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The Confidence-Man: His Masquerade **The Confidence-Man** The Confidence Man **The Confidence-man** **The Confidence-man** **Confidence Man** **The Confidence-Man His Masquerade** *The Confidence-Man (Esprios Classics)* **The Confidence Man** The Confidence-Man **The Works of Herman Melville: The confidence-man : his masquerade** **The Confidence-Man** The Confidence-Man: His Masquerade: Novel **The Confidence Man: His Masquerade by Herman Melville** **A Concordance to Herman Melville's The Confidence-man, His Masquerade** *Satirical Apocalypse* The Confidence-Man **The Confidence-Man by Herman Melville - Delphi Classics (Illustrated) Works The Value of Herman Melville** The Confidence-Man **Billy Budd and Other Tales** **The Confidence-Man** **Israel Potter: His Fifty Years Of Exile (Annotated Edition)** *The Confidence-man* The confidence-man: his masquerade. 1954 **The Confidence-Man** **The Confidence-Man** Herman Melville **The Encantadas** The Confidence Man in American Literature *The Confidence-Man: His Masquerade (1857). By: Herman Melville: Satire* The Original Confidence Man **Melville's Anatomies** **The Confidence-Man** **The Confidence-Man. His Masquerade, Etc** **Herman Melville, The confidence-man : his masquerade** *Satire in Narrative* The Confidence Man **A New Interpretation of Herman Melville's The Confidence-man: His Masquerade**

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The Confidence-Man: His Masquerade, first published in New York on April Fool's Day 1857, is the ninth book and final novel by American writer Herman Melville. The book was published on the exact day of the novel's setting. Centered on the title character, The Confidence-Man portrays a group of steamboat passengers. Their interlocking stories are told as they travel the Mississippi River toward New Orleans. The narrative structure is reminiscent of The Canterbury Tales (1392). Scholar Robert Milder notes: "Long mistaken for a flawed novel, the book is now admired as a masterpiece of irony and control, although it continues to resist interpretive consensus." Virtually all theories of satire define it as a criticism of contemporary society. Some argue that satire criticizes the present in favor of a standard of values that has been superseded, and thus that satire is generally backward-looking and conservative. While this is often true of poetic satire, in this study Frank Palmeri asserts that narrative satire performs a different function, that it parodies both the established view of the world and that

of its opponents, offering its own distinctive critical perspective. This theory of satire builds on the idea of dialogical parody in the work of Russian theorist Mikhail Bakhtin, while revising Bakhtin's estimate of carnival. In Palmeri's view, the carnivalesque offers only an inverted mirror image of authoritative discourse, while parodic narrative satire suggests an alternative to both the official world and its inverted opposite. Palmeri applies this theory of narrative satire to five works of world literature, each of which has generated sharp controversy about the genre to which it rightly belongs: Petronius' Satyricon, Jonathan Swift's A Tale of a Tub, Edward Gibbon's Decline and Fall of the Roman Empire, Herman Melville's The Confidence-Man, and Thomas Pynchon's The Crying of Lot 49. He analyzes the features that link these works and shows how the changing pairs of alternatives that are parodied in these satires reflect changes in the terms of social and cultural oppositions. Satire in Narrative will appeal to comparatists, specialists in eighteenth-century and American literature, and others interested in theories of genre and the relations between literary forms and social history. This book explores the writings of Herman Melville across his career and examines the distinctive qualities of his style. Offers a revelatory new reading of Melville's last published novel; situating The Confidence-Man in its biographical, social, and theological contexts. Long considered Melville's strangest novel, The Confidence-Man is a comic allegory aimed at the optimism and materialism of mid-nineteenth century America. A shape-shifting Confidence-Man approaches passengers on a Mississippi River steamboat and, winning over his not-quite-innocent victims with his charms, urges each to trust in the cosmos, in nature, and even in human nature-with predictable results. In Melville's time the book was such a failure he abandoned fiction writing for twenty years; only in the twentieth century did critics celebrate its technical virtuosity, wit, comprehensive social vision, and wry scepticism. At sunrise on a first of April, there appeared, suddenly as Manco Capac at the lake Titicaca, a man in cream-colors, at the water-side in the city of St. Louis. His cheek was fair, his chin downy, his hair flaxen, his hat a white fur one, with a long fleecy nap. He had neither

trunk, valise, carpet-bag, nor parcel. No porter followed him. He was unaccompanied by friends. From the shrugged shoulders, titters, whispers, wonderings of the crowd, it was plain that he was, in the extremest sense of the word, a stranger. In the same moment with his advent, he stepped aboard the favorite steamer *Fidèle*, on the point of starting for New Orleans. Stared at, but unsaluted, with the air of one neither courting nor shunning regard, but evenly pursuing the path of duty, lead it through solitudes or cities, he held on his way along the lower deck until he chanced to come to a placard nigh the captain's office, offering a reward for the capture of a mysterious impostor, supposed to have recently arrived from the East; quite an original genius in his vocation, as would appear, though wherein his originality consisted was not clearly given; but what purported to be a careful description of his person followed. Onboard the *Fidèle*, a steamboat floating down the Mississippi to New Orleans, a confidence man sets out to defraud his fellow passengers. In quick succession he assumes numerous guises - from a legless beggar and a worldly businessman to a collector for charitable causes and a 'cosmopolitan' gentleman, who simply swindles a barber out of the price of a shave. Making very little from his hoaxes, the pleasure of trickery seems an end in itself for this slippery conman. Is he the Devil? Is his chicanery merely intended to expose the mercenary concerns of those around him? Set on April Fool's Day, *The Confidence-Man* (1857) is an engaging comedy of masquerades, digressions and shifting identity, and a devastating satire on the American dream. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. "The Encantadas" by Herman Melville. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-

fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format. Presents a hypertext version of "The Confidence Man: His Masquerade," by Herman Melville. Includes an essay concerning the book, as well as background and critical context. Sets out the interpretive basis of the current project. Lists the texts used and discusses the ways in which the book anticipates and meshes with the medium of hypertext. Offers an annotated bibliography. Presents the authoritative text of Herman Melville's classic work "The Confidence Man;" and contains textual and explanatory notes, contemporary reviews and critical essays, and biographical overviews. Traces Melville's life from his childhood in New York, through his adventures abroad as a sailor, to his creation of "Moby-Dick," and forty years later, to his death, in obscurity. "What Otter has done better than most contemporary readers of Melville is to bring Melville's obsession with rhetoric and with authorship into alignment with those political issues and to capture fully the context of Melville's concerns."—Priscilla Wald, author of *Constituting Americans* General Books publication date: 2009 Original publication date: 1857 Original Publisher: Longman, Brown, Green, Longmans This eBook features the unabridged text of 'The Confidence-Man by Herman Melville - Delphi Classics (Illustrated)' from the bestselling edition of 'The Complete Works of Herman Melville'. Having established their name as the leading publisher of classic literature and art, Delphi Classics produce publications that are individually crafted with superior formatting, while introducing many rare texts for the first time in digital print. The Delphi Classics edition of Melville includes original annotations and illustrations relating to the life and works of the author, as well as individual tables of contents, allowing you to navigate eBooks quickly and easily. eBook features: * The complete unabridged text of 'The Confidence-Man by Herman Melville - Delphi Classics (Illustrated)' * Beautifully illustrated

with images related to Melville's works * Individual contents table, allowing easy navigation around the eBook * Excellent formatting of the text Please visit www.delphiclassics.com to learn more about our wide range of titles Male, female, deft, fraudulent, constantly shifting: which of the masquerade of passengers on the Mississippi steamboat *Fidèle* is the confidence man? The central motif of Melville's last and most modern novel can be seen as a symbol of American cultural history. Onboard the *Fidèle*, a steamboat floating down the Mississippi to New Orleans, a confidence man sets out to defraud his fellow passengers. In quick succession he assumes numerous guises from a legless beggar and a worldly businessman to a collector for charitable causes and a 'cosmopolitan' gentleman, who simply swindles a barber out of the price of a shave. Making very little from his hoaxes, the pleasure of trickery seems an end in itself for this slippery conman. Is he the Devil? Is his chicanery merely intended to expose the mercenary concerns of those around him? Set on April Fool's Day, *The Confidence-Man* (1857) is an engaging comedy of masquerades, digressions and shifting identity, and a devastating satire on the American dream. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. *The Confidence-Man: His Masquerade* is the ninth book and final novel by American writer Herman Melville, first published in New York in 1857. The book was published on April 1, the exact day of the novel's setting. *The Confidence-Man* portrays a *Canterbury Tales*-style group of steamboat passengers whose interlocking stories are told as they travel down the Mississippi River toward New Orleans. Scholar Robert Milder notes: "Long mistaken for a flawed novel, the book is now admired as a masterpiece of irony and control, though it continues to resist interpretive

consensus." *The Confidence-Man: His Masquerade*, first published in New York on April Fool's Day 1857, is the ninth book and final novel by American writer Herman Melville. This is the extended and annotated edition including an extensive biographical annotation about the author and his life. When Israel Potter leaves his plough to fight in the American Revolution, he's immediately thrown into the Battle of Bunker Hill, where he receives multiple wounds. However, this does not deter him, and after hearing a rousing speech by General George Washington, he volunteers for further duty, this time at sea, where more ill fortune awaits him. Israel is captured by the British Navy and taken to England. Yet, he makes his escape, and this triggers a series of extraordinary events and meetings with remarkable people. Along the way, Israel encounters King George III, who takes a liking to the Yankee rebel and shelters him in Kew Gardens; Benjamin Franklin, who presses Israel into service as a spy; John Paul Jones, who invites Israel to join his crew aboard *The Ranger*; and Ethan Allen, whom Israel attempts to free from a British prison. (from wikipedia.com) *The Confidence-Man: His Masquerade*, first published in New York on April Fool's Day 1857, is the ninth book and final novel by American writer Herman Melville. The book was published on the exact day of the novel's setting. Though centered around the title character, *The Confidence-Man* portrays a group of steamboat passengers whose interlocking stories are told as they travel down the Mississippi River toward New Orleans. The narrative structure is reminiscent of the late 1300s *Canterbury Tales*. Scholar Robert Milder notes: "Long mistaken for a flawed novel, the book is now admired as a masterpiece of irony and control, though it continues to resist interpretive consensus." After the novel's publication, Melville turned from professional writing and became a professional lecturer, mainly addressing his worldwide travels, and later for nineteen years a federal government employee. His cheek was fair, his chin downy, his hair flaxen, his hat a white fur one, with along fleecy nap. He had neither trunk, valise, carpet-bag, nor parcel. No porter followed him. He was unaccompanied by friends. From the shrugged shoulders, titters, whispers,

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novel by American writer Herman Melville. The book was published on the exact day of the novel's setting. *The Confidence-Man* portrays a *Canterbury Tales* style group of steamboat passengers whose interlocking stories are told as they travel down the Mississippi River toward New Orleans. Scholar Robert Milder notes: "Long mistaken for a flawed novel, the book is now admired as a masterpiece of irony and control, though it continues to resist interpretive consensus." [1] After the novel's publication, Melville turned from professional writing and became a professional lecturer, mainly addressing his worldwide travels, and later for nineteen years a federal government employee. A master of the American short story included in this rich collection are: *The Piazza*, *Bartleby the Scrivener*, *Benito Cereno*, *The Lightning-Rod Man*, *The Encantadas*, *The Bell-Tower*, and *The Town-Ho's Story*. How is this book unique? Font adjustments & biography included Unabridged (100% Original content) Illustrated About *The Confidence-Man* by Herman Melville *The Confidence-Man: His Masquerade* is the ninth book and final novel by American writer Herman Melville. *The Confidence-Man* portrays a *Canterbury Tales* style group of steamboat passengers whose interlocking stories are told as they travel down the Mississippi River toward New Orleans. Scholar Robert Milder notes: "Long mistaken for a flawed novel, the book is now admired as a masterpiece of irony and control, though it continues to resist interpretive consensus." The novel's title refers to its central character, an ambiguous figure who sneaks aboard a Mississippi steamboat on April Fool's Day. This stranger attempts to test the confidence of the passengers, whose varied reactions constitute the bulk of the text. Each person including the reader is forced to confront that in which he places his trust. *The Confidence-Man* uses the Mississippi River as a metaphor for those broader aspects of American and human identity that unify the otherwise disparate characters. [citation needed] Melville also employs the river's fluidity as a reflection and backdrop of the shifting identities of his "confidence man". The novel is written as cultural satire, allegory, and metaphysical treatise, dealing with themes of sincerity, identity, morality, religiosity, economic

materialism, irony, and cynicism. Many critics have placed *The Confidence-Man* alongside Melville's *Moby-Dick* and "*Bartleby, the Scrivener*" as a precursor to 20th-century literary preoccupations with nihilism, existentialism, and absurdism. At sunrise on a first of April, there appeared, suddenly as Manco Capac at the lake Titicaca, a man in cream-colors, at the water-side in the city of St. Louis. His cheek was fair, his chin downy, his hair flaxen, his hat a white fur one, with a long fleecy nap. He had neither trunk, valise, carpet-bag, nor parcel. No porter followed him. He was unaccompanied by friends. From the shrugged shoulders, titters, whispers, wonderings of the crowd, it was plain that he was, in the extremest sense of the word, a stranger. In the same moment with his advent, he stepped aboard the favorite steamer *Fidele*, on the point of starting for New Orleans. Stared at, but unsaluted, with the air of one neither courting nor shunning regard, but evenly pursuing the path of duty, lead it through solitudes or cities, he held on his way along the lower deck until he chanced to come to a placard nigh the captain's office, offering a reward for the capture of a mysterious impostor, supposed to have recently arrived from the East; quite an original genius in his vocation, as would appear, though wherein his originality consisted was not clearly given; but what purported to be a careful description of his person followed At sunrise on a first of April, there appeared, suddenly as Manco Capac at the lake Titicaca, a man in cream-colors, at the water-side in the city of St. Louis. His cheek was fair, his chin downy, his hair flaxen, his hat a white fur one, with a long fleecy nap. He had neither trunk, valise, carpet-bag, nor parcel. No porter followed him. He was unaccompanied by friends. From the shrugged shoulders, titters, whispers, wonderings of the crowd, it was plain that he was, in the extremest sense of the word, a stranger. In the same moment with his advent, he stepped aboard the favorite steamer *Fidele*, on the point of starting for New Orleans. Stared at, but unsaluted, with the air of one neither courting nor shunning regard, but evenly pursuing the path of duty, lead it through solitudes or cities, he held on his way along the lower deck until he chanced to come to a placard nigh the captain's office, offering a reward for

the capture of a mysterious impostor, supposed to have recently arrived from the East; quite an original genius in his vocation, as would appear, though wherein his originality consisted was not clearly given; but what purported to be a careful description of his person followed. As if it had been a theatre-bill, crowds were gathered about the announcement, and among them certain chevaliers, whose eyes, it was plain, were on the capitals, or, at least, earnestly seeking sight of them from behind intervening coats; but as for their fingers, they were enveloped in some myth; though, during a chance interval, one of these chevaliers somewhat showed his hand in purchasing from another chevalier, ex-officio a peddler of money-belts, one of his popular safeguards, while another peddler, who was still another versatile chevalier, hawked, in the thick of the throng, the lives of Measan, the bandit of Ohio, Murrel, the pirate of the Mississippi, and the brothers Harpe, the Thugs of the Green River country, in Kentucky-creatures, with others of the sort, one and all exterminated at the time, and for the most part, like the hunted generations of wolves in the same regions, leaving comparatively few successors; which would seem cause for unalloyed gratulation, and is such to all except those who think that in new countries, where the wolves are killed off, the foxes increase. *The Confidence-Man: His Masquerade* is the ninth book and final novel by American writer Herman Melville, first published in New York in 1857. The book was published on April 1, presumably the exact day of the novel's setting. *The Confidence-Man* portrays a *Canterbury Tales*-style group of steamboat passengers whose interlocking stories are told as they travel down the Mississippi River toward New Orleans. Scholar Robert Milder notes: "Long mistaken for a flawed novel, the book is now admired as a masterpiece of irony and control, though it continues to resist interpretive consensus." After the novel's publication, Melville turned from professional writing and became a professional lecturer, mainly addressing his worldwide travels, and later for nineteen years a federal government employee. Long considered Melville's strangest novel, *The Confidence-Man* is a comic allegory aimed at the optimism and materialism of mid-nineteenth century America. A shape-shifting

Confidence-Man approaches passengers on a Mississippi River steamboat and, winning over his not-quite-innocent victims with his charms, urges each to trust in the cosmos, in nature, and even in human nature-with predictable results. In Melville's time the book was such a failure he abandoned fiction writing for twenty years; only in the twentieth century did critics celebrate its technical virtuosity, wit, comprehensive social vision, and wry scepticism. At sunrise on a first of April, there appeared, suddenly as Manco Capac at the lake Titicaca, a man in cream-colors, at the water-side in the city of St. Louis. His cheek was fair, his chin downy, his hair flaxen, his hat a white fur one, with a long fleecy nap. He had neither trunk, valise, carpet-bag, nor parcel. No porter followed him. He was unaccompanied by friends. From the shrugged shoulders, titters, whispers, wonderings of the crowd, it was plain that he was, in the extremest sense of the word, a stranger. In the same moment with his advent, he stepped aboard the favorite steamer Fidèle, on the point of starting for New Orleans. Stared at, but unsaluted, with the air of one neither courting nor shunning regard, but evenly pursuing the path of duty, lead it through solitudes or cities, he held on his way along the lower deck until he chanced to come to a placard nigh the captain's office, offering a reward for the capture of a mysterious impostor, supposed to have recently arrived from the East; quite an original genius in his vocation, as would appear, though wherein his originality consisted was not clearly given; but what purported to be a careful description of his person followed. Onboard the Fidèle, a steamboat floating down the Mississippi to New Orleans, a confidence man sets out to defraud his fellow passengers. In quick succession he assumes numerous guises - from a legless beggar and a worldly businessman to a collector for charitable causes and a 'cosmopolitan' gentleman, who simply swindles a barber out of the price of a shave. Making very little from his hoaxes, the pleasure of trickery seems an end in itself for this slippery conman. Is he the Devil? Is his chicanery merely intended to expose the mercenary concerns of those around him? Set on April Fool's Day, The Confidence-Man (1857) is an engaging comedy of masquerades, digressions and shifting identity, and a devastating satire on the

American dream. Font used in this annotated edition is Baskerville - 12.

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