Why Read Moby-Dick?—Nathaniel Philbrick 2013 The National Book Award-winning author of In the Heart of the Sea shares expert guidelines on how to read and appreciate Herman Melville's classic work, offering insight into its history, characters and themes while explaining its literary relevance in the modern world. 100,000 first printing.

Approaches to Teaching Melville's Moby-Dick—Martin Rickman 1985 Now at seventy-three volumes, this popular MLA series (ISSN 10591133) addresses a broad range of literary texts. Each volume surveys teaching aids and critical material and brings together essays that apply a variety of perspectives to teaching the text. Upper-level undergraduate and graduate students, student teachers, education specialists, and teachers in all humanities disciplines will find these volumes particularly helpful.

The Piazza Tales—Herman Melville 2020-03-15 When I removed into the country, it was to occupy an old-fashioned farm-house, which had no piazza—a deficiency the more regretted, because not only did I like piazzas, as somehow combining the coziness of in-doors with the freedom of out-doors, and it is so pleasant to inspect your thermometer there, but the country round about was such a picture, that in berry time no boy climbed hill or creased vale without coming upon some small planted in every muck, and sun-burnt painters painting there. A very paradise of painters. The circle of the stars cut by the circle of the mountains. At least, so looks it from the house, though, once upon the mountains, no circle of them can you see. Had the site been chosen five rods off, this charmed ring would not have been.

The Times Index—1999 Indexes the Times and its supplements.

Rappaccini's Daughter—Nathaniel Hawthorne 2006 A classic tale first published in December 1844. It is the story of a young student of medicine who suffers the consequences of ignoring the warning of his adviser and falls in love with the beautiful Beatrice, confined to a locked garden by her father. "Rappaccini's Daughter" has all the comic routines and jokes, paintings, novels, songs (from rock to classical to rap), and in other cultural forms. In the process, Divs Deeper charts how, and why, this novel about a whale and its pursuer has captivated generations of American readers. And why it continues to do so today. Divs Deeper, then, is a creative and original way of approaching a great novel. Readers will gain information and a deeper understanding of an American classic and its place in popular culture.

The Apple-tree Table and Other Sketches—Herman Melville 1922

Peneposope 2—Marjane Satrapi 2004 The great-granddaughter of Iran's last emperor and the daughter of ardent Marxists continues her description of growing up in Tehran—a country plagued by political upheaval and vast contradictions between public and private life. 50,000 first printing.

Call Me Ishmael—Charles Olson 1928 First published in 1947, this acknowledged classic of American literature criticizes the influences—especially Shakespearean ones—on Melville's setting of Moby-Dick. One of the first Melvilleans to advance what has since become known as the "theory of the two Moby-Dicks," Olson argues that there were two versions of Moby-Dick, and that Melville's reading King Lear for the first time in between the first and second versions of the book had a profound impact on his conception of the saga: "the first book did not contain Ahab," writes Olson, and "it may not, except incidentally, have contained Moby-Dick." If literary critics and reviewers at the time responded with varying degrees of skepticism to the "theory of the two Moby-Dicks," it was the experimental style and organization of the book that generated the most controversy. Passionate in his poetry, Olson was less passionate in his reading of Melville. Impatient with what he regarded as traditional forms of literary criticism, Olson engaged his own creativity to write a book as robust, original, and compelling as Melville's masterpiece. "Not only important, but apocalyptic."—New York Herald Tribune "One of the most stimulating essays ever written on Moby-Dick, and for that matter on any piece of literature, and the force is behind it."—San Francisco Chronicle "Olson has been a tireless student of Melville and every Melville lover owes him a debt for his Scotland Yard pertinacity in getting on the trail of Melville's dispersed library."—Lewis Mumford, New York Times "Records, often brilliantly, one way of taking the most extraordinary of American books."—W. E. Beazanson, New England Quarterly "The most important contribution to Melville criticism since Raymond Weaver's pioneering contribution in 1912."—George Mayberry, New Republic.

Reading Melville's Pierre; Or, The Ambiguities—Brian Higgins 2007-05 This engaging new study uses biographical evidence to explore Pierre, the puzzling novel that Herman Melville wrote immediately after the publication of Moby-Dick. Parker and Higgins reveal that Melville drastically altered the end of the novel after a troubling meeting with his publisher and editor about the perceived failure of Moby-Dick. Melville re-wrote Pierre's protagonist as a writer and used the novel to attack the publishing industry. Parker and Higgins' exploration into Pierre shows that this is a deeply flawed novel, but an intriguing and revealing glimpse into the mind of an American literary giant.

Moby-Dick in Pictures: One Drawing for Every Page—Matt Kish 2011 A collection of illustrations inspired by lines from every single page of the 552-page Signet Classics paperback edition of Herman Melville's Moby-Dick. Inspired by one of the world's greatest novels, Ohio artist Matt Kish set out on an epic voyage of his own one day in August 2009. More than one hundred and fifty years following the original publication of Moby-Dick, Kish began illustrating Herman Melville's classic, creating images based on text selected from every page of the 552-page Signet Classics paperback edition. Completely self-taught, Kish refused to set any boundaries for the artwork and employed a deliberately low-tech approach in response to the increasing popularity of born-digital art and literature. He used found pages torn from old, discolored books, as well as a variety of mediums, including ball-point pens, marker, pastel, crayon, ink, and watercolor. By layering images on top of existing words and images, Kish has crafted a visual masterpiece that echoes the layers of meaning in Melville's narrative. In retrospect, Kish says he feels as foolhardy as Ishmael, the novel's narrator, and as obsessed as Captain Ahab in his quest for the great white whale. "I saw now that the project was an attempt to fully understand this magnificent novel, to walk through every sun-drenched word, to lift up all the hatches and open all the hawls, to smell, taste, hear, and see every whalefish, every shark, every sailor, every harpoon, and every whale, he says. "It was a hard thing, a very painful thing, but the novel now lives inside me in a way it never could have before." Kish spent nearly every day for eighteen months toiling away in a small closet he converted into an art studio. In order to share the work with family and friends, he started the blog "One Drawing for Every Page of Moby-Dick," where he posted art and brief description about his process on a daily basis.