

"THE PARADISE OF BACHELORS AND THE TARTARUS OF  
MAIDS": MELVILLE'S INVERSION OF  
EMERSONIAN OPTIMISM

By

SHARON MONTGOMERY REEL

Bachelor of Arts

Oklahoma State University

Stillwater, Oklahoma

1964

Submitted to the Faculty of the Graduate College  
of the Oklahoma State University  
in partial fulfillment of the requirements  
for the Degree of  
MASTER OF ARTS  
May, 1978

Thesis

1978

R327P

cop. 2



"THE PARADISE OF BACHELORS AND THE TARTARUS OF  
MAIDS": MELVILLE'S INVERSION OF  
EMERSONIAN OPTIMISM

Thesis Approved:

*Jennifer Kinney*  
\_\_\_\_\_  
Thesis Adviser

*Clinton Keeler*  
\_\_\_\_\_

*Mary Prokhorova*  
\_\_\_\_\_

*Norman N. Durham*  
\_\_\_\_\_  
Dean of the Graduate College

1006444

## PREFACE

Even though critics have recognized anti-Emersonian satire in three of Melville's later works written in the 1854-1857 period--"Poor Man's Pudding and Rich Man's Crumbs," Benito Cereno, and The Confidence-Man--nobody has approached the remaining story from this period, "The Paradise of Bachelors and the Tartarus of Maids," from this predominantly philosophical point of view. In this study, I have attempted to show that this story may be read as a unified, coherent inversion of Emerson's optimistic world view.

I have centered my approach basically around a comparison of Emerson's philosophies with the "reality" of the worlds of the bachelors and the maids, culminating in Melville's satiric use of Emerson's "supernatural eyeball" symbol. Important to this study is an examination of Melville's "bachelor" motif which recurs in many of his works but seems to be most fully developed in Benito Cereno and "The Paradise of Bachelors and the Tartarus of Maids."

I especially would like to thank Dr. Jennifer Kidney for her dedicated and conscientious assistance as my thesis director. Thanks also to Dr. Clinton Keeler and Dr. Mary Rohrberger for serving on my committee.

TABLE OF CONTENTS

	Page
"THE PARADISE OF BACHELORS AND THE TARTARUS OF MAIDS": MELVILLE'S INVERSION OF EMERSONIAN OPTIMISM . . . . .	1
NOTES . . . . .	25
BIBLIOGRAPHY . . . . .	29
APPENDIX A - A PARTIAL BIBLIOGRAPHY OF REFERENCES TO MELVILLE'S ANTI-EMERSONIANISM . . . . .	32
APPENDIX B - A PARTIAL BIBLIOGRAPHY OF REFERENCES TO MELVILLE'S SKEPTICISM . . . . .	34
APPENDIX C - A PARTIAL BIBLIOGRAPHY OF REFERENCES TO MELVILLE'S USE OF THE "BACHELOR" MOTIF . . . . .	36

"THE PARADISE OF BACHELORS AND THE TARTARUS OF  
MAIDS": MELVILLE'S INVERSION OF  
EMERSONIAN OPTIMISM

In spite of the generally recognized anti-Emersonian tenor of much of Melville's writing,<sup>1</sup> nobody seems to have interpreted "The Paradise of Bachelors and the Tartarus of Maids" as a unified, coherent satire on Emerson's optimistic world view. In fact, most early critics of the diptych did not consider it a structural whole at all. Concentrating on the longer and more clearly symbolic of the two sketches, "The Tartarus of Maids," they could see no compelling reason for Melville to link it with "The Paradise of Bachelors."

E. H. Eby, the first critic to explicate the sexual imagery of "The Tartarus of Maids," thought "The Paradise of Bachelors" an appendage to the second sketch rather than an equal part of some unified view which Melville was striving to project. "Melville's main intention," according to Eby, "is to represent through the medium of the story the biological burdens imposed on women because they bear the children."<sup>2</sup> Likewise, Newton Arvin regarded "The Tartarus of Maids" as Melville's "appalled contemplation of what seems to lie beyond human control in the whole inexorable process of human reproduction."<sup>3</sup> To Arvin, the first sketch is "a mild and rather tame affair, a merely essayistic reminiscence of an agreeable evening spent in London at a bachelor dinner in Elm Court"<sup>4</sup> which offers no more than a contrast between the

"jolly" and "festive sterility" of male bachelorhood compared with the "coldness, enslavement, and death" of female spinsterhood.<sup>5</sup> Later, Charles B. Hoffmann recognized the protest against the machine age and the inhumanity of commercialism articulated in "The Tartarus of Maids," but he considered Melville's inclusion of the first sketch useful only as a contrast between "Old World leisure and New World industrialism."<sup>6</sup> The two sections are, he maintained, too distinct for an effective contrast.

Only in the last twenty years have Melville scholars begun to regard "The Paradise of Bachelors and the Tartarus of Maids" as something more than a curious, paradoxical conglomerate and the bachelor dinner as much more than a fond reminiscence. Yet, even though they have been able to perceive the complexity of Melville's symbolism on many levels, no one has addressed himself specifically and fully to Melville's inversion of Emersonian optimism. This fact is particularly surprising in view of the many critics who have pointed out Melville's satirical pokes at the Transcendentalists, especially Emerson, and sometimes Thoreau, in three other works written during the period extending from 1854 to 1857 when "The Paradise of Bachelors and the Tartarus of Maids" first appeared.

The earliest of these works, "Poor Man's Pudding and Rich Man's Crumbs," another of Melville's three diptychs, was written in 1854, the year before "The Paradise of Bachelors." In the first half, which is set in America, a character named Blandmour appears whom Ray Browne and Martin Pops identify as a satiric portrayal of Thoreau and his various acts of economy in Walden.<sup>7</sup> Marvin Fisher, however, suggests that the Blandmour character may represent Emerson, "whose explication of

Nature's role had progressed from 'Commodity' to 'Spirit,' and whose comments on poverty at times seem to resemble Blandmour's."<sup>8</sup>

Others have noted anti-Emersonian implications in the two later works from the 1854-1857 period--Benito Cereno<sup>9</sup> and The Confidence-Man.<sup>10</sup> Yet virtually all criticism of "The Paradise of Bachelors and the Tartarus of Maids" in the last two decades has centered around two basic approaches--sexual-psychological and sociological; nobody has examined the diptych from a predominantly philosophical point of view.

The sexual-psychological interpretations range from the essentially literary ones of Pops, Beryl Rowland, and William Stein to the highly complex Freudian analysis of A. Sandberg. Pops superficially contrasts the "snug," childish lives of the bachelors with the grim existence of the maids. "Melville," he says, "is playing at paradox: in Paradise, there is fertility and age but no sex; in Hell, there is sterility and youth and sex."<sup>11</sup> Rowland basically expands Eby's earlier thesis to include the first story, asserting that "the hell with which the diptych is concerned is not only that of woman in her service to the machine and to biology but that of man in his relationship or, rather, his service to woman."<sup>12</sup> Stein believes that "'The Tartarus of Maids' turns outward the inward emptiness of the lives of the Templar lawyers" and examines "all men who are emotional counterparts of the Templar bachelors--betrayers of eros. Melville, in short, plumbs the hidden depths of the narcissism which he externally depicted in 'The Paradise of Bachelors.'"<sup>13</sup> Sandberg uses Stein's interpretation as a departure point for his own analysis of the tale as "an exploration of impotency, a portrayal of a man retreating to an all-male childhood to avoid confrontation with heterosexual manhood."<sup>14</sup>



Less concerned with psychoanalysis of the narrator than they are with examining Melville's social consciousness in "The Paradise of Bachelors and the Tartarus of Maids," the last group of critics comes closest to articulating Melville's anti-Emersonianism. Although W. R. Thompson agrees with earlier writers that "The Tartarus of Maids" dwarfs the first sketch, he does recognize "The Paradise of Bachelors" as an integral part of the whole structure. Melville's purpose in uniting the two sketches, Thompson says, was to elucidate his "feelings concerning the linked civilizations of America and Europe. . . . Both civilizations--one an extension of the other and the last great hope of both--are morally weak. The Old World suffers from inertia; the New World is spiritually stunted."<sup>15</sup> Fisher, too, believes that a "concern with the crucial aspects of American experience at mid-century, often in contrast to the Old World, is central to 'The Paradise of Bachelors and the Tartarus of Maids' and links it to the whole body of stories, which in the depths of their disillusionment suggest that America had failed the promises of its inception and fallen victim to its moral faults." Concentrating on "The Tartarus of Maids," he calls it "one of the strongest explicit (and even stronger implicit) denunciations of industrialism, and the kind of servitude and loss of will it entails, by an articulate American during the period which comprises our literary as well as our technological coming of age."<sup>16</sup>

Even though Browne agrees with Thompson and Fisher that these two sketches represent a contrast between English and American life, he takes a different approach to defining Melville's message, centering not so much on the fact that the Templars are English as that they are bachelors. To him, "The Paradise of Bachelors" is "primarily social

criticism, condemnation of the Bachelor's noncommitment to life."<sup>17</sup> He sees the first half as a mirror image of the other half of the diptych, and he believes that "all levels of symbols merge at the end of this short story to reveal Melville's social protest. It is a story told on a grand scale; as such it represents humanity. It is a cry for improved living and working conditions. Also it dramatically contrasts Melville's uncommitted person with those who were very much committed, the male bachelors by choice as opposed to the female bachelors against their will."<sup>18</sup>

Like Browne, Fogle recognizes Melville's biting satire beneath the narrator's fond reminiscence of the good food and genial company of the Templars. He notes that while "the dinner which the narrator attends in the Temple is a consummate artifice, a ritual of gracious living," the "bachelor's ritual is a little empty, a form without sufficient substance to maintain it."<sup>19</sup> The world of the maidens, on the other hand, is a very real hell, and "from another point of view, to these cast-out maidens, the victims of modern society, their sex is a hell, a system of fatal machinery which they helplessly and fruitlessly tend."<sup>20</sup> In his final statement, Fogle comes the closest of all the critics to articulating the most fundamental and pervasive unity in this short piece of fiction. He says, "'The Tartarus of Maids' is social protest, but not social protest merely. Under the immediate impact of Melville's imagination, the situation takes on the aspect of fatality, and the maids are humanity enslaved by the all-conquering machine."<sup>21</sup> However, even Fogle, who sees "the world's general harshness to the unfortunate"<sup>22</sup> in Melville's "Tartarus," does not carry this philosophical level of interpretation far enough.

"The Paradise of Bachelors and the Tartarus of Maids" may also be read as Melville's reaction against Romanticism, most particularly against the optimism expressed by its foremost American exponent, Emerson. To Melville, "The Paradise of Bachelors" probably represented the ultimate extension of Emersonian optimism--an insulated, stagnant world inhabited by "bachelors," those uncommitted souls who close their eyes to the troubles of the world and drink to forget realities they refuse to acknowledge. In contrast, "The Tartarus of Maids" is a microcosm of the world as Melville envisioned it, and with its peculiar combination of sexual symbolism and machine imagery, it is a world profoundly at odds with Emerson's concept of a benevolent universe. A comparison of Emerson's world view with that of the bachelors and a contrast of both with the "hell" of the maidens reveals dimensions to this story which have remained unexplored for too long.

Emerson viewed the universe as being fundamentally good. To him, there was no absolute evil. If a man thought he observed evil in the world, it was only because he was unable to perceive the perfect whole.<sup>23</sup> Emerson says in "Nature," "All things are moral; and in their boundless changes have an unceasing reference to spiritual nature. . . . every natural process is a version of a moral sentence. The moral law lies at the center of nature and radiates to the circumference. It is the pith and marrow of every substance, every relation, and every process."<sup>24</sup> To Emerson, "the ruin or the blank that we see when we look at nature, is in our own eye" rather than in external reality.<sup>25</sup> In Emerson's universe, things which appear to be evil are in actuality a part of the whole benevolent scheme of compensation. "Debt, grinding debt, whose iron face the widow, the orphan, and the sons of genius

fear and hate;--debt, which consumes so much time, which so cripples and disheartens a great spirit with cares that seem so base, is a preceptor whose lessons cannot be forgone, and is needed most by those who suffer from it most."<sup>26</sup> Nature is a discipline, and the hardships she visits upon us teach us valuable lessons. In this context, Emerson compares property to snow: "if it fall level today, it will be blown into drifts tomorrow."<sup>27</sup>

To the reader who is familiar with Melville's "Poor Man's Pudding," there is little doubt as to his feelings about this sort of reasoning. In the story, the philosophical Blandmour, echoing Emerson's optimism, rhapsodizes over Nature's bounty, the March snow, otherwise known as "Poor Man's Manure": "Distilling from kind heaven upon the soil, by a gentle penetration it nourishes every clod, ridge, and furrow. To the poor farmer it is as good as the rich farmer's farmyard enrichments. And the poor man has no trouble to spread it, while the rich man has to spread his."<sup>28</sup> The narrator answers, "It may be as you say, dear Blandmour. But tell me, how is it that the wind drives yonder drifts of 'Poor Man's Manure' off Poor Coulter's two-acre patch here, and piles it up yonder on rich Squire Teamster's twenty-acre field?"<sup>29</sup>

From this passage we can see what Melville must have considered a glaring flaw in Emerson's point of view. Emerson is always looking at the world from an aloof, rather aristocratic position. His universe is a mechanistic one in which all things have a place and a purpose much like the cogs in a machine, each contributing to the perfect whole. Only the poet has the vision to perceive the whole. It is a view which only those at the top of the social strata could afford to embrace.<sup>30</sup> Emerson is somewhat like an ecologist explaining the need for

predators--a fine argument for everyone but the rabbits and mice.

It is just such an elitist view of life which is exhibited by the Templars in "Paradise of Bachelors." Nominal descendents of the famous Knights Templars, defenders of the Holy Sepulcher, these merry bachelors lead a life of insulated contentment "in the stony heart of stunning London."<sup>31</sup> Going to their quarters "is like stealing from the heated plain into some cool, deep glen, shady among the harboring hills" (p. 167).

From the first lines of the story, the narrator stresses the separation of this "charming," "delectable," and "dreamy" oasis from the cares of the world: "Sick with the din and soiled with the mud of Fleet Street--where the Benedick tradesmen are hurrying by, with ledger-lines ruled along their brows; thinking upon rise of bread and fall of babies--you adroitly turn a mystic corner--not a street--glide down a dim, monastic way, flanked by dark, sedate, and solemm piles, and still wending on, give the whole care-worn world the slip, and, disentangled, stand beneath the quiet cloisters of the Paradise of Bachelors" (p. 167). This Paradise is more than a neighborhood, however: "The Temple is, indeed, a city by itself. . . . A city with a park to it, and flower-beds, and a riverside--the Thames flowing by as openly, in one part, as by Eden's primal garden flowed the mild Euphrates" (pp. 171-72).

Quiet, serene peace is the prevailing atmosphere of this place, but it is evident that this mood is not dependent on the location so much as on the character of the inhabitants. Being "quite sequestered from the old city's surrounding din," everything about the place is "kept in most bachelor-like particularity" (p. 171). In fact, the one

qualification for living in this retreat is bachelorhood. Not only are all the residents of the Temple bachelors, but they seem not to associate with anyone but other bachelors. The nine gentlemen who attend the dinner described in the story compose "a sort of Senate of the Bachelors, sent to this dinner from widely-scattered districts, to represent the general celibacy of the Temple. Nay it was, by representation, a Grand Parliament of the best bachelors in universal London; several of those present being from distant quarters of the town, noted immemorial seats of lawyers and unmarried men" (pp. 174-75). They seem to represent a whole government, a microcosm of life, and the residents of this world are nonparticipants in the real world.

These "Brethren of the Order of Celibacy" live in the "snug cells" inhabited by their monastic predecessors, but otherwise they have little in common with the original Templars (p. 173). They are now a society of lawyers, and "the iron heel is changed to a boot of patent-leather; the long two-handed sword to a one-handed quill; . . . The helmet is a wig" (p. 170). They still fight battles, but not with human foes or for noble purposes. Their battles are stomach-oriented, and the narrator describes their meal in military terms: "After these light skirmishers [the soup and fish] had vanished, the heavy artillery of the feast marched in, led by that well-known English generalissimo, roast beef. For aids-de-camp we had a saddle of mutton, a fat turkey, a chicken-pie, and endless other savory things; while for avant-couriers came nine silver flagons of humming ale" (pp. 176-77).

"But," says the narrator, "like so many others tumbled from proud glory's height, like the apple, hard on the bough but mellow on the ground, the Templar's fall has but made him all the finer fellow"

(pp. 170-71). With this line we become increasingly aware of the biting satire lying beneath this "fond reminiscence" of a convivial evening. Apples on the bough may be hard, but they are still alive, growing and ripening. They are full of possibility and promise. Fallen apples, on the other hand, are mushy as much as "mellow." Most people consider them worthy only of the cider press.

The ironic and metaphorical reference to these genial souls as candidates for the cider barrel is only one of many images of liquor and inebriation which abound in the story. Almost from the beginning the narrator describes the Templars and their activities in drinking terms: "In mild meditation pace the cloisters; take your pleasure, sip your leisure, in the garden waterward; go linger in the ancient library; go worship in the sculptured chapel; but little have you seen, just nothing do you know, not the kernel have you tasted, till you dine among the banded Bachelors, and see their convivial eyes and glasses sparkle" (p. 168). He characterizes his rather reserved host as "frozen champagne" (p. 174), and he describes the bachelors' after-dinner stories as being "brought out, like choice brands of Moselle or Rhenish, only kept for particular company" (p. 179). In fact, the narrator tells us, these modern Templars' fame lies mostly in their "full minds and fuller cellars," the latter of which they use extensively in giving "glorious dinners" (p. 172).

At the meal itself, the drinking starts with the first course. The ox-tail soup is followed by claret, the fish by a glass of sherry. After that come "nine silver flagons of humming ale," a decanter of wine, and a glass of "good old port" with dessert, "only to keep up good old fashions" (p. 177). With the removal of the tablecloth, "in

marched a fresh detachment of bottles, dusty from their hurried march" (p. 177). As if this were not enough spirits to wash down any meal, the narrator informs us that "those were merely the state bumpers, so to speak. Innumerable impromptu glasses were drained between the periods of those grand imposing ones" (p. 178).

It is evident that drinking for these men is not just an activity for washing down food. After dinner,

The nine bachelors seemed to have the most tender concern for each other's health. All the time, in flowing wine, they most earnestly expressed their sincerest wishes for the entire well-being and lasting hygiene of the gentlemen on the right and on the left. I noticed that when one of these kind bachelors desired a little more wine (just for his stomach's sake, like Timothy), he would not help himself to it unless some other bachelor would join him. It seemed held something indelicate, selfish, and unfraternal to be seen taking a lonely, unparticipated glass. Meantime, as the wine ran apace, the spirits of the company grew more and more to perfect genialness and unconstraint (p. 178).

These bachelors are more than just social drinkers. They are escapists who use any excuse they can think of to have another drink.

Not only have the bachelors insulated themselves against the careworn world, but they are also anesthetized by liquor. Even their drinking is not rowdy and uninhibited but is marked by a stifling decorum. As the hours in this memorable evening melt away, measured by a "wine-chronometer," the table becomes "a sort of Epsom Heath; a regular ring, where the decanters galloped round. For fear one decanter should not with sufficient speed reach his destination, another was sent express after him to hurry him; and then a third to hurry the second; and so on with a fourth and fifth" (p. 180). Yet throughout this whole drinking orgy, there is "nothing loud, nothing unmannerly, nothing turbulent" (p. 180). They do not even awaken an



invalid bachelor who is sleeping in the next room. On the contrary, he enjoys "his first sound refreshing slumber in three long weary weeks" (p. 180).

Even the intellectual pursuits of the Templars seem frivolous and impractical. Their after-dinner conversation centers around wines, amusing anecdotes from the past, and antiquities. Never do they address themselves to the issues or problems of the day: "The thing called pain, the bugbear styled trouble--those two legends seemed preposterous to their bachelor imaginations. How could men of liberal sense, ripe scholarship in the world, and capacious philosophical and convivial understanding--how could they suffer themselves to be imposed upon by such monkish fables? Pain! Trouble! As well talk of Catholic miracles. No such thing.--Pass the sherry, Sir.--Pooh, pooh! Can't be!--The port, Sir, if you please. Nonsense; don't tell me so.--The decanter stops with you, Sir, I believe" (p. 181).

Rowland maintains that "on one level the first part of the diptych is an ironic dissection of the 'bachelors'--Melville's half-jocular term for those who think that they know how to live the good life, how to close their eyes to evil and pain, and who are, in reality, smug, unperceptive, and inadequate."<sup>32</sup> Even though the men in this story are without doubt actual bachelors, they are symbolic of a whole class of people, those embracing the doctrines of Emersonian optimism and individualism.<sup>33</sup> As Elizabeth Foster points out in her excellent introduction to The Confidence-Man, Emerson was committed to laissez-faire economics, and he "could fit his concurrence with 'the dismal science' into his serene optimism because he was sure of the goodness and beauty of the universal laws and because his scorn of materialism

made it easy for him to overlook the suffering due to material causes."<sup>34</sup> Emerson frequently explained that "the role of the poet and philosopher should be, not participation in active and fragmentary reforms, but the generation of a moral atmosphere that would encourage each man to elevate his own nature"<sup>35</sup> so that Emersonian individualism is, "after all, only a rarified form of enlightened self-interest."<sup>36</sup>

This flaw in Emerson's philosophy is what Melville is satirizing in "The Paradise of Bachelors." The Temple is a paradise only because the inhabitants are removed from real life. Melville's heavy use of wine and liquor imagery in the story might be regarded as an ironic perversion of Emerson's poem "Bacchus" in which the poet calls for the "wine" of inspiration to allow him to transcend the world of sense and rediscover hidden truth. However, Melville's drinkers are not sipping this metaphorical wine of remembrance; they are guzzling real wine not to seek reality, but to escape from it. Instead of enhancing their sensitivity, they wish to deaden it.

Even the most prominent sexual metaphor in the story, the ram's horn, which most critics regard as both a phallic symbol and a symbol of religion, turns out to be nothing more potent than a mull of snuff so mild that it provokes not even one sneeze to disturb the decorum of the evening. The world these men live in is dead, but they refuse to look about them and be bothered with the problems of the less educated and refined. They exist in a state of polite sterility. As Fogle so aptly puts it, "The bachelor's ritual is a little empty, a form without sufficient substance to maintain it. It is a kind of enchantment, not life itself, and somehow it must end."<sup>37</sup>

In sharp contrast, "The Tartarus of Maids" is seething with

explicit and powerful sexual symbolism juxtaposed on images of frigidity, sterility, and despair. The picture Melville paints here is not of a refuge created by a group of amiable theorists, but one of the real world, a giant regenerative machine which victimizes its inhabitants in the lower echelons of power rather than taking care of them in a benevolent manner. In this sketch Melville answers Emerson's optimism with a world view rooted in pessimism and a belief in an underlying evil. As evidenced in Moby Dick, Melville understood the danger of seeing just the overview and disregarding the component parts, "the times of dreamy quietude, when beholding the tranquil beauty and brilliancy of the ocean's skin, one forgets the tiger heart that pants beneath it; and would not willingly remember that this velvet paw but conceals a remorseless fang."<sup>38</sup>

It is evident from the beginning of the second tale in this diptych that Melville's linking of the two stories is more than casual. As the narrator, a seedsman, travels into the valley where the mill is located, his journey shows a marked similarity to the trip into the Temple Bar. In both stories, he turns from the mainstream of society, the working world, into a sort of narrow maze which leads gradually into the "otherworldliness" of the Temple Bar and the Devil's Dungeon paper mill. Afterward, he recalls that as he wound his way into the Mad Maid's Bellows'-pipe and caught sight of the "grim Black Notch beyond, . . . something latent, as well as something obvious in the time and scene, strangely brought back to my mind my first sight of dark and grimy Temple Bar" (p. 190). There is a dream-like quality to this reminiscence, a sort of subconscious linking of the two experiences in the mind of the narrator which seems to clarify when he finally

catches sight of the mill:

So that, when upon reining up at the protruding rock I at last caught sight of the quaint groupings of the factory-buildings, and with the traveled highway and the Notch behind, found myself all alone, silently and privily stealing through deep-cloven passages into this sequestered spot, and saw the long, high-gabled main factory edifice, with a rude tower--for hoisting heavy boxes--at one end, standing among its crowded outbuildings and boarding-houses, as the Temple Church amidst the surrounding offices and dormitories, and when the marvelous retirement of this mysterious mountain nook fastened its whole spell upon me, then, what memory lacked, all tributary imagination furnished, and I said to myself, This is the very counterpart of the Paradise of Bachelors, but snowed upon, and frost-painted in a sepulchre (pp. 190-91).

Melville's irony here hinges to a great degree on his subtle use of the pregnant word "counterpart" which suggests not only "something precisely or closely resembling another," but also "something corresponding but in reverse."<sup>39</sup> Even in this passage we are acutely aware of the paradoxical quality of the narrator's comparison when he describes the "marvelous retirement of this mysterious mountain nook" as a sepulcher, a cold and white counterpart to the congenial Paradise of Bachelors. Indeed, when we consider the Hadean imagery and the sense of foreboding which dominate this tale from its very beginning, we become aware of a tension which is so fundamental and primal in its origins that we are forced to account for it in terms other than those offered thus far by Melville scholars.

Although recent critics do regard "The Paradise of Bachelors and the Tartarus of Maids" as having a thematic unity, they have approached the work primarily from the angle of its lesser themes--its implications about the biological enslavement of women and its powerful social satire centering on the subjugation of man by the machine. Nobody

seems to have come to terms with the hot-within-cold, birth-within-death, evil-within-innocence structure of "The Tartarus of Maids." Yet, a proper consideration of this structure is essential to understanding Melville's perception of the real world--a world in which birth and death, rather than being opposing forces, are inexorably entwined and are just two aspects of the same process; a world in which evil and danger are sometimes veiled in innocence; and, finally, a world which is unrelenting in its harshness and its machine-like inevitability, especially for the weak and powerless.

In order to get to the mill, the narrator must leave the "bright farms and sunny meadows" (p. 184) and turn east from the "traveled highway, jingling with bells of numerous farmers" (p. 190), the bustling, essentially innocent world of Emerson, and ascend the "bleak hills" (p. 184) in a journey toward Woedolor Mountain. East is, of course, the direction generally associated with birth or life, as death is conversely associated with the west. Already we can sense Melville's attitude toward life, for the images he associates with this eastward journey are dark, gloomy, and evil. However, it is important to note that they are also sexual. The narrator is a seedsman, and he follows a trail unmistakably fraught with vaginal imagery. Browne calls his entry into the Devil's Dungeon "the actual defloration of the giant vagina,"<sup>40</sup> and once again Melville makes use of the ram image, but this time it is not an innocuous mull of snuff but the vehicle by which the seedsman effects this act of defloration: "Flaked all over with frozen sweat, white as a milky ram, his nostrils at each breath sending forth two horn-shaped shoots of heated respiration, Black, my good horse, but six years old, started at a sudden turn, where, right

across the track--not ten minutes fallen--an old distorted hemlock lay, darkly undulatory as an anaconda" (p. 188).

As Fisher points out, the seedsman's journey has led him metaphorically into the very womb of Nature,<sup>41</sup> but instead of paradise, it is hell. The wind shrieks through the pass "as if laden with lost spirits bound to the unhappy world" (p. 188). Blood River boils "redly and demoniacally" (p. 191) at one side of the mill. When he finally finds someone who can serve as his guide in this place, it is a pale girl, shivering and blue with the cold, and as he gazes into her face, we see one of Melville's most explicit thrusts at Emerson's philosophy.

To Emerson, the eye was supremely important. In "Nature" he explains that it is the superior eyes of the poet which allow him to integrate all the diverse aspects of nature and see the perfect whole: "When the eye of Reason opens, to outline and surface are at once added grace and expression. These proceed from imagination and affection, and abate somewhat of the angular distinctness of objects. If the Reason be stimulated to more earnest vision, outlines and surfaces become transparent, and are no longer seen; causes and spirits are seen through them. The best moments of life are these delicious awakenings of the higher powers, and the reverential withdrawing of nature before its God."<sup>42</sup> Therefore, it is not surprising that Emerson describes the most profoundly satisfying moment in his life, his transcendental experience, as a sort of metamorphosis into a supernatural eye: "I become a transparent eyeball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or parcel of God. . . . I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate than in streets or villages.

In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature."<sup>43</sup> What the seedsman sees in the face of the girl, however, as they stand in this wilderness far removed from the bustle of towns, is both frightening and disturbing. It is an eye charged with knowledge beyond the physical reality it perceives, but unlike Emerson's transparent eyeball, it is "an eye supernatural with unrelated misery" (p. 192).

As the narrator describes the factory, it is easy for the reader to see why the girl's perception of nature differs from Emerson's. She does not see life from the same lofty angle. All the workers in the mill are unmarried girls. Alone, without parents or husbands to act as their advocates, they were probably the lowest ranking and most vulnerable group in the society of Melville's day. As such, they represent all people who lack the power to have any degree of influence over their own destinies. They are pages upon which nothing is written, as blank as the paper they fold and handle. The seedsman comments on their robot-like appearance: "Not a syllable was breathed. Nothing was heard but the low, steady overruling hum of the iron animals. The human voice was banished from the spot. Machinery--that vaunted slave of humanity--here stood menially served by human beings, who served mutely and cringingly as the slave serves the Sultan. The girls did not so much seem accessory wheels to the general machinery as mere cogs to the wheels" (p. 195).

There is no doubt these girls are victims, but the crucial question here is what are they victims of? Fogle, Thompson, Browne, and Fisher are quite correct in pointing out the social satire inherent in this story, and since the description of the paper mill seems to be

an accurate representation of a real factory, this tale on one level may be properly interpreted as a protest against the dehumanization of man by machines.<sup>44</sup> However, from the beginning of the seedsman's tour of the mill, we can see that the girls are linked to the machinery in this factory in some way which cannot be adequately explained by the interpretations of any of these critics.

From the beginning, the girls who work in the mill are identified with the products of the machines: "At rows of blank-looking counters sat rows of blank-looking girls, white folders in their blank hands, all blankly folding paper" (pp. 193-94). The seedsman asks his guide, an impudent boy named Cupid, "You make only blank paper; no printing of any sort, I suppose? All blank paper, don't you?" Cupid replies, "Certainly; what else should a paper-factory make?" (p. 197). However, as the story proceeds, we become increasingly aware that the blank sheets this machine produces are people--all kinds, "cream-laid and royal sheets" but mostly foolscap, a cheap grade of paper much in demand (p. 205).

This factory does not so much manufacture paper as it gives birth to it. Melville's use of sexual imagery for the machines is unmistakable and has been explicated at great length by others. From "two great round vats . . . full of a white, wet, woolly-looking stuff, not unlike the albuminous part of an egg, soft-boiled," the raw material for the paper moves up "one common channel" into "the great machine," which is located in a room "stifling with a strange, blood-like abdominal heat" (p. 201). From there it evolves in exactly nine minutes from a fragile layer of pulp, a "mere dragon-fly wing" (p. 202), into a finished piece of paper. Its connection to the machine is



severed with a "scissory sound . . . as of some cord being snapped" (p. 204), and it is subsequently delivered moist and warm into the waiting hands of a nurse.

The number nine, with its obvious reference to human gestation in "The Tartarus of Maids," is another important link between the two tales. There were nine original Knights Templars who renounced all worldly ambition and decided to devote themselves to the protection and aid of Christian pilgrims traveling to the Holy City. At the end of nine years, when there were still only nine members, the fortunes of the Knights Templars began to rise. Under the patronage of Bernard, Abbot of Clairboux, they gained great influence, and as their numbers increased, so did their wealth and power until their vows of poverty, chastity, and obedience were forgotten.<sup>45</sup> According to R. Bruce Bickley, Jr., Melville's knowledge that there were nine original knights may have reinforced his decision to have nine Templars in the story.<sup>46</sup> If so, the number nine becomes significant in the first story as a symbol of decay. The Old World, like the Templars, is over-civilized and overripe. Like the apple on the ground, this world is dead to growth, vitality, or noble purpose. Either the cider press or decay is its end. Its optimism has become voluntary blindness to the harshness of life.

The New World, however, is also blind. With its symbolic qualities of birth, innocence, and promise, it exemplifies the naive optimism of youth which cannot see below surface realities to the horrors which lurk there. Melville makes clear that both views are inadequate for arriving at ultimate truth.

Nine is not the only number Melville associates with the

"inflexible iron animal" (p. 206), the paper machine. Cupid informs the narrator that it cost twelve thousand dollars. Since nine minutes in this machine obviously correspond to nine months in a human life, it seems not too far-fetched to assume that the number twelve, so materialistically expressed here in dollars, might also represent twelve months, or a year, the common measurement by which man calculates his existence and his accomplishments and gives himself a place in the infinite. Yet, for all his trying, each man has really very little importance in comparison to the infinite or very little control over his own destiny or that of mankind in general. "Pacing slowly to and fro along the involved machine," the seedsman is struck, "as well by the inevitability as the evolvment-power in all its motions" (p. 206). He asks, "Does it never stop--get clogged?" "No," answers Cupid. "It must go. The machinery makes it go just so; just that very way, and at that very pace you there plainly see it go. The pulp can't help going" (p. 206).

Earlier, as the seedsman had watched the blank paper being "delivered" by the nurse, he had reflected on John Locke's theory which compares the mind at birth to a blank sheet of paper: "It was very curious. Looking at that blank paper continually dropping, dropping, dropping, my mind ran on in wonderings of those strange uses to which those thousand sheets eventually would be put. All sorts of writings would be writ on those now vacant things--sermons, lawyers' briefs, physicians' prescriptions, love-letters, marriage certificates, bills of divorce, registers of birth, death-warrants, and so on, without end" (p. 205). His mood was one of optimism, a recognition of possibilities. However, as he gazes at the machine now, he is struck by a feeling of

horror:

Something of awe now stole over me, as I gazed upon this inflexible iron animal. Always, more or less, machinery of this ponderous elaborate sort strikes, in some moods, strange dread into the human heart, as some living, panting Behemoth might. But what made the thing I saw so specially terrible to me was the metallic necessity, the unbudging fatality which governed it. . . . I stood spellbound and wandering in my soul. Before my eyes-- there, passing in slow procession along the wheeling cylinders, I seemed to see, glued to the pallid incipience of the pulp, the yet more pallid faces of all the pallid girls I had eyed that heavy day. Slowly, mournfully, beseechingly, yet unresistingly, they gleamed along, their agony dimly outlined on the imperfect paper, like the print of the tormented face on the handkerchief of Saint Veronica (pp. 206-7).

Here is a universe similar to Emerson's in many respects but quite different in its fundamental premise. It is smooth-working and mechanically perfect with each thing occupying its own niche and contributing to the whole; however, it is anything but benevolent. In discussing Nature's use as a commodity to man, Emerson says, "The misery of man appears like childish petulance, when we explore the steady and prodigal provision that has been made for his support and delight on this green ball which floats through the heavens. . . . Nature, in its ministry to man, is not only the material, but is also the process and the result."<sup>47</sup> All the various aspects of Nature work together for the benefit of man. Emerson extends this assumption to a discussion of industry, which he regards as man's reproduction of Nature's gifts. Even the poor man is the recipient of this bounty. "The private poor man hath cities, ships, canals, bridges, built for him. He goes to the post-office, and the human race run on his errands; to the book-shop, and the human race read and write of all that happens, for him; to the courthouse, and nations repair his wrongs. He

sets his house upon the road, and the human race go forth every morning, and shovel out the snow, and cut a path for him."<sup>48</sup>

Emerson never seems to come to terms with the fuel source for all this steam. The earth is not the Garden of Eden. Nature exacts a price for her gifts. Underlying every commodity which Nature provides to mankind is the laborer and, usually, the more fundamental the commodity, the poorer the laborer. Melville is aware of this reality. Instead of providing for the powerless, the foolscap, this indomitable regenerative machine drains their human essence to make more paper-- some cream-laid and royal sheets but mostly foolscap--thus assuring a continuation of the process. The only lines which will ever be written on these blank girls are the lines of care like those on the brow of a girl who feeds a machine which correspondingly turns out ruled paper. The Benedick tradesmen in "The Paradise of Bachelors," those people who are forced to confront life on an elemental level, also have "ledger-lines ruled along their brows" (p. 167).

Unlike Emerson, Melville sees the world not as nurturing but as exploitative. The best things in life are not free. Even love, represented by the boy Cupid, is not a source of comfort or joy for the girls in the factory. He flits "rather impudently" through the "passive-looking girls--like a gold fish through hueless waves--yet doing nothing in particular" (p. 196). He is not intentionally cruel, for he speaks "with a roguish twinkle, pure ignorant drollery, not knowing heartlessness" (p. 200). Yet the seedsman is struck by the contradiction this boy represents: "More tragical and more inscrutably mysterious than any mystic sight, human or machine, throughout the factory, was the strange innocence of cruel-heartedness in this

usage-hardened boy" (p. 200).

Emerson and his followers were never consciously cruel, but like the Bachelors, they anesthetized themselves against the harsh realities which are also a part of nature. Like Blandmour, they extolled the virtues of poor man's pudding because they never had to eat it. In doing so, however, they generated attitudes of complacency which were, if not cruelhearted, blatantly insensitive. Melville understood the social implications of their philosophy and the enormous possibilities for oppression inherent in it. In his constant quest for the overview, Emerson ignored the here and now, but Melville realized that a transparent eyeball can be blind as well as visionary.

## NOTES

<sup>1</sup>Critics who deal with Melville's anti-Emersonianism in general are Harry Levin, The Power of Blackness: Hawthorne, Poe, Melville (New York: Knopf, 1958); William Braswell, "Melville as Critic of Emerson," American Literature, 9 (1937), 317-334; Newton Arvin, Herman Melville (New York: Sloane, 1950); and F. O. Matthiessen, American Renaissance: Art and Expression in the Age of Emerson and Whitman (New York: Oxford Univ. Press, 1941). See Appendix A for further, more specific references.

<sup>2</sup>E. H. Eby, "Herman Melville's 'Tartarus of Maids,'" Modern Language Quarterly, 1 (1940), 97.

<sup>3</sup>Newton Arvin, Herman Melville (New York: Sloane, 1950), p. 238.

<sup>4</sup>Arvin, p. 237.

<sup>5</sup>Arvin, p. 238.

<sup>6</sup>Charles G. Hoffmann, "The Shorter Fiction of Herman Melville," South Atlantic Quarterly, 52 (1953), 424.

<sup>7</sup>Ray B. Browne, Melville's Drive to Humanism (Lafayette, Ind.: Purdue Univ. Studies, 1971), p. 209; Martin L. Pops, The Melville Archetype (Kent, Ohio: Kent State Univ. Press, 1970), p. 151.

<sup>8</sup>Marvin Fisher, "'Poor Man's Pudding': Melville's Meditation on Grace," American Transcendental Quarterly, 13 (1972), 33.

<sup>9</sup>Clinton Keeler, "Melville's Delano: Our Cheerful Axiologist," College Language Association Journal, 10 (1966), 49-55; Barry Phillips, "'The Good Captain': A Reading of Benito Cereno," Texas Studies in Literature and Language, 4 (1962), 188-197. See also Appendix B.

<sup>10</sup>Carl Van Vechten, "The Later Work of Herman Melville," The Double Dealer, 3 (1922), 19, rpt. "The Great Transcendental Satire," in Herman Melville, The Confidence-Man: His Masquerade, ed. Hershel Parker (New York: Norton, 1971), p. 283; Elizabeth S. Foster, Introduction to The Confidence-Man (New York: Hendricks, 1954), pp. xxiii-xxix, xxxi-xxxii, rpt. "Emerson in The Confidence-Man," in Parker, pp. 333-339; Harrison Hayford, "Poe in The Confidence-Man," Nineteenth-Century Fiction, 14 (1959), 207-218, rpt. in Parker, pp. 344-353; Hershel Parker, "'The Story of China Aster': A Tentative Explication," in Parker, pp. 353-356; Braswell, p. 329; Daniel G. Hoffman, "The Confidence-Man: His Masquerade," Form and Fable in American Fiction

(New York: Oxford Univ. Press, 1961), rpt. in Melville: A Collection of Critical Essays, ed. Richard Chase (Englewood Cliffs, N. J.: Prentice-Hall, 1962), pp. 125-143; Egbert S. Oliver, "Melville's Picture of Emerson and Thoreau in The Confidence-Man," College English, 8 (1946), 61-72; and Hershel Parker, "Melville's Satire of Emerson and Thoreau: An Evaluation of the Evidence," American Transcendental Quarterly, 7 (1970), 61-67, rpt. in Studies in the Minor and Later Works of Melville, ed. Raymona E. Hull (Hartford: Transcendental Books, 1970), pp. 61-67. See also Appendix B.

<sup>11</sup>Pops, p. 149.

<sup>12</sup>Beryl Rowland, "Melville's Bachelors and Maids: Interpretation Through Symbol and Metaphor," American Literature, 41 (1969), 390.

<sup>13</sup>William Bysshe Stein, "Melville's Eros," Texas Studies in Language and Literature, 3 (1961), 303.

<sup>14</sup>A. Sandberg, "Erotic Patterns in 'The Paradise of Bachelors and the Tartarus of Maids,'" Literature and Psychology, 18 (1968), 2.

<sup>15</sup>W. R. Thompson, "'The Paradise of Bachelors and the Tartarus of Maids': A Reinterpretation," American Quarterly, 9 (1957), 34, 44.

<sup>16</sup>Marvin Fisher, "Melville's 'Tartarus': The Deflowering of New England," American Quarterly, 23 (1971), 80-81.

<sup>17</sup>Ray B. Browne, "Two Views of Commitment: 'The Paradise of Bachelors' and 'The Tartarus of Maids,'" American Transcendental Quarterly, 7 (1970), 44.

<sup>18</sup>Browne, p. 47.

<sup>19</sup>Richard H. Fogle, Melville's Shorter Tales (Norman: Univ. of Oklahoma Press, 1960), pp. 47-48.

<sup>20</sup>Fogle, p. 50.

<sup>21</sup>Fogle, p. 54.

<sup>22</sup>Fogle, p. 50.

<sup>23</sup>For evidence of Melville's familiarity with Emerson's ideas consult Merton M. Sealts, Jr., Melville's Reading: A Check-list of Books Owned and Borrowed (Madison: Univ. of Wisc. Press, 1966); and Matthiessen, pp. 184, 401 ff.

<sup>24</sup>Selections from Ralph Waldo Emerson: An Organic Anthology, ed. Stephen E. Whicher (Boston: Houghton Mifflin, 1957), p. 39.

<sup>25</sup>Emerson, p. 55.

<sup>26</sup>Emerson, p. 37.

<sup>27</sup>Emerson, p. 37.

<sup>28</sup>Herman Melville, The Apple-Tree Table and Other Sketches (New York: Greenwood Press, 1922), p. 271.

<sup>29</sup>Melville, p. 272.

<sup>30</sup>For example, Thoreau, whose life-style came close to embodying Emerson's theories about the poet, could not have survived without the financial assistance of his Concord friends.

<sup>31</sup>The Apple-Tree Table and Other Sketches, p. 168. All further references to this work appear in the text.

<sup>32</sup>Rowland, "Melville's Bachelors and Maids," p. 391.

<sup>33</sup>Critics who point out the "bachelor" motif in Benito Cereno: Merlin Bowen, The Long Encounter: Self and Experience in the Writings of Herman Melville (Chicago: Univ. of Chicago Press, 1960), pp. 67-68; Richard Fogle, "The Monk and the Bachelor: Melville's Benito Cereno," Tulane Studies in English, 3 (1952) 155-178; Charles Nicol, "The Iconography of Evil and Ideal in 'Benito Cereno,'" in Hull, pp. 25-31; Guy Cardwell, "Melville's Gray Story: Symbols and Meaning in Benito Cereno," Bucknell Review, 8 (1959), 154-167, rpt. "Amasa Delano's Plain Good Sense," in A Benito Cereno Handbook, ed. Seymour L. Gross (Belmont, Cal.: Wadsworth, 1965), pp. 99-104; Rosalie Feltenstein, "Melville's Benito Cereno," American Literature, 19 (1947), 245-255.

In The Confidence-Man: Bowen, p. 68; Fogle, "The Monk and the Bachelor," pp. 167-168.

See Appendix C for a partial list of other works in which Melville used the "bachelor" motif.

<sup>34</sup>Rpt. "Emerson in The Confidence-Man," in Parker, p. 338.

<sup>35</sup>Foster, p. 334.

<sup>36</sup>Foster, p. 338.

<sup>37</sup>Fogle, Melville's Shorter Tales, p. 48.

<sup>38</sup>Herman Melville, Moby Dick or The Whale (New York: Rinehart, 1948), p. 484.

<sup>39</sup>Funk and Wagnalls Standard College Dictionary (New York: Harcourt, Brace, and World, 1963), p. 308.

<sup>40</sup>Browne, "Two Views of Commitment," p. 45.

<sup>41</sup>Fisher, "Melville's 'Tartarus,'" p. 85.

<sup>42</sup>Emerson, p. 43.



<sup>43</sup>Emerson, p. 24.

<sup>44</sup>Fogle, Melville's Shorter Tales; Thompson, "'The Paradise of Bachelors and the Tartarus of Maids': A Reinterpretation"; Browne, "Two Views of Commitment: 'The Paradise of Bachelors' and 'The Tartarus of Maids'"; Fisher, "Melville's 'Tartarus': The Deflowering of New England."

<sup>45</sup>Thomas W. Parker, The Knights Templars in England (Tucson: Univ. of Arizona Press, 1963), pp. 2-3.

<sup>46</sup>Bruce R. Bickley, Jr., The Method of Melville's Short Fiction (Durham, N. C.: Duke Univ. Press, 1975), pp. 87-88.

<sup>47</sup>Emerson, p. 25.

<sup>48</sup>Emerson, p. 26.

## BIBLIOGRAPHY

- Arvin, Newton. Herman Melville. New York: Sloane, 1950.
- Bernstein, John. Pacifism and Rebellion in the Writings of Herman Melville. The Hague: Mouton, 1964.
- Bickley, R. Bruce, Jr. The Method of Melville's Short Fiction. Durham, N. C.: Duke Univ. Press, 1975.
- Bowen, Merlin. The Long Encounter: Self and Experience in the Writings of Herman Melville. Chicago: Univ. of Chicago Press, 1960.
- Brack, Vida K., and O. M. Brack, Jr. "Weathering Cape Horn: Survivors in Melville's Minor Short Fiction." Arizona Quarterly, 28 (1972), 61-73.
- Braswell, William. "Melville as Critic of Emerson." American Literature, 9 (1937), 317-334.
- Browne, Ray B. Melville's Drive to Humanism. Lafayette, Ind.: Purdue Univ. Studies, 1971.
- \_\_\_\_\_. "Two Views of Commitment: 'The Paradise of Bachelors' and 'The Tartarus of Maids.'" American Transcendental Quarterly, 7 (1970), 43-47.
- Chase, Richard, ed. Melville: A Collection of Critical Essays. Englewood Cliffs, N. J.: Prentice-Hall, 1962.
- Eby, E. H. "Herman Melville's 'Tartarus of Maids.'" Modern Language Quarterly, 1 (1940), 95-100.
- Emerson, Ralph Waldo. Selections from Ralph Waldo Emerson: An Organic Anthology. Ed. Stephen E. Whicher. Boston: Houghton Mifflin, 1957.
- Feltenstein, Rosalie. "Melville's Benito Cereno." American Literature, 19 (1947), 245-255.
- Fisher, Marvin. "Melville's 'Tartarus': The Deflowering of New England." American Quarterly, 23 (1971), 79-100.
- \_\_\_\_\_. "'Poor Man's Pudding': Melville's Meditation on Grace." American Transcendental Quarterly, 13 (1972), 32-36.

- Fogle, Richard H. Melville's Shorter Tales. Norman: Univ. of Okla. Press, 1960.
- \_\_\_\_\_. "The Monk and the Bachelor: Melville's Benito Cereno." Tulane Studies in English, 3 (1952), 155-178.
- Gross, Seymour L., ed. A Benito Cereno Handbook. Belmont, Cal.: Wadsworth, 1965.
- Hillway, Tyrus. Herman Melville. New York: Twayne, 1963.
- \_\_\_\_\_. "Melville and the Spirit of Science." South Atlantic Quarterly, 48 (1949), 77-88.
- \_\_\_\_\_. "Melville as Critic of Science." Modern Language Notes, 65 (1950), 411-414.
- Hoffmann, Charles G. "The Shorter Fiction of Herman Melville." South Atlantic Quarterly, 52 (1953), 414-430.
- Hull, Raymona E., ed. Studies in the Minor and Later Works of Melville. Hartford: Transcendental Books, 1970.
- Keeler, Clinton. "Melville's Delano: Our Cheerful Axiologist." College Language Association Journal, 10 (1966), 49-55.
- Levin, Harry. The Power of Blackness: Hawthorne, Poe, Melville. New York: Knopf, 1958.
- Matthiessen, F. O. American Renaissance: Art and Expression in the Age of Emerson and Whitman. New York: Oxford Univ. Press, 1941.
- Melville, Herman. The Apple-Tree Table and Other Sketches. Introd. Henry Chapin. Princeton: Princeton Univ. Press, 1922. (More complete collections of the stories such as The Works of Herman Melville, Standard Edition, Vol. XIII: Billy Budd and Other Prose Pieces, London, 1924, not available.)
- \_\_\_\_\_. The Confidence-Man: His Masquerade. Ed. Elizabeth S. Foster. New York: Hendricks, 1954.
- \_\_\_\_\_. The Confidence-Man: His Masquerade. Ed. Hershel Parker. New York: Norton, 1971.
- \_\_\_\_\_. Moby Dick or The Whale. New York: Rinehart, 1948.
- Mumford, Lewis. Herman Melville. New York: Harcourt, Brace, and Co., 1929.
- Oliver, Egbert S. "Melville's Picture of Emerson and Thoreau in The Confidence-Man." College English, 8 (1946), 61-72.

- Parker, Thomas W. The Knights Templars in England. Tucson: Univ. of Arizona Press, 1963.
- Parkes, Henry B. "Poe, Hawthorne, Melville: An Essay in Sociological Criticism." Partisan Review, 16 (1949), 157-65.
- Phillips, Barry. "'The Good Captain'": A Reading of Benito Cereno." Texas Studies in Literature and Language, 4 (1962), 188-197.
- Pops, Martin L. The Melville Archetype. Kent, Ohio: Kent State Univ. Press, 1970.
- Putzel, Max. "The Source and the Symbols of Melville's Benito Cereno." American Literature, 34 (1962), 191-206.
- Rohrberger, Mary. "Point of View in 'Benito Cereno': Machinations and Deceptions." College English, 27 (1966), 541-546.
- Rowland, Beryl. "Melville's Bachelors and Maids: Interpretation Through Symbol and Metaphor." American Literature, 41 (1969), 389-405.
- \_\_\_\_\_. "Melville's Waterloo in 'Rich Man's Crumbs.'" Nineteenth-Century Fiction, 25 (1970), 216-221.
- \_\_\_\_\_. "Sitting Up With a Corpse: Malthus According to Melville in 'Poor Man's Pudding and Rich Man's Crumbs.'" Journal of American Studies, 6 (1972), 69-83.
- Sandberg, A. "Erotic Patterns in 'The Paradise of Bachelors and the Tartarus of Maids.'" Literature and Psychology, 18 (1968), 2-8.
- Sealts, Merton M., Jr. Melville's Reading: A Check-list of Books Owned and Borrowed. Madison: Univ. of Wisc. Press, 1966.
- Seltzer, Leon F. The Vision of Melville and Conrad: A Comparative Study. Athens: Ohio Univ. Press, 1970.
- Stein, William Bysshe. "Melville's Eros." Texas Studies in Language and Literature, 3 (1961), 297-308.
- Thompson, W. R. "'The Paradise of Bachelors and the Tartarus of Maids': A Reinterpretation." American Quarterly, 9 (1957), 34-45.
- Wells, H. W. "An Unobtrusive Democrat: Herman Melville." South Atlantic Quarterly, 43 (1944), 46-51.

APPENDIX A

A PARTIAL BIBLIOGRAPHY OF REFERENCES TO  
MELVILLE'S ANTI-EMERSONIANISM

General:

- Arvin, Newton. Herman Melville. New York: Sloane, 1950.
- Braswell, William. "Melville as Critic of Emerson." American Literature, 9 (1937), 317-334.
- Levin, Harry. The Power of Blackness: Hawthorne, Poe, Melville. New York: Knopf, 1958.
- Matthiessen, F. O. American Renaissance: Art and Expression in the Age of Emerson and Whitman. New York: Oxford Univ. Press, 1941.

Benito Cereno:

- Keeler, Clinton. "Melville's Delano: Our Cheerful Axiologist." College Language Association Journal, 10 (1966), 49-55.
- Phillips, Barry. "'The Good Captain': A Reading of Benito Cereno." Texas Studies in Literature and Language, 4 (1962), 188-197.

The Confidence-Man:

- Foster, Elizabeth S. Introduction to The Confidence-Man. New York: Hendricks, 1954, pp. xxiii-xxix, xxxi-xxxii. Rpt. "Emerson in The Confidence-Man." In The Confidence-Man: His Masquerade. Ed. Hershel Parker. New York: Norton, 1971, pp. 333-339.
- Hayford, Harrison. "Poe in The Confidence-Man." Nineteenth-Century Fiction, 14 (1959), 207-218. Rpt. in The Confidence-Man: His Masquerade. Ed. Hershel Parker. New York: Norton, 1971, pp. 344-353.

Hoffman, Daniel G. "The Confidence-Man: His Masquerade." From Form and Fable in American Fiction. New York: Oxford Univ. Press, 1961. Rpt. in Melville: A Collection of Critical Essays. Ed. Richard Chase. Englewood Cliffs, N. J.: Prentice-Hall, 1962, pp. 125-143.

Oliver, Egbert S. "Melville's Picture of Emerson and Thoreau in The Confidence-Man." College English, 8 (1946), 61-72.

Parker, Hershel. "Melville's Satire of Emerson and Thoreau: An Evaluation of the Evidence." American Transcendental Quarterly, 7 (1970), pp. 61-67. Rpt. in Studies in the Minor and Later Works of Melville. Ed. Raymona E. Hull. Hartford: Transcendental Books, 1970, pp. 61-67.

\_\_\_\_\_. "'The Story of China Aster': A Tentative Explication." In The Confidence-Man: His Masquerade. Ed. Hershel Parker. New York: Norton, 1971, pp. 353-356.

Van Vechten, Carl. "The Later Work of Herman Melville." The Double Dealer, 3 (1922), 19. Rpt. "The Great Transcendental Satire." In The Confidence-Man: His Masquerade. Ed. Hershel Parker. New York: Norton, 1971, p. 283.

"Poor Man's Pudding and Rich Man's Crumbs":

Fisher, Marvin. "'Poor Man's Pudding': Melville's Meditation on Grace." American Transcendental Quarterly, 13 (1972), 32-36.

## APPENDIX B

### A PARTIAL BIBLIOGRAPHY OF REFERENCES TO MELVILLE'S SKEPTICISM

#### General:

- Chase, Richard. Introduction to Melville: A Collection of Critical Essays. Englewood Cliffs, N. J.: Prentice-Hall, 1962, pp. 1-10.
- Matthiessen, F. O. American Renaissance: Art and Expression in the Age of Emerson and Whitman. New York: Oxford Univ. Press, 1941.
- Seltzer, Leon F. The Vision of Melville and Conrad: A Comparative Study. Athens: Ohio Univ. Press, 1970.
- Wells, H. W. "An Unobtrusive Democrat: Herman Melville." South Atlantic Quarterly, 43 (1944), 46-51.

#### Benito Cereno:

- Fogle, Richard H. "The Monk and the Bachelor: Melville's Benito Cereno." Tulane Studies in English, 3 (1952), 155-178.
- Nicol, Charles. "The Iconography of Evil and Ideal in 'Benito Cereno.'" In Studies in the Minor and Later Works of Melville. Ed Raymona E. Hull. Hartford: Transcendental Books, 1970, pp. 25-31.
- Putzel, Max. "The Source and the Symbols of Melville's Benito Cereno." American Literature, 34 (1962), 191-206.
- Rohrberger, Mary. "Point of View in 'Benito Cereno': Machinations and Deceptions." College English, 27 (1966), 541-546.

#### The Confidence-Man:

- Arvin, Newton. Herman Melville. New York: Sloane, 1950.

Hillway, Tyrus. "Melville and the Spirit of Science." South Atlantic Quarterly, 48 (1949), 77-88.

Levin, Harry. The Power of Blackness: Hawthorne, Poe, Melville. New York: Knopf, 1958.

McCarthy, Paul. "Affirmative Elements in The Confidence-Man." In Studies in the Minor and Later Works of Melville. Ed. Raymona E. Hull. Hartford: Transcendental Books, 1970, pp. 56-60.

"The Paradise of Bachelors and the Tartarus of Maids":

Brack, Vida K., and O. M. Brack, Jr. "Weathering Cape Horn: Survivors in Melville's Minor Short Fiction." Arizona Quarterly, 28 (1972), 61-73.

"Poor Man's Pudding and Rich Man's Crumbs":

Brack, Vida K., and O. M. Brack, Jr. "Weathering Cape Horn."



APPENDIX C

A PARTIAL BIBLIOGRAPHY OF REFERENCES

TO MELVILLE'S USE OF THE

"BACHELOR" MOTIF

"Bartleby the Scrivener":

- Fogle, Richard H. "The Monk and the Bachelor: Melville's Benito Cereno." Tulane Studies in English, 3 (1952), 155-178.

Benito Cereno:

- Bowen, Merlin. The Long Encounter: Self and Experience in the Writings of Herman Melville. Chicago: Univ. of Chicago Press, 1960.
- Cardwell, Guy. "Melville's Gray Story: Symbols and Meaning in Benito Cereno." Bucknell Review, 8 (1959), 154-167. Rpt. "Amasa Delano's Plain Good Sense." In A Benito Cereno Handbook. Ed. Seymour L. Gross. Belmont, Cal.: Wadsworth, 1965, pp. 99-104.
- Feltenstein, Rosalie. "Melville's Benito Cereno." American Literature, 19 (1947), 245-255.
- Fogle, Richard H. "The Monk and the Bachelor."
- Nicol, Charles. "The Iconography of Evil and Ideal in 'Benito Cereno.'" In Studies in the Minor and Later Works of Melville. Ed. Raymona E. Hull. Hartford: Transcendental Books, 1970, pp. 25-31.

The Confidence-Man:

- Bowen, Merlin. The Long Encounter.
- Fogle, Richard H. "The Monk and the Bachelor."

"The Encantadas":

Fogle, Richard H. "The Monk and the Bachelor."

Mardi:

Bowen, Merlin. The Long Encounter.

Moby Dick:

Bowen, Merlin. The Long Encounter.

Fogle, Richard H. "The Monk and the Bachelor."

"The Paradise of Bachelors and the Tartarus of Maids":

Bowen, Merlin. The Long Encounter.

Browne, Ray E. "Two Views of Commitment: 'The Paradise of Bachelors' and 'The Tartarus of Maids.'" American Transcendental Quarterly, 7 (1970), 43-47.

Fogle, Richard H. "The Monk and the Bachelor."

VITA<sup>2</sup>

Sharon Kay Montgomery Reel

Candidate for the Degree of

Master of Arts

**Thesis:** "THE PARADISE OF BACHELORS AND THE TARTARUS OF MAIDS":  
MELVILLE'S INVERSION OF EMERSONIAN OPTIMISM

**Major Field:** English

**Biographical:**

**Personal Data:** Born in Weatherford, Oklahoma, March 20, 1942,  
the daughter of S. C. and Belva Montgomery.

**Education:** Graduated from Geary High School, Geary, Oklahoma,  
in May, 1960; received Bachelor of Arts degree, with a  
major in English, from Oklahoma State University in 1964;  
completed requirements for Master of Arts degree at Oklahoma  
State University in May, 1978.

**Professional Experience:** Graduate teaching assistant, Department  
of English, Oklahoma State University, 1965-66, 1969-70,  
1974-78.