

Pierre Or The Ambiguities

Herman Melville

Pierre, Or, The Ambiguities Herman Melville,1852

Pierre (Or, the Ambiguities) Herman Melville,2021-01-12 *Pierre: or, The Ambiguities* (1852) is a novel by American writer Herman Melville. Published the year after *Moby-Dick*—a critical and commercial failure—*Pierre: or, The Ambiguities* is a psychological novel in the tradition of Gothic fiction. Melville struggled to find a publisher who would pay him in advance for the book, and its appearance prompted widespread ridicule and condemnation in the press, with some critics claiming that Melville himself had gone mad. The novel plunged Melville deeper into financial ruin, and all but ensured that his next novels, *Israel Potter* and *The Confidence-Man*, would be his last. Pierre Glendinning Jr. is a nineteen-year-old heir who lives with his widowed mother at their family manor in upstate New York. Engaged to the beautiful and respectable Lucy Tartan, Pierre stands to inherit—with his mother's approval—a life of comfort and wealth. When he meets a young woman named Isabel Banford, his father's illegitimate daughter, Pierre devises a plan he believes will solve everyone's problems: he will marry Isabel, who will inherit her share of their father's wealth, thereby preserving his father's honor and sparing his mother the embarrassment of her husband's infidelity. Pierre marries Isabel in secret, and when he tells his mother is thrown out of the house and cut off from his family for good. He moves with Isabel to New York City, where he hopes to make a life for himself as a writer, but the sins of the past refuse to let him rest as he wrestles with his choices and discovers the true nature of his seemingly good intentions. With a beautifully designed cover and professionally typeset manuscript, this edition of Herman Melville's *Pierre: or, The Ambiguities* is a classic of American literature reimagined for modern readers.

Pierre, Or The Ambiguities Herman Melville,1971 *Ambiguities* indeed! One long brain-muddling, soulbewildering ambiguity (to borrow Mr. Melville's style), like Melchisedeck without beginning or end - a labyrinth without a clue - an Irish bog without so much as a Jack o' th'-lantern to guide the wanderer's footsteps - the dream of a distempered stomach, disordered by a hasty supper on half-cooked pork chops. So judged the *New York Herald* when *Pierre* was first published in 1852, with most contemporary reviewers joining in the general condemnation: a dead failure, this crazy rigmarole, and a literary mare's nest. Latter-day critics have recognized in the story of Melville's idealistic young hero a corrosive satire of the sentimental-Gothic novel, and a revolutionary foray into modernist literary techniques. As William Spengemann writes in his introduction to this edition, For anyone who, being aware of the culture of modernity, is curious about its origins, *Pierre* ranks with Coleridge's 'Rime of the Ancient Mariner,' Carlyle's *Sartor Resartus*, Hawthorne's *Scarlet Letter*, and the poems of Emily Dickinson as one of the privileged places where the dead past can be seen giving way inexorably to the living present.

Pierre: Or, The Ambiguities (Norton Critical Editions) Herman Melville,2017 When *Pierre* was published one year after *Moby-Dick*, expectations were high. Readers expected—and Melville delivered—adventure, humor, and brilliance. Magnificent and strange, *Pierre* is a richly allusive novel mirroring both antebellum America and Melville's own life. This Norton Critical Edition includes: · The Harper & Brothers 1852 first edition of the novel, accompanied by Robert S. Levine and Cindy Weinstein's editorial matter. · Six illustrations. · Contextual and source materials, including letters, responses to *Pierre* by Melville's contemporaries, and works by Daniel Webster, Thomas Cole, James Fenimore Cooper, Lydia Maria Child, and Nathaniel Hawthorne, among others, that give readers a sense of *Pierre*'s time and place. · Seven critical essays on *Pierre*'s major themes by Sacvan Bercovitch, James Creech, Samuel Otter, Wyn Kelley, Cindy Weinstein, Jeffery A. Clymer, and Dominic Mastroianni. · A Chronology and a Selected Bibliography.

Pierre; or The Ambiguities Herman Melville,2017-09-05

Pierre, Or the Ambiguities Herman Melville,1995-11-16 Offering all lovers of literature an extraordinary opportunity, this new edition of *Pierre, or The Ambiguities* is a reconstruction of the text, considered by Melville scholars as the finest psychological novel yet written in English, that Melville delivered to Harper & Brothers in January, 1852. Features 30 full-color pictures by Maurice Sendak.

Pierre, Or the Ambiguities (1852). By: Herman Melville Herman Melville,2017-02-03 *Pierre; or, The Ambiguities* is a novel, the seventh book, by American writer Herman Melville, first published in New York in 1852. The plot, which uses many conventions of Gothic fiction, develops the psychological, sexual, and family tensions between Pierre Glendinning; his widowed mother; Glendinning Stanley, his cousin; Lucy Tartan, his fiancée; and Isabel Banford, who is revealed to be his half-sister. According to scholar Henry A. Murray, in writing *Pierre* Melville purposed to write his spiritual autobiography in the form of a novel rather than to experiment with the novel and incidentally working some personal experiences into it. Coming after the lukewarm reaction to *Moby-Dick*, *Pierre* was a critical and financial disaster. Reviewers universally condemned both its morals and its style. Critics have more recently shown greater sympathy, seeing it as a psychological novel -- a study of the moods, thought processes, and perceptions of his hero. Plot: Pierre Glendinning, junior, is the 19-year-old heir to the manor at Saddle Meadows in upstate New York. Pierre is engaged to the blonde Lucy Tartan in a match approved by his domineering mother, who controls the estate since the death of his father, Pierre, senior. When he encounters, however, the dark and mysterious Isabel Banford, he hears from her the claim that she is his half-sister, the illegitimate and orphaned child of his father and a European refugee. Pierre reacts to the story (and to his magnetic attraction for Isabel) by devising a remarkable scheme to preserve his father's name, spare his mother's grief, and give Isabel her proper share of the estate. He announces to his mother that he is married; she promptly throws him out of the house. He and Isabel then depart for New York City, accompanied by a disgraced young woman, Delly Ulver. During their stagecoach journey, Pierre finds and reads a fragment of a treatise on Chronometricals and Horologicals on the differences between absolute and relative virtue by one Plotinus Plinlimmon. In the city, Pierre counts on the hospitality of his friend and cousin Glendinning Stanley, but is surprised when Glen refuses to recognize him. The trio (Pierre, Isabel, and Delly) find rooms in a former church converted to apartments, the Church of the Apostles, now populated by impecunious artists, writers, spiritualists, and philosophers, including the mysterious Plinlimmon. Pierre attempts to earn money by writing a book, encouraged by his juvenile successes as a writer. He learns that his mother has died and has left the Saddle Meadows estate to Glen Stanley, who is now engaged to marry Lucy Tartan. Suddenly, however, Lucy shows up at the Apostles, determined to share Pierre's life and lot, despite his apparent marriage to Isabel. Pierre and the three women live there together as best they can, while their scant money runs out.

Pierre's writing does not go well - having been Timonized by his experiences, the darker truths he has come to recognize cannot be reconciled with the light and innocent literature the market seeks. Unable to write, he has a vision in a trance of an earth-bound stone giant Enceladus and his assault on the heavenly Mount of Titans. Beset by debts, by fears of the threats of Glen Stanley and Lucy's brother, by the rejection of his book by its contracted publishers, by fears of his own incestuous passion for Isabel, and finally by doubts of the truth of Isabel's story, Pierre guns down Glen Stanley at rush hour on Broadway, and is taken to jail in The Tombs. There Isabel and Lucy visit him, and Lucy dies of shock when Isabel addresses Pierre as her brother. Pierre then seizes upon the secret poison vial that Isabel carries and drinks it, and Isabel finishes the remainder, leaving three corpses as the novel ends.... Herman Melville (August 1, 1819 - September 28, 1891) was an American novelist, short story writer, and poet of the American Renaissance period.

Pierre Herman Herman Melville,2015-07-03 *Pierre, Or, The Ambiguities* by Herman Melville - *Pierre; or, The Ambiguities* is a novel, the seventh book, by American writer Herman Melville, first published in New York in 1852. The plot, which uses many conventions of Gothic fiction, develops the psychological, sexual, and family tensions between Pierre Glendenning; his widowed mother; Glendenning Stanley, his cousin; Lucy Tartan, his fiancée; and Isabel Banford, who is revealed to be his half-sister. Pierre Glendenning, junior, is the 19-year-old heir to the manor at Saddle Meadows in upstate New York. Pierre is engaged to the blonde Lucy Tartan in a match approved by his domineering mother, who controls the estate since the death of his father, Pierre, senior. When he encounters, however, the dark and mysterious Isabel Banford, he hears from her the claim that she is his half-sister, the illegitimate and orphaned child of his father and a European refugee. Pierre reacts to the story (and to his magnetic attraction for Isabel) by devising a remarkable scheme to preserve his father's name, spare his mother's grief, and give Isabel her proper share of the estate. He announces to his mother that he is married; she promptly throws him out of the house. He and Isabel then depart for New York City, accompanied by a disgraced young woman, Delly Ulver. During their stagecoach journey, Pierre finds and reads a fragment of a treatise on Chronometricals and Horologicals on the differences between absolute and relative virtue by one Plotinus Plinlimmon. In the city, Pierre counts on the hospitality of his friend and cousin Glendenning Stanley, but is surprised when Glen refuses to recognize him. The trio (Pierre, Isabel, and Delly) find rooms in a former church converted to apartments, the Church of the Apostles, now populated by impecunious artists, writers, spiritualists, and philosophers, including the mysterious Plinlimmon. Pierre attempts to earn money by writing a book, encouraged by his juvenile successes as a writer.

Pierre Herman Melville,2018-05-05 *Pierre; or, The Ambiguities* is a novel, the seventh book, by American writer Herman Melville, first published in New York in 1852. The plot, which uses many conventions of Gothic fiction, develops the psychological, sexual, and family tensions between Pierre Glendenning; his widowed mother; Glendenning Stanley, his cousin; Lucy Tartan, his fiancée; and Isabel Banford, who is revealed to be his half-sister. According to scholar Henry A. Murray, in writing *Pierre* Melville purposed to write his spiritual autobiography in the form of a novel rather than to experiment with the novel and incidentally working some personal experiences into it.

Pierre, Or The Ambiguities (1852) Herman Melville,2019-10-28 *Pierre; or, The Ambiguities* is the seventh book by American writer Herman Melville, first published in New York in 1852. The novel, which uses many conventions of Gothic fiction, develops the psychological, sexual, and family tensions between Pierre Glendenning; his widowed mother; Glendenning Stanley, his cousin; Lucy Tartan, his fiancée; and Isabel Banford, who is revealed to be his half-sister. According to scholar Henry A. Murray, in writing *Pierre* Melville purposed to write his spiritual autobiography in the form of a novel rather than to experiment and incidentally work some personal experience into the novel.

Pierre Herman Melville,2017-10-28 Excerpt from *Pierre: Or the Ambiguities* The verdant trance lay far and Wide; and through it nothing came but the brindled kine, dreamily wandering to their pastures, followed, not driven, by ruddy-cheeked, white-footed boys. As touched and bewitched by the loveliness of this silence, Pierre neared the cottage, and lifted his eyes, he swiftly paused. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Pierre Herman Melville,2015-10-28 Herman Melville (August 1, 1819 - September 28, 1891) was an American novelist, short story writer, and poet from the American Renaissance period. Most of his writings were published between 1846 and 1857. Best known for his sea adventure *Typee* (1846) and his whaling novel *Moby-Dick* (1851), he was almost forgotten during the last thirty years of his life. Melville's writing draws on his experience at sea as a common sailor, exploration of literature and philosophy, and engagement in the contradictions of American society in a period of rapid change. The main characteristic of his style is probably pervasive allusion, reflecting his written sources. Melville's way of adapting what he read for his own new purposes, scholar Stanley T. Williams wrote, was a transforming power comparable to Shakespeare's.

Pierre, Or the Ambiguities (1852). By: Herman Melville: Psychological Novel Gothic Fiction Herman Melville,2018-10-06 *Pierre; or, The Ambiguities* is a novel, the seventh book, by American writer Herman Melville, first published in New York in 1852. The plot, which uses many conventions of Gothic fiction, develops the psychological, sexual, and family tensions between Pierre Glendenning; his widowed mother; Glendenning Stanley, his cousin; Lucy Tartan, his fiancée; and Isabel Banford, who is revealed to be his half-sister. According to scholar Henry A. Murray, in writing *Pierre* Melville purposed to write his spiritual autobiography in the form of a novel rather than to experiment with the novel and incidentally working some personal experiences into it. Coming after the lukewarm reaction to *Moby-Dick*, *Pierre* was a critical and financial disaster. Reviewers universally condemned both its morals and its style. Critics have more recently shown greater sympathy, seeing it as a psychological novel -- a study of the moods, thought processes, and perceptions of his hero. Plot: Pierre Glendenning, junior, is the 19-year-old heir to the manor at Saddle Meadows in upstate New York. Pierre is engaged to the blonde Lucy Tartan in a match approved by his domineering mother, who controls the estate since

the death of his father, Pierre, senior. When he encounters, however, the dark and mysterious Isabel Banford, he hears from her the claim that she is his half-sister, the illegitimate and orphaned child of his father and a European refugee. Pierre reacts to the story (and to his magnetic attraction for Isabel) by devising a remarkable scheme to preserve his father's name, spare his mother's grief, and give Isabel her proper share of the estate. He announces to his mother that he is married; she promptly throws him out of the house. He and Isabel then depart for New York City, accompanied by a disgraced young woman, Delly Ulver. During their stagecoach journey, Pierre finds and reads a fragment of a treatise on Chronometricals and Horologicals on the differences between absolute and relative virtue by one Plotinus Plinlimmon. In the city, Pierre counts on the hospitality of his friend and cousin Glendinning Stanley, but is surprised when Glen refuses to recognize him. The trio (Pierre, Isabel, and Delly) find rooms in a former church converted to apartments, the Church of the Apostles, now populated by impecunious artists, writers, spiritualists, and philosophers, including the mysterious Plinlimmon. Pierre attempts to earn money by writing a book, encouraged by his juvenile successes as a writer. He learns that his mother has died and has left the Saddle Meadows estate to Glen Stanley, who is now engaged to marry Lucy Tartan. Suddenly, however, Lucy shows up at the Apostles, determined to share Pierre's life and lot, despite his apparent marriage to Isabel. Pierre and the three women live there together as best they can, while their scant money runs out. Pierre's writing does not go well - having been Timonized by his experiences, the darker truths he has come to recognize cannot be reconciled with the light and innocent literature the market seeks. Unable to write, he has a vision in a trance of an earth-bound stone giant Enceladus and his assault on the heavenly Mount of Titans. Beset by debts, by fears of the threats of Glen Stanley and Lucy's brother, by the rejection of his book by its contracted publishers, by fears of his own incestuous passion for Isabel, and finally by doubts of the truth of Isabel's story, Pierre guns down Glen Stanley at rush hour on Broadway, and is taken to jail in The Tombs. There Isabel and Lucy visit him, and Lucy dies of shock when Isabel addresses Pierre as her brother. Pierre then seizes upon the secret poison vial that Isabel carries and drinks it, and Isabel finishes the remainder, leaving three corpses as the novel ends.... Herman Melville (August 1, 1819 - September 28, 1891) was an American novelist, short story writer, and poet of the American Renaissance period.

Pierre Herman Melville, 2020-05-04 Initially dismissed as a dead failure and a bad book, and declined by Melville's British publisher, Pierre has since struck critics as modern in its psychological probings and literary technique-fit, as Carl Van Vechten said in 1922, to be ranked with *The Golden Bowl*, *Women in Love*, and *Ulysses*. None of Melville's other secondary works has so regularly been acknowledged by its most thorough critics as a work of genuine grandeur, however flawed. When Pierre Glendinning's lifelong desire for a sister is seemingly realized on the eve of his marriage, his world is suddenly turned upside down, for he must choose between acknowledging his illegitimate half-sister or perpetuating his unsullied family legacy. Melville unfolds the story of an idealistic young man whose steadfast beliefs lead him to destroy his world and himself. Font used in this annotated edition is Baskerville - 12.

Reading Melville's Pierre; or, The Ambiguities Brian Higgins, Hershel Parker, 2007-05-01 Herman Melville's *Pierre; or, The Ambiguities* has a storied place in the history of American publishing. Melville began writing this follow-up to *Moby-Dick* in October 1851, thinking that it might prove even more significant than its predecessor. The 1852 publication of *Pierre* was catastrophic, however. Melville lost his English publisher, and American reviewers derided the book and called the author mad. In *Reading Melville's Pierre; or, The Ambiguities*, noted Melville authorities Brian Higgins and Hershel Parker probe the daunting story behind a deeply flawed but revealing work, one that directly reflects the major crisis of Melville's authorial life. Weighed down by huge debts, Melville took the manuscript of *Pierre* to his New York publisher, Harper and Brothers, desperately needing the new work to be a financial success. The Harpers balked at publishing such a dangerous psychological novel (incest was a theme) and offered him less than half the royalties they had paid for his previous books. The anguished Melville accepted the contract but subsequently added new passages to his manuscript -- passages that disparage the publishing industry and reflect his agony at the looming loss of his career. Higgins and Parker examine what can plausibly be reconstructed of Melville's original version of *Pierre* and explore the consequences of his belated decision to expand his work, showing in detail how his hastily written and awkwardly inserted additions marred much of what he had brilliantly achieved in the shorter version. They demonstrate that to understand *Pierre*, and Melville himself at this crisis, one must first understand the compositional history that resulted in the book as published. Setting *Pierre* in the context of Melville's literary life, Higgins and Parker's study is an illuminating demonstration of biographical and textual scholarship by two of the field's finest practitioners.

Pierre, or, the Ambiguities Herman Melville, 1984

Pierre Herman Melville, 1923

Herman Melville: Pierre, Israel Potter, The Piazza Tales, The Confidence-Man, Billy Budd, Uncollected Prose (LOA #24) Herman Melville, 1985-04-01 Forgoing the narratives of the sea that prevailed in his earlier works, Melville's later fiction contains some of the finest and many of his keenest and bleakest observations of life, not on the high seas, but at home in America. With the publication of this Library of America volume, the third of three volumes, all Melville's fiction has now been restored to print for the first time. *Pierre; or, The Ambiguities*, published in 1852 (the year after *Moby-Dick*), moves between the idyllic Berkshire countryside and the nightmare landscape of early New York City. Its hero, a young American patrician trying to redeem the secret sins of his father, elopes to the city, discovers Bohemian life, attempts a literary epic, and struggles his way through incest, murder, and madness. Long a controversial work, it is Melville's darkest satire of American life and letters and one of his most powerful books. A pivotal work, both for Melville's career and for American literature, *Pierre* was followed by *Israel Potter*, the story of a veteran of the Revolution, victim of a thousand mischances, and a long-suffering exile in England. Along the way are memorable episodes of war and intrigue, with personal portraits of Benjamin Franklin, John Paul Jones, and George III. In the exploits of this touchingly optimistic soldier, Melville offers a scathing image of the collapse of revolutionary hopes. *The Piazza Tales* demonstrates Melville's dazzling mastery of many styles, including "The Encantadas," about nature's two faces—enchancing and horrific; the famous "Bartleby the Scrivener," about a Wall Street copyist who "would prefer not to"; and the enigmatic "Benito Cereno," about a credulous Yankee sea captain who stumbles into an intricately plotted mutiny aboard a disabled slave ship. *The Confidence-Man*, Melville's last published novel, is in many ways a forerunner of modernist American fiction. An extended meditation on faith, hope, and charity as these are manifested on board a

Mississippi riverboat one April Fools' Day, it presents a menagerie of Americans buying and selling, borrowing and lending, believing and mistrusting, as they are carried toward the auction blocks of New Orleans. Many pieces never before collected are also included: the "Authentic Anecdotes of Old Zack" (burlesque sketches of Zachary Taylor's Mexican campaign), "Fragments from a Writing-Desk" (Melville's earliest surviving prose), reviews of Hawthorne, Parkman, and Cooper, and all the tales Melville published in magazines during the 1850s. Finally, there is the posthumously published masterpiece Billy Budd, Sailor, the haunting story of a beautiful, innocent sailor who is pressed into naval service, slandered, provoked to murder, and sacrificed to military justice. While encouraging questions for which there are no answers, it invites us to meditate on the conflicts central to all Melville's work: between freedom and fate, innocence and civilized corruption. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

The Writings: Pierre, or The ambiguities Herman Melville, 1968

Reading Melville's Pierre; Or, The Ambiguities Brian Higgins, Hershel Parker, 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.

The Enigmatic Realm of **Pierre Or The Ambiguities**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Pierre Or The Ambiguities** a literary masterpiece penned with a renowned author, readers attempt a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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