; content with his own companionship; always equal to himself," a description that might with equal justice be applied to Bulkington. Yet, while Bulkington's withdrawal is symptomatic of a certain "aloofness," and the defiance that Ishmael sees as his most essential characteristic is built on a tenaciously defended isolation, Queequeg's self-sufficiency presumes a benevolent trust in his fellow man, and his desertion of the sermon might be more broadly explained as doctrinal antipathy. Mapple's interpretation of the Jonah story concludes that "delight is to him... who against the proud gods and commodores of this earth, ever stands forth his own inexorable self." However, "top-gallant delight is to him who acknowledges no law or lord, but the Lord his God, and is only a patriot to heaven." In effect, Mapple's basically Puritan ethic acknowledges the preeminence of self-reliant individualism, with the provision that it is subsumed by an unquestioning obedience to God.
Though Queequeg's allegiance to Yojo is similarly uncompromising, the idol is an extension of himself, and subject to his will, in a way that Mapple's avenging God ("chiefly known to me by Thy rod") is not. It is this separation, and the consequent diminishing of the individual, that Queequeg's personality inherently opposes, and his demur is expressed by his covert departure.

Bulkington's position is not so straightforward. While it is evident that his personality, as Ishmael understands it, precludes any compliance with an orthodox creed, his sense of the world as dominated by storm and wind, the "howling infinite," recalls the similarly tempestuous atmosphere of Father Mapple's sermon. In this respect, Bulkington's self-imposed isolation not only constitutes a social attitude different from Queequeg's, but also demonstrates an entirely contrasting sense of natural order. That Queequeg's universe is fundamentally benign is immediately understood by Ishmael from the security and comfort he feels in their shared bed. An idolator living among Christians, Queequeg is companionable with the "wicked world" to the extent that he feels himself unworthy of the purity he associates with his father's throne. For Bulkington, such conciliation would be impossible, and his decision to confront the "lashed sea's landlessness," rather than accept the bland security of the shore, is
therefore in implicit opposition to Queequeg's easy tolerance of evil in a world of good. At the same time, Bulkington's association with Mapple extends only as far as their similarly pessimistic views of natural order; in the language of the sermon, Bulkington's "inexorable self" is his own "patriot."

In his social aspect, Ishmael readily inclines towards Queequeg and the values he (almost wordlessly) communicates. Yet the obsessive intellectualism that characterises his narrative style stems more from Bulkington's "deep, earnest thinking" and the "landlessness" that is its expression. It might be inferred from the close identification of these two mentors that a fully integrated life is the product of an exclusive loyalty to neither the heart nor the head, but of a union of the two seemingly irreconcilable spheres.
Queequeg is the initiator of Ishmael's development; the savage "redeems" the Christian in the sense that through his calm equanimity he teaches him the wisdom of belief in the self, and Ishmael comes to see that the orthodoxy of his youth is inadequate to the variegated demands of social intercourse. Religious taboos, long inviolate, may have arisen not from proscription but from prejudice and fear of the unknown, much as a dangerous reef might prove no more than a dead whale:

And for years afterwards, perhaps, ships shun the place, leaping over it as silly sheep leap over a vacuum, because their leader originally leaped there when a stick was held. There's your law of precedents; there's your utility of traditions; there's the story of your obstinate survival of old beliefs never bottomed on the earth, and now not even hovering in the air! There's orthodoxy! 33

Queequeg's strength derives from an awareness of the world and its vicissitudes, an unspoken confidence in the perseverance of good alongside the ubiquity of evil. In such a world, the self-sufficient man must trust to what is most immediate: his instincts, and, more materially, "the wife, the heart, the bed," and so on. Queequeg's spirit will lie behind all such shifts in Ishmael's attitude; for example,
the reckless pact with death (in "The Hyena") is made with Queequeg as "lawyer, executor, and legatee," and is concluded with an unconscious rolling up of the sleeves, a gesture which duplicates the "shirt sleeves irregularly rolled" of his bedmate in "The Counterpane."

It is significant, therefore, that Ishmael's first major act under the influence of this consciousness is, in effect, to commit idolatory, though in fact to place the apprehensible and immediate responsibilities of brotherhood above the abstract doctrine of God. The decision Ishmael takes is a liberating one, and the moment is prolonged by the extended syllogism that accompanies it:

How then could I unite with this wild idolator in worshipping his piece of wood? But what is worship? thought I...to do the will of God -- that is worship. And what is the will of God? -- to do to my fellow man what I would have my fellow man to do to me -- that is the will of God. Now Queequeg is my fellow man...

The breaking of God's commandment is thus heightened by the frail, half-joking rationalisations with which Ishmael seeks to hide it, as he urges himself towards prostration before Yojo. We are reminded of the narrator's description of himself as "a good Christian, born and bred in the boxes of the infallible Presbyterian Church," and of his mysterious
attraction to "that soothing savage," previously admitted. The Spouter Inn sequences have come near enough to farce for Melville to have to press upon the reader the seriousness of what might otherwise have appeared to be a fairly mild act of expediency. The debate that Ishmael conducts with his conscience enlarges the implications of the episode, thereby forcing us to retain a more dramatic sense of his transgression.

Something similar occurs at the Spouter Inn when Ishmael's objections to sharing a bed, outlined and "indefinitely multiplied," are overcome by a practical investigation which fails to convince him that comfort will be otherwise obtainable. Again, the narrator's mock-deliberations with himself, enhanced by the burlesque with the landlord, reveal a rationalising mood; if Ishmael can satisfy himself that the prejudices he holds against the unseen harpooneer are "unwarrantable," his security of mind will be assured. In fact, the landlord not only confirms his anxieties, but adds extensively to them; though, even with all misunderstandings removed, Ishmael asks himself,

what could I think of a harpooneer who stayed out of a Saturday night clear into the Holy Sabbath engaged in such a cannibal business as selling the heads of dead idolators? 38
Once again, however, Ishmael meets the needs of the moment, and takes what there is of the bed.

A further example of this trait can be seen in Ishmael's attitude towards Ramadan. His tolerance of Queequeg's observance is limited by his broad common-sense attitude towards the personal deprivations involved in such astringent devotion, since, as he remarks, "hell is an idea first born on an undigested apple dumpling."^39

Elsewhere, Ishmael's reaction to Ahab constitutes a more overt compromise with his instincts ("I said nothing and tried to think nothing;")^40 but in these dealings with Queequeg Ishmael demonstrates a natural allegiance to what may be called, in Melville's own words, "the practical wisdom of earth,"^41 a wordly pragmatism that does not exclude an explicit opposition to Christian orthodoxy, as for example in the scene of the worship of Yojo already noticed. The theme is present throughout Melville's fiction, but it is important to see how its manifestation in the characters of Ishmael and Queequeg differs significantly from its treatment elsewhere.

The phrase itself is taken from White-Jacket, and describes the quality missing from the spiritual make-up of the Chaplain, whose gospels are preached amidst the guns
of the man-of-war, and receives its fullest exposition in *Pierre*. The eponymous author-hero finds a lecture, entitled "Chronometricals and Horologicals," by one Plotinus Plinlimmon, which contends that abstract ethics and empirical materialism are irreconcilable:

In things terrestrial (horological) a man must not be governed by ideals celestial (chronometrical). . . certain minor self-renunciations in this life his own mere instinct for his every day general well-being will teach him to make, but he must by no means make a complete unconditional sacrifice of himself in behalf of any other being, or any cause or any conceit. 42

The first half of this passage clearly describes the effect that Queequeg's character has upon Ishmael, especially in the Yojo scene, which, as I argued earlier, above all demonstrates the expendability of unexamined orthodoxy in the face of desirable social intermingling. Yet, while the cynical edge of Plinlimmon's thesis has less relevance, since neither Queequeg nor Ishmael is beyond risking such a sacrifice, it serves to emphasise the importance of the latter's more empirical approach to life. In attempting to avoid absolutism, Plinlimmon has been entrapped by his own absolutes and, in a logical termination of his philosophy of inertia, become an abstraction. The Chaplain of *White-Jacket*, mean-
while, though broadly satirised, is at least able to maintain a residual concept of virtue in a world which, like the microcosmic man-of-war, is "charged to the combings of her hatchways with the spirit of Belial and all unrighteousness." Under the circumstances of Plinlimmon's withdrawal, a life based on practical wisdom seems to represent a dangerous compromise with evil, a blandness fully as extreme as the dogmatist's.

A similar polarity is present in Moby-Dick, in the characters of Bildad and Starbuck. The former, the pious Quaker, has "long since come to the sage and sensible conclusion that a man's religion is one thing, and this practical world quite another. This world pays dividends." He is, Ishmael concludes, "certainly rather hard-hearted, to say the least." By contrast, the chief mate is the "patent chronometer" of the book (an example of Melville's frequent use of timepiece imagery). A "certain superstitiousness" of character prevents him from accepting the contradictory nature of the world, however manifest it may appear. Contemplating the sea, he says, "tell me not of thy teeth-tiered sharks, and thy kidnapping cannibal ways. Let faith oust fact; let fancy oust memory; I look deep down and do believe." While he may recognise this overt
disunity of faith and fact, Starbuck is incapable of acting upon it, and at the moment when the fate of the Pequod rests in his hands ("The Musket"), thoughts of his own salvation effectively quell his moment of rebellion.

In placing the demands of the eternal life above the more immediate and clearly recognisable one of the moment, Starbuck is shown to be inadequate to the kind of struggle to which Ahab has committed himself. At the same time, he is seen to be, by contrast with Queequeg, unable to accommodate instinctual behaviour within the confines of his creed --as, at the opposite extreme, is Plinlimmon. An inflexible faith enforces a simplification of reality, and allows only those responses appropriate to that conception; yet it remains a hedge against delusive self-absorption by providing a framework of belief beyond the self. What is missing from both philosophies --those based on "horological" and "chronometrical" designs as they are embodied in Plinlimmon, the Chaplain, Bildad and Starbuck, is any true sense of human interdependence. It is this that Ishmael gleans from Queequeg, and which steers them between the corruption of mere "practical wisdom" and simple ideology.

While Queequeg appears to be almost archetypally
self-reliant in his solitary departure from Kokovoko and his pagan existence among Christians, such actions as his rescue of the bumpkin mimic provoke in Ishmael a more complete understanding of the harpooneer's character:

He[Queequeg] only asked for water -- fresh water -- something to wipe the brine off; that done, he put on dry clothes, lighted his pipe, and leaning against the bulwarks and mildly eying those around him, seemed to be saying to himself -- "It's a mutual, joint-stock world, in all meridians. We cannibals must help these Christians." 46

Later, in a rare distortion of the procedural orthodoxy of whaling, Ishmael describes himself as linked to his companion by a monkey-rope, an arrangement which recalls the earlier image as he senses himself "merged in a joint stock company of two." Ishmael's first reaction to this impression is that his "free will had received a mortal wound; and that another's mistake or misfortune might plunge innocent me into unmerited disaster and death." On further reflection however, he decides that "this situation of mine was the precise situation of every mortal that breathes." 47

Described here in terms that suggest a defeat, in the sense of a loss of freedom, this recognition of human interdependence comes to be elevated by Ishmael to the status of a moral positive:
Oh! my dear fellow beings, why should we longer cherish any social acerbities, or know the slightest ill-humour or envy! Come; let us squeeze hands all round; nay, let us all squeeze ourselves universally into the very milk and sperm of kindness. Would that I could keep squeezing that sperm forever! For now, since by many prolonged, repeated experiences, I have perceived that in all cases man must eventually lower, or at least shift, his concept of attainable felicity; not placing it anywhere in the intellect or the fancy; but in the wife, the heart, the bed, the table, the saddle, the fire-side, the country; now that I have perceived all this, I am ready to squeeze case eternally. In thoughts of the visions of the night, I saw long rows of angels in paradise, each with his hands in a jar of spermaceti. 48

However, the careful phrasing of this passage (from "A Squeeze of the Hand") -- a sense of lessons hard learnt in "prolonged, repeated experiences," the suggestion of an involuntary revelation about the need to "lower, or at least shift" one's vision of happiness, as well as the bathos of the angels and their jars of spermaceti - persuades us that there is something incomplete in Ishmael's rhapsodic epiphany, something hinted at in the dismissal of the "intellect or the fancy." For if it is accepted that the recognitions embodied in this passage grow out of its author's association with Queequeg, the abandonment of the "fancy" as a source of felicity is an ostensible misreading of the harpooneer's full significance. One would perhaps be more prepared to
accept the argument of a critic like Robert Farnsworth, who sees in this passage an indication that "the sophomoric enthusiasm with which Ishmael embraced the howling infinite of landlessness in his apostrophe to Bulkington is now behind him," were it not for the fact that in writing the very words that present this reflection, as well the book of which they are a part, Ishmael is operating in that area in which the examples of Bulkington and Queequeg converge--namely, creativity. 49

Queequeg's self-reliance and his imagination are linked by the oracular god, Yojo. The idol is his own creation, and subject to frequent re-carvings, a touch that betrays its origins in Melville's most important formative experience, his journeys through the Pacific Islands and his brief residence with the Marquesan Indians. As James Baird describes it, Melville visited the islands at a time when the traditional patterns of native religion were in a process of dissolution and the old idols were decaying untended, to be replaced by a seemingly benevolent anarchy of spiritual self-determination. To Melville, emerging under the enforced lassitude of shipboard life from the Calvinism of his youth, such a concept was revelatory. The natives created their own idols, carving them in the wood of an oar or a weapon. Baird writes:
He [the native] has become an artist making his own representation of God. It was in this superior human form as an artist liberated from religious convention, free to make the complexity of his own religious art from the skills of tattooing or of paddle-carving that Melville saw and remembered the Polynesian. 50

The Polynesian thus survives in Queequeg, though the critic Howard Vincent's claim that Melville "had known such men well in the Typee valley" is rightly disputed by Baird, who points to the hieratic elements of Queequeg's spiritual composition -- the African statue, the Pacific tattoos, the Mohammedan Ramadan, and so on. 51 Whatever its origins, however, this connection with the imagination as it may direct a worshipping consciousness completes the circle of Queequeg's selfhood. The idol is an expression of his creativity, and, by implication, an image of his masculinity. It is explicitly compared to the whale's phallus in the chapter, "The Cassock" ("jet-black as Yojo"), and further linked through that chapter's reference to an "unaccountable cone" with the "conical shape" that first confronts Ishmael on the decks of the Pequod, to which he has been sent by the idol's commands. 52

Queequeg's function as a vehicle of the imagination is made clearer later in the novel, when Ishmael first reveals the significance of the tattoos which earlier repelled him:
With a wild whimsiness, he now used his coffin for a sea-chest; and emptying into it his canvas bag of clothes, set them in order there. Many spare hours he spent, in carving the lid with all manner of grotesque figures and drawings; and it seemed that hereby he was striving, in his rude way, to copy parts of the twisted tattooing on his body. And this tattooing had been the work of a departed prophet and seer of his island, who, by those hieroglyphic marks, had written out on his body a complete theory of the heavens and the earth, and a mystical treatise on the art of attaining truth; so that Queequeg in his proper person was a riddle to unfold; a wondrous work in one volume; but whose mysteries not even himself could read, though his own live heart beat against them; and these mysteries were therefore destined in the end to moulder away with the living parchment whereon they were inscribed, and so be unsolved to the last. 53

In "Hawthorne And His Mosses," Melville wrote that "in this world of lies, Truth is forced to fly like a scared white doe in the woodlands, and only by cunning glimpses will she reveal herself, as in Shakespeare and other masters of the Great Art of Telling the Truth." As noted earlier, the burden of Melville's sole critical essay is the superiority of the imaginative to the material, of fiction to guide book, as an approach to insight and understanding. Queequeg's mysteries, though unsolved, do survive in the form of the coffin which supports Ishmael at the novel's climax. The harpooneer's legacy is an artistic one (the carved version of the prophet's treatise), in itself a
"cunning glimpse" of the art of attaining truth (and this is perhaps all that may be expected of a world which, like the whale at the centre of Ishmael's ponderings, promises much in the way of meaning, yet ultimately yields little.) No matter, finally, that the riddle is unexplicated; its symbolic purpose, emphasised by its reappearance as Ishmael's raft, is clear. A work of art will be Ishmael's "life-buoy."

Thus while Ahab must strike through the pasteboard mask to search beyond the world's visible objects, Queequeg unceremoniously removes the "papered fireboard" (that carries a picture of a man striking a whale) to make offerings to his sculptured self, "a rather good sort of god, who perhaps meant well enough upon the whole, but in all cases did not succeed in his benevolent designs." Queequeg's life is shaped by his imagination insofar as it is expressed by Yojo; and the resulting design is pragmatic, rather than rigidly inflexible. At the same time, the mysteries he transfers from his body, by way of the coffin, to Ishmael, communicate above all the suggestiveness of truth, which art can convey but not explicate. His lessons taken from Queequeg and Bulkington together, Ishmael avoids Ahab's cloudy literalism (that identifies all evil with
Moby-Dick) in producing his own "wondrous work in one volume."
The precise way in which his authorial methods grow out of
his sense of Bulkington's transcendent importance now remains
to be explained.
The world which Queequeg represents is, as I have argued, essentially benign, and, though aware of corruption around him, the harpooneer is the book's major antagonist to the undifferentiated malevolence of Ahab's universe. Through Queequeg, Ishmael learns to be "social" with a horror, since, as he says, "it is but well to be on friendly terms with all the inmates of the place one lodges in," a clear reference to the encounter at the Spouter-Inn, and the mellowing that will result. Nevertheless, the darkness that characterized "Loomings" does not disappear completely, but is rather obviated by a more equitable view of human nature. Ishmael is still deeply affected by Ahab, and the strength he derives from Queequeg in the early chapters enables him to resist the more manic aspects of the Captain's insights; the insights themselves remain valid for the narrator.

Thus, dialectic is the primary mode of Ishmael's thought. In chapters like "The Fountain" ("doubts of all things earthly, and intuitions of some things heavenly") and "The Try-Works" ("there is a wisdom that is woe; but there is a woe that is madness") the narrator is attempting
to balance truths he perceives in Ahab against the fund of benevolence he has invested in his post-Queequeg relations with his fellow-men.  

Bulkington stands, in a sense, at the apex of this triangle. Like Ahab, he perceives the dominant forces of the world to be malevolent; his "apotheosis" is delivered "on that shivering winter's night, when the Pequod thrust her vindictive bows into the cold malicious waves." At the same time, however, Bulkington does not respond in the same way. As is made clear in "The Doubloon," Ahab's sense of the external world is clouded by egocentricity, a compulsion to respond in an essentially narcissistic way to what is not irretrievably anchored in meaning. Thus, "all evil, to crazy Ahab, were visibly personified, and made practically assailable in Moby Dick." Again, in the speech on pasteboard masks, Ahab asserts that what is beyond the surface of appearances is apprehensible enough by means of such agents as the white whale. In the words of one critic, "he admits, as does the narrator, that what is behind the mask is unknown, even that it is inscrutable, but in the same breath he exhibits a fanatical certainty about it: it is a 'reasoning thing,' and what is 'inscrutable' is its 'malice' --not, of course, inscrutable at all."
This monomaniacal identification of concept and object means that Ahab must refute Starbuck's "darkling hints" of omens and secret signs, the fish deserting the Pequod, or the coffin dropped from a passing ship, since they are events that admit of no single interpretation. Similarly, the Town-Ho's story must remain unknown to Ahab, since it would introduce an intolerable doubt into his conception of the whale as the agent or principal of some "inscrutable malice."

For Ahab then, what is ambiguous about the world is only temporarily so, and in fact subject to a clear interpretation. Ambiguity is the blank screen upon which Ahab projects his sole obsession, an act of vengeance against malevolent nature. For Bulkington, however, ambiguity is valued above all: "but as in landlessness alone resides the highest truth, shoreless, indefinite as God - so, better is it to perish in that howling infinite, than be ingloriously dashed upon the lee, even if that were safety!" Though Ahab is patently not concerned with physical safety, the rather awkward sequential structure of this sentence implies that his monomaniacal view of meaning is in a sense security, and an avoidance of the indefiniteness that Bulkington directly confronts. "In landlessness alone resides the highest truth" --landlessness, the world in a state of process, is anathema to Ahab's rigid sense of meaning. The position
Bulkington has taken is the fruit, we are told, of "deep, earnest thinking," and he may therefore be seen as Ahab's intellectual antagonist in Ishmael's mind, where Queequeg is, in the broad sense, his social rival. Ishmael acknowledges Bulkington's example by adapting his struggle in narrative terms, the result of which is a tendency to remain persistently shy in the face of any meaning or interpretation of reality that might seem restrictively singular.

This aspect of Ishmael's narrative technique has been analysed by James Guetti in his book, *The Limits of Metaphor*, and though he never mentions Bulkington specifically, his thoughts on Ishmael's use of language constantly suggest the "landlessness" that I see as its primary characteristic. His conclusions are, in part, as follows:

Language can only illuminate itself; it is a deceit, a mask which continually and inevitably recreates itself in a permanent circularity, never reaching away from itself toward the reality, whatever that might be... Ishmael is left with language on the one hand and that which is beyond language on the other - with no connection between them. By means of whiteness he gazes upon whiteness; by means of language he defines only language... Ishmael's failures, in their suggestiveness and ultimate inconclusiveness, become the evidence for the existence of what is beyond them, something expressed because it is not expressed, which we can only call the ineffable.62

As evidence for this, Guetti examines in detail the varying
modes of Ishmael's narrative style, emphasizing the existence within the novel of various special "vocabularies," the major example of which is the entire complex of information dealing with the technical aspects of whaling. Besides this, he notes chapters of classification ("Cetology"), of historical perspective ("The Advocate"), of legal argument ("Fast Fish and Loose Fish"), as well as several others which approach the whale from assorted artistic and epicurean standpoints ("Monstrous Pictures of Whales," "Less Erroneous Pictures of Whales," "Of Whales in Paint, in Teeth etc.," "The Whale as a Dish," and so on). These chapters, Guetti argues, have in common a remoteness from the central story of Ahab, "and while they combine to form an atmosphere of significances around the white whale and his pursuer, these significances serve primarily to emphasize their own limitations."\(^{63}\)

These chapters represent an attempt to understand the whale in broadly factual terms, and stand in much the same relation to the central imaginative problem of Moby Dick as the definitions which open the book. On the more specific points of observation, Ishmael's qualifications are more overt, taking the form either of pronounced scepticism, or simply of a refusal to commit himself to any degree.
Thus the opinion of the naturalists Olassen and Povelson, that the sperm whale is "so incredibly ferocious as continually to be athirst for human blood" is seen as "superstitious," while the "unearthly conceit" that Moby Dick is ubiquitous might find credence in the unexplained secrets of ocean currents. Similarly, in the case of the unknowable secrets of the whale's spout ("The Fountain"), anatomical examination is abandoned for the alternative conceit of an intellectual mist, a theory which is then plunged into bathos by the mention of "six cups of tea." "The Tail" is another "plain thing" which proves "knottiest of all;" natural history, sailing lore, and mythological analogies alike are swallowed by the narrator's capitulation ("I know him not and never will").

Another way in which Ishmael maintains an atmosphere of suggestiveness is by the introduction of multiple viewpoints; such is in part, the function of the series of encounters with other whaleboats (the "gams") that thread through the book. Each supplies a further perspective on the White Whale, so that, for example, what is malice for Ahab, is rather "awkwardness" for Bunger of the "Samuel Enderby," or blithely-dismissed hearsay for the captain of the "Bachelor." For the most part the author is content simply to
record the encounter and its place in the Pequod's voyage. But on one occasion, in telling "The Town-Ho's Story," Ishmael seemingly pauses to introduce a set-piece, a version of the tale "as told at the Golden Inn." One effect of this is to suggest that, although the narrator is the same, the briefly-sketched background of the notorious port ("corrupt as Lima"), and considerations of his immediate audience have somehow given his story a context quite different from that of the main body of the work; so that, although Ishmael has not, in this instance, incorporated a separate source, he has yet managed to add another "voice," and another perspective, to the patchwork of his book.

Ishmael occasionally reveals himself to be unsure as to whether the multiple possibilities he attempts to preserve do not, after all, conceal a complete absence of meaning, rather than a single, attainable truth. In "The Doubloon," the reflection induced by the crew's soliloquies before the mast --that "some certain significance lurks in all things, else all things are little worth, and the round world itself but an empty cipher" --reveals itself as an assertion, and not an unquestionable belief, through the power of the qualifier, "else." In such a mood, ocean voyaging itself might prove a sham:
Round the world! There is much in that sound to inspire proud feelings; but whereto does all that circumnavigations conduct? Only through numberless perils to the very point whence we started, where those that we left behind secure, were all the time before us.68

But it is the whale itself which objectifies for Ishmael his deepest fears. The most immediately apprehensible quality of whiteness is its blankness; it colors objects, defines their limits in space, and yet at the same time likens them to a void. It is "not so much a color as the absence of color, and at the same time the concrete of all colors . . . a colorless, all-color . . . ."69 For someone unsure that "some certain significance lurks in all things," whiteness provides an ontological challenge, and the prospect of ultimate impotence in the face of the world of things.

Yet Ishmael cannot so much argue for this insight as demonstrate it conceptually in the convoluted, circular logic of his theories. He begins by piling up examples of natural objects in which whiteness seems to correlate the fear they arouse; but the inevitability of such a conjunction is barely demonstrated, and remains at the level of coincidence. Realising this, Ishmael becomes the Devil's advocate: "thou surrenderest to a hypo," he tells himself.
In answer, he abandons all pretence of argument and takes his stand on the undeniable reality of his own fears, contending that some cause worthy of these must, therefore, exist, much as the New England colt’s instinctive terror of the western buffalo is founded on natural, proven antipathy. The conclusions with which the chapter ends, based on the fragility of what has gone before, are questions, not answers, and the final sentence—"wonder ye then at the fiery hunt"—expands the argument into a frame of reference for which the preceding matter has given no sanction, since it is an attempt to explain the narrator’s, and not the crew’s, accedence in the quest for Moby Dick. 71

In effect, Ishmael is using style and syntax to convey his feelings about whiteness, while at the same time admitting implicitly that such feelings are beyond rationalisation. In this case, the reactions are his own; elsewhere, the superstitions of others are the subject: "What the white whale was to the crew, or how to their unconscious understandings, also, in some dim unsuspected way, he might have seemed the gliding great demon of the seas of life—all this to explain would be to dive deeper than Ishmael can go."72 The technique in both cases is similar. This abrupt profession of ignorance sits uneasily with the im-
agistic force of "gliding great demon" and in this respect resembles the treatment of whiteness, in which the imaginative thrust of the writing is blunted by a final admission of logical failure. Each time, there is a recognition that the whole truth of a phenomenon is not to be contained within a verbal formula. The image of a "gliding great demon," though more vivid than the "late consumptive usher's" contributions, is similarly anchored in time and space, and, like the usher's grammars, it is reminiscent of mortality, rather than life.

This, then, is the "slavish shore" for Ishmael: the single, unalterable personification of Moby Dick as a "demon" (just as in the earlier passage it would be the unique characterisation of whiteness that Ishmael's closing interrogatives conspicuously avoid.)

Elsewhere, Ishmael allows himself a more extreme commitment to his interpretation of Bulkington's example. Referring to his cetological outline, he argues that "small erections may be finished by their first architects; grand ones, true ones, ever leave the copestone to posterity. God keep me from every completing anything." The logical and not unpredictable culmination of this line of thought is the series of Transcendentalist tributes to the eloquence
of silence. The whale's genius, for example, is declared in its doing "nothing particular to prove it," while in "The Fountain," Ishmael states that "seldom have I known any profound being that had anything to say to the world..."\textsuperscript{74}

These are the extremest limits of Ishmael's conclusions, and are, in the context of \textit{Moby-Dick}, little more than a gesture (though an overall view of Melville's career might find in them an early foreshadowing of his abrupt retirement from fiction after \textit{The Confidence-Man}). They do however show Ishmael in a different light from the expansiveness of his cataloguing moods, and emphasise the subtler, more Romantic relation to knowledge and expression that he derives from Bulkington. But this does not explain why Bulkington's example should even be necessary to Ishmael, who, when he most powerfully experiences the sailor's character, the first night of the Pequod's voyage, has behind him already the strengthening effect of his relationship with Queequeg. The reason, as has been argued earlier, is that Bulkington and Queequeg do not simply represent a choice of values in the same world, and that Ishmael, though mellowed by the latter's benign faith in the perseverance of good, is unable to dissociate himself completely from Ahab's sense of the ubiquity of evil.
At the same time, Ishmael understands how far his view of reality is from his captain's; Ahab is monomaniacal to the narrator because of his refusal to admit of a possible range of meanings in, for example, the white whale. Thus: "all evil, to crazy Ahab, were visibly personified, and made practically assailable in Moby Dick" -- "crazy," precisely because of this identification. So Ishmael allegorises Bulkington's "landlessness" in the form of a narrative which retreats at every point from the kind of assumptions Ahab makes in his characterisation of the white whale; but which commits itself imaginatively to every vision it incorporates, not least of all to Ahab's. For Ishmael, as for the Melville of "Hawthorne and His Moses," "only by cunning glimpses will Truth reveal herself..." Where facts are inadequate, the suggestiveness of the imagination is paramount; thus, for example, it is the French engravers, with no whaling experience, who have in Ishmael's view produced the finest representations of whaling scenes, albeit not the most anatomically correct.

Ishmael draws many of these strands together in "The Try-Works." This chapter follows the familiar movement from whaling lore to symbolic gloss, describing the boiling down of the sperm, and the trance-like inversion
Ishmael experiences while at the helm, gazing into the oven before him. This reversal leads him to believe that "whatever swift, rushing thing I stood on was not so much bound to any haven ahead as rushing from all havens astern," and his world, for the moment, is dominated by a "red hell," and the "blackness of the sea and the night." As he recovers from this visionary state, Ishmael is at first prompted to distinguish between the "artificial" fire that has induced in him this glimpse of unqualified evil, and the "natural" light of the sun, against which the fire will be off-set in a larger context of good.

Having said this, Ishmael immediately concedes that nature itself is not uncontaminated by evil, and that the "dark side of the earth" --the swamps, deserts and oceans--in fact comprises the greater proportion. Therefore: "that mortal man who hath more of joy than sorrow in him, that mortal man cannot be true..." Ishmael finally expresses this balance as follows:

There is a wisdom that is woe; but there is a woe that is madness. And there is a Catskill eagle in some souls that can alike dive down into the blackest gorges, and soar out of then again and become invisible in the sunny spaces. And even if he for ever flies within the gorge, that gorge is in the mountains; so that even in his lowest swoop the mountain eagle is still higher than the other birds upon the plain, even though they soar.
The theme of this passage is based on Ecclesiastes (i, 17-18): "For in much wisdom is much grief: and he that increaseth knowledge increaseth sorrow." Ishmael's symbolic gloss argues that while a recognition of the existence of evil might lead to an obsessive sense of its ubiquity (as it does with Ahab, and with Ishmael himself in his momentary inversion), it is nonetheless possible to achieve a synthesis that excludes a knowledge of neither good nor evil. Those who are able to do so are, he maintains, heroically separated from those who deny evil altogether; the latter are the "birds upon the plain," or, to revert to an earlier metaphor, those who seek the safety of the lee.

For it is Bulkington's spirit that is invoked here: assumed on first sight by Ishmael to be a mountaineer, he is recalled in the "mountain eagle". As such, the chapter forms a companion piece to "A Squeeze of the Hand," just a few pages earlier, which proposed an altogether more optimistic view of "attainable felicity" involving a relegation of the "intellect or fancy" in favour of more local consolations. "The Try-Works" to some extent restores the value of intellect by maintaining that while knowledge involves sorrow, a man who is without the sorrow born of wisdom "cannot be true --not true, or undeveloped." The Catskill eagle
then, represents another form of "landlessness (in which "resides the highest truth"), able to move freely between the "blackest gorges" and the "sunny spaces." If "A Squeeze of the Hand" is, in its rapturous affirmation of brotherhood, the poetic climax of the Ishmael-Queequeg relationship, "The Try-Works serves the same function in regard to Bulkington, in describing how man may attain knowledge of the world, and yet maintain the "open independence" of true wisdom.

It is important to emphasise that "The Try-Works" does not so much repudiate, as complement, "A Squeeze of the Hand," and that Queequeg and Bulkington are inseparable in their influence on Ishmael. Neither would be able, in isolation, to provide the misanthropic narrator of the opening chapters with the strength that enables him to reach the balance described in "The Try-Works," a balance that unites head and heart, intellect and emotion, in an artistic vision. This is, as I have said, the point at which Queequeg and Bulkington converge, and the result is the book which contains them. The novel's conclusion emphasises their connection one final time, in bringing into significant alignment two images placed earlier in the narrative: "up from the spray of thy ocean-perishing --straight up, leaps thy apotheosis." Bulkington is made immortal in the moment
of his death by the survival of Ishmael, who will embody him in a work of art). And, "Coffin! Angels! Save me!\textsuperscript{81}
a plea that unites the actual instrument of survival and the angels of spermaceti, the synthesis of Queequeg's "attainable felicity."
NOTES


the one meaningful alternative to a life based on the transcendent horror glimpsed in the "heartless immensity" is fraternal love."


6 Moby-Dick, p.723.

7 ibid, p.23.

8 ibid, p.476.

9 ibid, p.533.

10 ibid, p.148.

11 ibid, p.84.

12 ibid, p.83.

13 ibid, p.149.

14 ibid, p.148.

15 ibid, p.148.
16 ibid, p.149.

17 ibid, p.148.


20 Miller, p.108. Miller says of Bulkington that "he is the one character who would have, properly developed, persuaded the monomaniac captain from his mad pursuit."


22 ibid, p.19.

23 ibid, pp.23-24.

24 ibid, p.27.


26 ibid, p.486.
It is worth comparing here the fictional structure of Melville's essay, "Hawthorne And His Mosses," which involves a comparable rejection of fact (Dwight's Area Guide Book) in favour of the imagination (Hawthorne's Mosses From an Old Manse) as an illumination, in this case, of the Vermont countryside. Melville's persona, a Virginian in Vermont, is, like Bulkington, a Southerner among Yankees, and both perhaps share the alien's ability to detach himself from the local culture and habits of thought.

ibid, p.148.

ibid, p.3.


ibid, p.83.

ibid, p.80.

ibid, p.403.

ibid, p.304.
35  ibid, p.52.
36  ibid, p.85.
37  ibid, p.85.
38  ibid, p.45.
39  ibid, p.126.
40  ibid, p.138.
43  *White-Jacket*, p.493.
44  *Moby-Dick*, p.112.
45  ibid, p.624.
46  ibid, p.95.
47  ibid, p.416.
48  ibid, p.532.
49  Robert M. Farnsworth, "Ishmael to the Royal Masthead,"


52  *Moby-Dick*, p.536; p.106.

53  *ibid*, p.612.


55  *Moby-Dick*, p.103.

56  *ibid*, p.30.

57  *ibid*, p.480; p.543.

58  *ibid*, p.148.

59  *ibid*, p.247.


61  *Moby-Dick*, p.149.
62. Guetti, p. 28.

63. Guetti, p. 16.

64. Moby-Dick, p. 242; p. 243.

65. ibid, p. 480.

66. ibid, p. 486.

67. ibid, p. 549.

68. ibid, p. 315.

69. ibid, p. 264.

70. ibid, p. 262.

71. ibid, p. 264.

72. ibid, p. 251.

73. ibid, p. 195.

74. ibid, p. 448; p. 478.

75. ibid, p. 247.

76. ibid, p. 354.
77  
ibid, p.541.

78  
ibid, p.542.

79  
ibid, p.543.

80  
ibid, p.149.

81  
ibid, p.51.
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