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# At the Axis of Reality: *Melville's Marginalia in The Dramatic Works of William Shakespeare*

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Although it is one of the most important resources to survive from his library, Herman Melville's seven-volume set of *The Dramatic Works of William Shakespeare* has received little systematic analysis from scholars owing to the scope and complexity of the evidence. With the aid of computation and digital text analysis, this essay brings into relief hitherto unanalyzed and under-appreciated aspects of Melville's marginalia in the Shakespeare set. The essay's illustrations and figures indicate Melville's varying forms of engagement with the plays; word frequencies point the way toward ideas and themes that interested him; lexical uniqueness and word-sentiment values of marked passages shed light on the rhetoric and perspectives to which he gravitated. In connection with Melville's recorded statements about Shakespeare's craft and genius in his essay, "Hawthorne and His Mosses," the visualizations of reading evidence help to illustrate his conception of the Bard's profundity in brevity and his association of Shakespeare's greatness with philosophically "dark" themes and perspectives. Providing unprecedented access to evidence of Melville's reading, computation and digital text analysis offer new reference points for close analysis of the marginalia and fresh prospects for influence and source study.

**L**ong a source of absorbing information to scholars, but less definitively researched than some other works containing evidence in his hand, Herman Melville's marginalia in his 1837 copy of the Hilliard, Gray *Dramatic Works of William Shakespeare* offer a strong case for digital text analysis among books that survive from his library. Thirty-one plays are marked in the seven-volume set, comprising 681 distinct passages with marginalia that can be attributed to Melville. Resisting systematic analysis and description, the

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extensive markings appear across different volumes, dramatic modes, and plays, including the set's editorial commentary and notes.<sup>1</sup> Digitization by Houghton Library and XML encoding at *Melville's Marginalia Online* have rendered Melville's marginalia searchable by keyword, and the markup can be transformed into word tabulations, tables, and other formats that assist analysis. Offering unprecedented access to the marking evidence in Melville's books, these resources facilitate rapid apprehension of significant patterns and trends in Melville's marginalia. In the present essay, we discuss the results of text analysis with the programming language R and additional technical resources.<sup>2</sup> Our approach to Melville's exultant experience of first reading Shakespeare's plays in depth (as he described it in an 1849 letter to Evert A. Duyckinck) yields new insights involving the varieties of content toward which he gravitated in the plays, their relationships to the dramatic modes by which the plays are grouped, and their applicability to Melville's recorded remarks on Shakespeare's thought and craft.<sup>3</sup>

Interpretive stakes are high for analyzing Melville's marginalia to Shakespeare's plays, for apart only from his comments on the thought and writing of his friend and fellow author Nathaniel Hawthorne in "Hawthorne and His Mosses," Melville's pronouncements on Shakespeare in the same essay constitute his most detailed assessment of a writer whose works survive, heavily marked and annotated, from his library. Those pronouncements are well-known to scholars. Their main purport boils down to the following extraordinary passage:

But it is those deep far-away things in him; those occasional flashings-forth of the intuitive Truth in him; those short, quick probings at the very axis of reality;—these are the things that make Shakespeare, Shakespeare. Through the mouths of the dark characters of Hamlet, Timon, Lear, and Iago, he craftily says, or sometimes insinuates the things, which we feel to be so terrifically true, that it were all but madness for any good man, in his own proper character, to utter, or even hint of them. ("Mosses" 244)

This formulation of Shakespeare's genius and method hinges on interconnected notions of rhetoric, sentiment, and reception. The playwright's most profound disclosures are made in few words, whether more or less directly but craftily or stealthily and by insinuation. The craft and stealth, Melville implies, are made necessary by the philosophically bleak implications of Shakespeare's ideas and their potentially baneful effects on auditors and readers who are intellectually and temperamentally unprepared for them. The assessments align with Melville's remarks about Shakespeare in his letter of 3 March 1849 to Evert A. Duyckinck, where he describes "the Divine William" as "full of sermons on the mount," a conceit encapsulating his sense of both the playwright's profundity in brevity and his rhetorical strategy of indirection. In the letter to Duyckinck he also lamented the "muzzle which all men wore on their souls in

the Elizabethan day”—that is, the deterring forces of censorship and socially prescribed piety, which “intercepted Shakspeare’s full articulations” (*Correspondence* 122). Such conceptions shaped Melville’s comprehension of other writers whose works survive in copies containing his marginalia,<sup>4</sup> including the author of *Mosses from an Old Manse*, to whom he attributes the same subversive “power of blackness” as well as a “deep intellect, which drops down into the universe like a plummet” (“Mosses” 243, 242).

In keeping with his emphases on negative sentiment, Melville’s uniform grouping of Shakespeare’s “dark characters” in the above-quoted passage suggests he sees the tragedies as conveying Shakespeare’s ideas at their most profound. But as will become clear below, Melville marked many negative sentiments in plays traditionally grouped under the label of comedy,<sup>5</sup> and that apparent departure from the Hawthorne essay raises significant questions regarding the extent to which his stated views align, or fail to align, with the actual reading practices indicated by his marginalia. Melville’s recorded statements prompt us to examine his marginalia for instances that exemplify the qualities specifically attributed by him to Shakespeare—namely the dark world view to which they give utterance—as well as facets of his reading experience about which he did not hold forth in the essay. Owing, probably, to the challenges presented by the complex documentary nature of the marginalia, surprisingly few critics have pursued such inquiries. For the past century, it has been Melville’s remarks in the Hawthorne essay that have formed the basis of interpretive approaches to Shakespeare’s influence on his own writings and its role in the growth of Melville’s sensibility in the fertile period of productivity immediately preceding the composition of *Moby-Dick* and ending with the publication of *The Confidence-Man* in 1857.<sup>6</sup> In fact, the most comprehensive critical account of the marginalia and the impact of Shakespeare on Melville’s career remains Roma Rosen’s unpublished 1962 PhD dissertation, written under the direction of the late Harrison Hayford. Recognizing the scarce attention paid to Melville’s marginalia in previous studies, Julian Markels challenged what he described as critics’ “exaggerated intensity” of Melville’s remarks in the Hawthorne essay (151). On the basis of the marginalia, Markels sought to account for what he considered Melville’s multi-faceted conception of Shakespeare, which acknowledged human goodness and cosmic harmony as well as the dark truths alluded to in the essay. But whereas he emphasized correctly that Melville marked more of the comedies than he did the tragedies and that many of his marginalia apply to passages of a non-tragic nature, even Markels felt obliged to declare that “beyond question Melville’s most frequent markings in the plays single out passages depicting human weakness, duplicity, malice, and waste” (133). This assertion, it turns out, is rendered questionable

by the quantitative results. Yet the spirit of Markels's remark is sounder than he intended, for it is not in the outright quantities of marginalia but in their most pronounced patterns and consistencies that we discern the rhetorical and thematic qualities Melville associated with Shakespeare's greatness in the essay. Given the breadth of the evidence, any undertaking to explore all the marginalia will extend beyond the scope of a single article-length study. But modern computational tools now make the undertaking more practicable than it has ever been, and the patterns they help to identify in the marginalia as a whole offer numerous starting points for original investigation.

A visualization of marked word counts in Melville's copy of Shakespeare's *Dramatic Works* offers an unprecedented holistic view of the set, including marked plays by mode (see Fig. 1). At the outset, several facts stand forth prominently. As Markels observed, the extent of Melville's attention to the comedies in the set is substantial. The bar chart reveals that Melville marked more words in the comedies than in the histories and tragedies combined. Moreover, the predominance of these marginalia offers relatively sound grounds for assuming Melville spoke accurately insofar as most of the comedies were concerned when he reported to Duyckinck in 1849 that until recently he "had never made close acquaintance" with Shakespeare's writings (*Correspondence* 119). In light of that testimony, furthermore, Melville's extensive marginalia in *Measure for Measure*, *Henry VIII*, and *Antony and Cleopatra*, which display the highest marked word counts respectively in the comedies, histories, and tragedies, suggest first encounters with these works, which were relatively obscure in nineteenth-century America. The chart is most useful for comparing the extent of marked text across multiple plays, showing *A Midsummer Night's Dream* to have the third highest marked content after *Antony and Cleopatra* and *Measure for Measure*. After *Henry VIII* as fourth highest, the plays *Twelfth Night*, *Much Ado About Nothing*, *A Winter's Tale*, and *Hamlet* occupy the rest of the quantitative high end of the chart. The raw word counts provide a counter-weight to impressions that might otherwise be misleading, such as Markels's claim that Melville marked *A Winter's Tale* more heavily than *Hamlet* and by implication that he engaged more closely with the comedy ("Melville's Markings" 36). While true in terms of the number of marginalia by Melville in each play, Markels's observation elides the fact that the amount of marked words in *A Winter's Tale* and *Hamlet* is virtually equal, as shown by the chart's respective totals of 978 and 961 marked words.

The notable absences and scarcities of marginalia in a number of plays raise questions about Melville's reading practices, his level of familiarity with some of the better-known plays when he acquired the set of *Dramatic Works*, and the breadth of his engagement with the set. The absence of marginalia in *Macbeth* is perhaps explained by Markels's suggestion that Melville left the

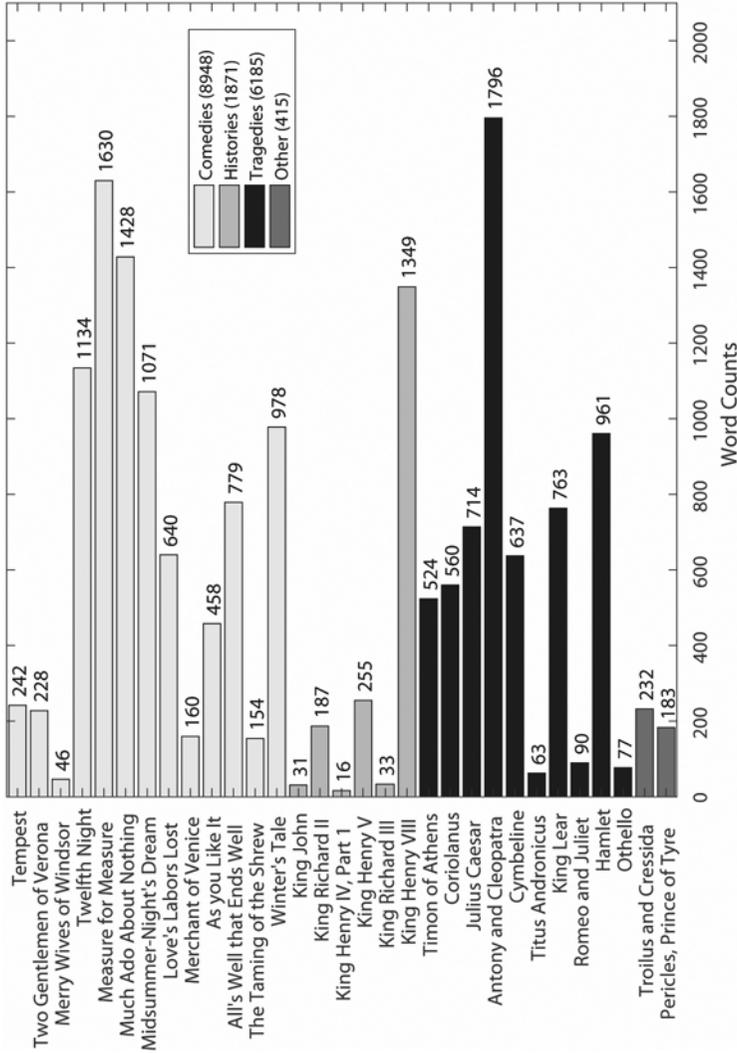


Fig. 1. Word counts of marked content by play in Melville's copy of *The Dramatic Works of William Shakespeare*. The following plays are unmarked in Melville's set: *Comedy of Errors*; *Macbeth*; *King Henry IV, Part Second*; *King Henry VI, Part Second*; *King Henry VI, Part Third*.

Scottish play unmarked because he was already deeply familiar with it when he acquired the set. But the same cannot be said of the history plays. Apart perhaps from *Richard III*, which was the most frequently performed Shakespeare play in the 1840s (Odell, vols. 5 and 6 *passim*), there is little basis for assuming Melville knew them as well by 1849 as he did *Macbeth*. They are either sparsely marked or entirely unmarked, and comparing them to the high counts of marked words in other volumes might by a kindred logic indicate Melville was disinclined towards them. But the absence of marginalia in a play is not evidence that Melville skipped over it, and the sparsely marked plays among the set are illustrative in this regard. Some of them contain as few as one or two passages marked, such as *Richard III*, which Rosen and Markels both erroneously believed to be unmarked (Rosen 243, Markels 35). Yet in this and other cases, such as *Othello*, the marginalia occur at points well along in the content of the plays, implying completed readings by Melville, and it can be assumed that he read through some plays in the set without marking them at all.

Illustrative as Fig. 1 is for the birds-eye view it provides of Melville's marginalia throughout the seven-volume set, reading evidence and marginalia constitute multi-modal data sets that are not strictly reducible to inclusive quantities of marked content. To take the four plays referred to by him in the Hawthorne essay, variations among quantities and lengths of passages marked (see Fig. 2) as well as varieties in the rhetoric and length of marked passages (see Fig. 3) provide a more refined sense of Melville's textual engagement. After *Antony and Cleopatra*, for instance, the plays *Hamlet* and *King Lear* rank respectively as a distant second and third among tragedies in the set with the highest quantities of marked text. But Figs. 2 and 3 reveal that *King Lear* actually contains more marked passages than *Hamlet*. What is more, the lexical uniqueness of passages marked in *King Lear* substantially exceeds the lexical uniqueness of passages marked in *Hamlet*. This value signifies the degree to which a marked passage consists of words that appear only once, with the maximum value of 1 indicating 0 repeated words. With 24 marked passages reaching maxed values in this regard, Melville's marginalia to *King Lear* contain almost three times more lexically unique marked passages than *Hamlet's* nine. It would be a mistake, therefore, to deduce from the Fig. 1 marked-word counts that Melville engaged more extensively with the story of the Danish prince than with that of the Celtic king. Instead, he engaged with each differently, marking fewer but longer passages in *Hamlet*, while he used more marginalia in *King Lear* to mark a larger number of shorter passages, producing mean marked word counts of approximately 33 and 16, respectively. Readers familiar with Melville's marking varieties will readily infer the types of marks that predominate in his marginalia to each play. Melville typically used underlines to mark passages of less than one printed line (and

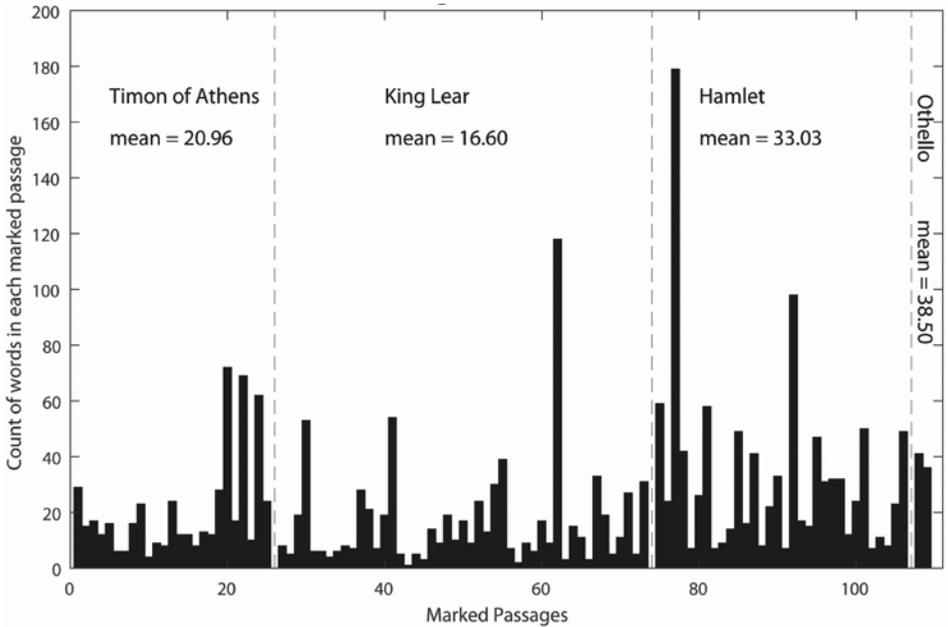


Fig. 2. Word counts of marked content by passage in Melville’s marginalia to *Timon of Athens*, *King Lear*, *Hamlet*, and *Othello*, with mean quantities per play.

equally brief passages that extend from one printed line to another) and checkmarks for passages of one to three lines. Although he sometimes used marginal scores to mark as few as one or two printed lines, this marking was typically applied by him to longer passages. Among the tragedies marked by Melville, the quantities of markings in *King Lear* and *Hamlet* reveal a greater use of underlines and checkmarks in the former (16 and 12) than in the latter (2 and 7).<sup>7</sup>

Along with illustrating respective lexical uniqueness of the passages, then, bar lengths in Fig. 3 align with Melville’s marking choices and provide more nuanced clues to the respective lengths of marked passages, there being a common relationship between lexical uniqueness and brevity. A shorter passage is in most cases likely to include fewer instances of lexical duplication. In the case of Melville’s marginalia in the present set, indicators of brief marked passages carry heightened prospects of significance; for it is in such marginalia that we may expect to encounter what Melville described as Shakespeare’s “short quick probings at the very axis of reality” (“Mosses” 244). The passages with maxed values in Fig. 3 offer a number of different candidates for the sorts of disclosures Melville had in mind, including “Virtue itself of vice must pardon beg” (underlined at 7: 339 of *Hamlet*) and “Truth’s a dog that must to kennel”



(underlined at 7: 31 of *King Lear*). In the case of *King Lear*, particularly, the high combined number of underlined and checkmarked passages are surpassed only by Melville's marginalia in *Antony & Cleopatra*, which far exceed *Lear* in terms of total words marked.

In his marking of passages in *King Lear*, Melville attends to brief expressions and what he himself called "the great Art of Telling the Truth" early in the play ("Mosses" 244), when Lear tells Cordelia that "Nothing can come of nothing; speak again" and subsequently demands of his daughter, "mend your speech a little, / Lest it may mar your fortunes" (7: 12).<sup>8</sup> Cordelia's steadfast refusal to flatter her father while nonetheless professing her loyalty to him exasperates Lear, who finally declares, "thy truth then be thy dower," and "let pride, which she calls plainness, marry her" (7: 12). All distinctly marked by Melville, these short expressions convey the double-bind of Cordelia's position, which requires her to either sacrifice her devotion to the truth or sacrifice her dower and her father's favor (see Sinfield 1–16). In the first three instances, with their similar syntax, Lear's oppressive dictates render the truth "kenneled," as in the fool's conceit, and, to quote Melville's own words in the Hawthorne essay, "forced to fly like a scared white doe in the woodlands" (244). The fourth instance, by misconstruing his daughter's words and intention, illustrates the king's own willful blindness to the truth. Its foreshadowed irony of course applies to the powerless position he will shortly suffer at the hands of his other two daughters. The exchange also forecasts the play's vision motif, which Melville followed with a similarly precise succession of markings devoted to the blindness of Gloucester, whose relationship with his sons mirrors Lear's with his daughters.<sup>9</sup> In the exchange that precipitates the blinding, Gloucester declares he will live to see vengeance delivered upon Lear's daughters, to which Cornwall responds, "See it shalt thou never!" (7: 87) The diabolical wit of the rebuttal, as a prelude to Cornwall's violence against Gloucester, prompted Melville's underlining of the expression as well as his single-word annotation, "Terrific!," employing the same connotations of terror he associated with Shakespeare's truths in the essay on Hawthorne. Later in the play, Melville marked Gloucester's admission, "I have no way, and therefore want no eyes; / I stumbled when I saw" (7: 90).

Alliterative and parallel constructions in the above-quoted passages indicate Melville's attention to Shakespeare's rhetoric as well as to the sense of what he underlined. The lexical uniqueness comparisons in Fig. 3 can reveal stylistic qualities such as repetition in marked content. As evidenced by comparing the two contrasting values in passages marked by Melville in *Othello*, the first passage consists of Iago's comments on the baneful nature of his misrepresentations to the title character, who in the second passage illustrates their disorienting effects:

*Othello* Act III scene iii (7: 462.27–31)

[Iago, to himself:]

The Moor already changes with my poison.

Dangerous conceits are in their natures,  
poisons,

Which, at the first, are scarce found to distaste;

But, with a little act upon the blood,

Burn like the mines of sulphur.—I did say  
so;—

Lexical uniqueness: 0.80

*Othello* Act III scene iii (7: 464.23–26)

[Othello, speaking to Iago:]

By the world,

I think my wife be honest, and think  
she is not;I think that thou art just, and think  
thou art not:I'll have some proof. Her name, that  
was as fresh

Lexical uniqueness: 0.55

Here, the second of the marked passages contains fewer words but holds a lower value of lexical uniqueness owing to Shakespeare's use of artful repetition. Low values in this regard can call attention to passages marked by Melville for their rhetorical qualities along with their purported sense, which is the case for the second of these passages but less so for the first. There, Melville's interest was focused primarily on the idea of Iago's words, a dark utterance of brief, incisive profundity. But in the second passage, Melville's attention to wordplay, as well as to sense, bespeaks a different but no less significant dimension of the verbal features that moved him to apply pencil to paper. Lexical uniqueness delivers a high value, whereas repetition reduces the lexical uniqueness of a passage, with the most illustrative examples of lexical uniqueness and lexical duplication occupying the high and low ends, respectively, of the chart's vertical axes.

Given the evidence of Melville's significant engagement with the comedies as well as the tragedies and his explicit association of profound brevity with Melville's "dark characters" in the latter, it is natural to determine what marking variety and lexical character may reveal when applied to all of the marked comedies and tragedies in the Shakespeare set. Passages marked by Melville in the tragedies tend to be shorter than in the comedies, as indicated by the types of marginalia Melville applied to plays in each mode. Underlined and checkmarked passages in the tragedies (48 and 70, respectively) outnumber the same in comedies (38 and 65), even though the total number of marked passages in the comedies (289) exceeds those in the tragedies (275). As might be expected, that deficit is made up in the comedies by scorings, which Melville typically used to mark longer passages of text. Scored passages in the comedies outnumber those in the tragedies 167 to 146, respectively. But brevity of marking in the tragedies as compared to the comedies is apparent even among scored content, where the average number of words per scored passage amounts to 35 and 48, respectively. In Fig. 4, the average means for word counts per marked passages in the comedies, histories, and tragedies reflect these trends, with approximately 10 fewer words per marked passage in the tragedies than in

the comedies. Similarly, the higher average lexical uniqueness value associated with the tragedies in Fig. 5 (accounting for progressively higher bar values from left to right in the graph) illustrates the fact that marked passages there tend to be shorter than in the other two modes. The alignment of these data with Melville's recorded judgment in "Hawthorne and His Mosses" warrants emphasis. Passages marked by Melville in the tragedies are, on average, shorter than those marked by him in the comedies, reflecting the association he draws between brevity and dark observations. Does his practice of marking shorter content in the tragedies illustrate a self-fulfilling inclination to actualize the conception he shared in the Hawthorne essay, or did his experience of reading and marking the tragedies genuinely lead to the impression he articulated there? The question is worth considering with the aid of evidence put forth in the following analysis of word frequencies across the three dramatic modes. But in any case, the comparison of average word counts by mode should put to rest any impression that his stated conception of Shakespeare's genius is compromised by the fact that he marked more content in the comedies than in the tragedies. According to the standard set by Melville's remarks, less is more, and that rule predominates in his marginalia to Shakespeare in the above measurable ways.

Whereas average word counts and lexical uniqueness values per passage illustrate tendencies toward greater brevity of marking in the tragedies than in the comedies, it does not necessarily follow that Melville's equation of profundity exclusively with Shakespeare's "dark characters" is also borne out by the marginalia. Examination of word frequencies in the marginalia reveals a wide array of usage, with pessimistic threads present in marked content within all three dramatic modes. Among high-frequency terms in marked content, the terms "man," "love," and "world" constitute the three most numerous substantive nouns. As illustrated in the chart below, each of these three terms also has the distinction of being the most frequent substantive noun in Melville's marginalia by dramatic mode: with "love" topping high-frequency terms in passages marked by him in the comedies, "world" in the tragedies, and "man" in the histories (see Figs. 6, 7, and 8).<sup>10</sup> Word frequencies cannot offer a full thematic accounting of Melville's marginalia in the Shakespeare set, and so it is not possible to generalize about the marginalia as a whole on the basis of words that appear most frequently in marked passages. But by considering the quantitative values of these three high-frequency terms across texts and modes in the set, it is possible to discern patterns of content and subject matter to which Melville was consistently drawn in his reading of Shakespeare. The evidence also offers insights about how his awareness of mode may have influenced his intentions in marking subject matter. The following chart lists the number of marked instances within total word instances (i.e., across all of the

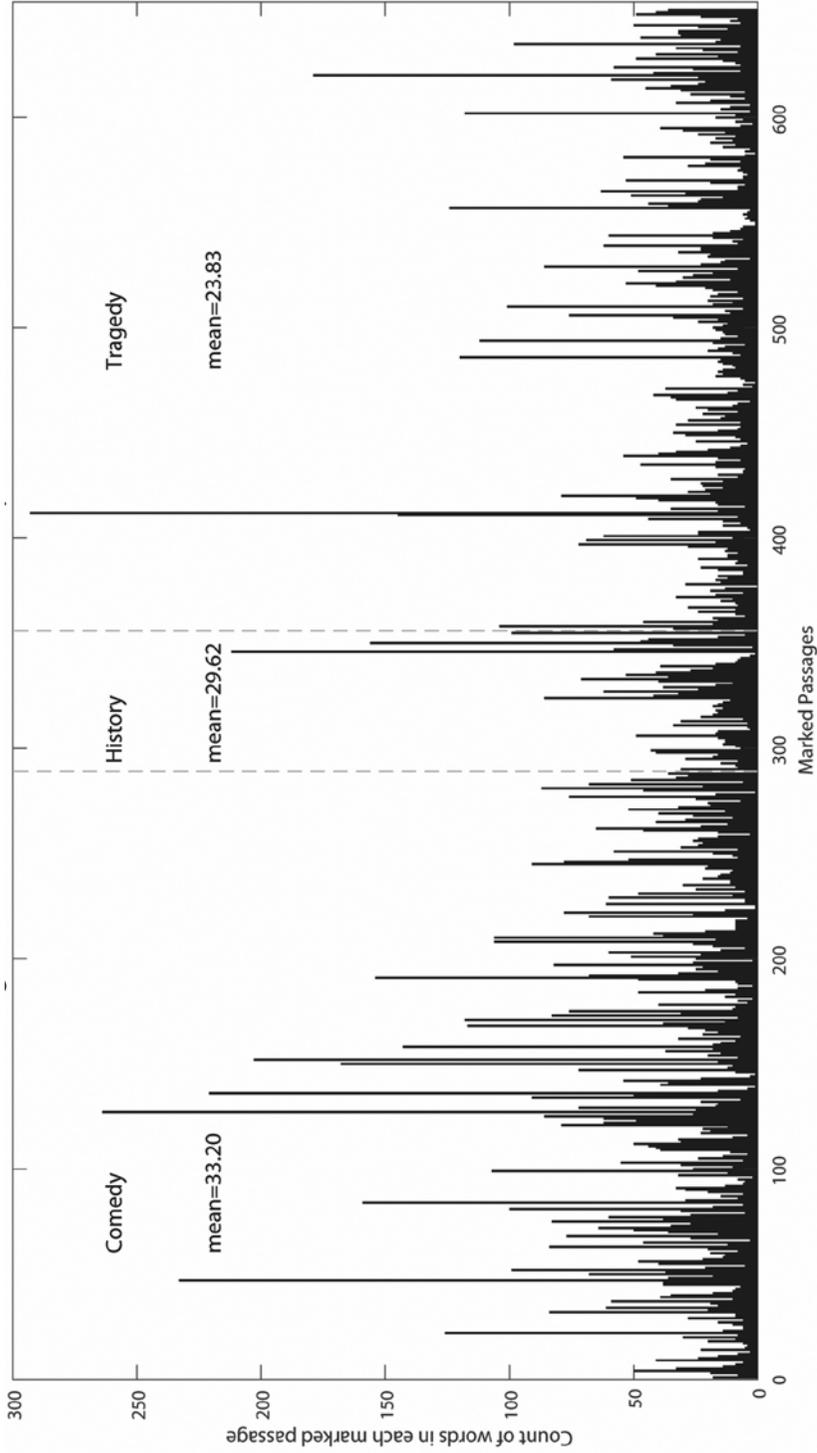


Fig. 4. Word counts per marked passages in the comedies, histories, and tragedies marked by Melville.

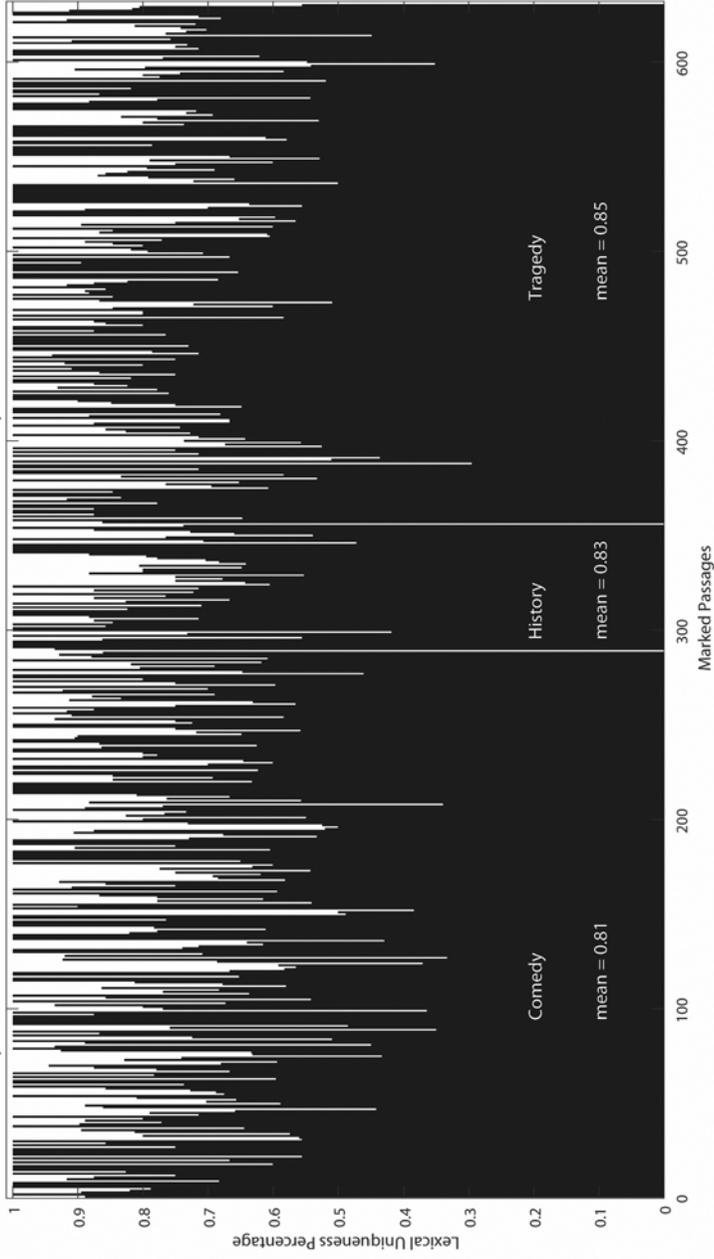


Fig. 5. Lexical uniqueness comparison among marked passages in the comedies, histories, and tragedies marked by Melville.



marked, in contrast to 1,813 instances of “love” and 1,608 instances of “man,” and so Melville encountered it in those plays roughly three times less frequently than the other two words. But whereas it appears fewer times in the marked plays and in his marginalia across the seven-volume set, the percentage of marked instances is 5.7%, as compared to 2.5% for “love” 3.3% for “man.” The comparison reveals that Melville was roughly twice as likely to mark content containing “world” when he encountered it as he was to mark content containing references to “love” and “man,” and that predilection was amplified when he encountered “world” in the tragedies, where a noteworthy 9% of instances are marked, as opposed to 3.5% for “love” in the comedies and 4.1% for “man” in the histories.



Fig. 7. Word cloud indicating proportional frequencies of substantive terms in passages marked by Melville in the tragedies.



Fig. 8. Word clouds indicating proportional frequencies of substantive terms in passages marked by Melville in the histories.

Admittedly small in relation to the total instances encountered by Melville within plays marked by him, high frequencies in the marginalia nonetheless require close examination and warrant attention when distinct patterns can be discerned. To some extent, instances of “love” in marked passages are reflective more of its pervasive appearance in Shakespeare than of Melville’s attentive focus, and their heavy appearance in the comedies includes numerous instances where they are buried within larger marked passages, where the focus and associations of the concept are often diffused by multiple competing points and sentiments. Nonetheless, the pattern with the most instances involves conditions when love and its associations are compromised or betrayed or when its pursuit brings about collateral harm. Thus Melville underlined the question, “In love, who respects friend?” (*The Two Gentlemen of Verona* 1: 147), a point of view echoed in a passage he encountered in a different play:

Friendship is constant in all other things,  
Save in the office and affairs of love:  
Therefore, all hearts in love use their own tongues;  
Let every eye negotiate for itself,  
And trust no agent; for beauty is a witch,  
Against whose charms faith melteth into blood. (*Much Ado About Nothing*  
1: 442)

A related sentiment on the fickleness of human ties appears in another marking about one character’s condemnation of the affections of the masses, “whose love is never linked to the deserver, / Till his deserts are past,” which is in part echoed in the same play with the observation that “the ebbd man, ne’er loved till ne’er worth love, / Comes deared, by being lacked” (*Antony and Cleopatra* 6: 102, 6: 108). That emphasis on the duplicitous and ephemeral affections of the masses is present in the starkly realistic “Love all, trust a few” (*All’s Well that Ends Well* 2: 351) and in the ruthlessly ironic “Prosperity’s the very bond of love” (*Winter’s Tale* 3: 081). Such realistic assessments inform Cordelia’s words and situation in the opening scene of *King Lear*, where after her sisters’ flattery of their father she pledges simply to

Obey you, love you, and most honor you.  
Why have my sisters husbands, if they say,  
They love you all? Haply, when I shall wed,  
That lord, whose hand must take my plight, shall carry  
Half my love with him, half my care, and duty.  
Sure, I shall never marry like my sisters (7: 13)

The low lexical variety of this marked passage (the fourth bar from the left in the Fig. 3 visual devoted to *King Lear*) is due in part to Cordelia’s repeated references to the term in question. Some of Melville’s markings involving “love”

concern darker sides of erotic attachment and desire and how they can breed rage and suspicion, even violence, such as in Julia's description of her love for Proteus—"The more thou dam'st up, the more it burns; / The current, that with gentle murmur glides, / Thou know'st, being stopped, impatiently doth rage" (*Two Gentlemen of Verona* 1: 113)—or Olivia's implication of anger and violence in a seemingly benign passage about the upwelling of love between her and Cesario: "O, what a deal of scorn looks beautiful / In the contempt and anger of his lip! / A murderous guilt shows not itself more soon / Than love that would seem hid: love's night is noon / . . . / Love sought is good, but given unsought, is better" (*Twelfth Night* 1: 291). Melville's stark and honest apprehension of love in these passages could be said to epitomize what he most appreciated in Shakespeare, so that even this oft-romanticized concept lends itself to the playwright's brief and incisive profundities.

In the case of "world," some instances function like the one in Melville's marginalia to *Othello* quoted above, merely as expostulations and oaths without obvious conceptual significance. Others figure as direct references to the external environment and typically function as objects of prepositions: for example, "in the world" (*As You Like It* 2: 302, *Coriolanus* 5: 537, *Antony and Cleopatra* 6: 158), "through the world" (*Taming of the Shrew* 2: 470), "all the world" (*Julius Caesar* 6: 022), and "of this great world" (*Antony and Cleopatra* 6: 130). Other instances invoke amplitude, as in "a world / Of pretty, fond, adoptious christendoms" (*All's Well that Ends Well* 2: 354), and wonder: "'Tis a world to see, / How tame, when men and women are alone, / A meacock wretch can make the curstest shrew" (*The Taming of the Shrew* 2: 488). In a passage in *The Taming of the Shrew*, which states "nature is made better by no mean, / But nature makes that mean" (3: 65), Melville's brief but potent annotation—"A world here" (see Fig. 9)—aligns with the prominence of the term in the frequency counts and resonates with a number of instances in the texts of the plays. That annotation relates "world" to the subject of nature, which in this passage is meant to convey a force that cannot be made better or worse. Yet the passage also suggests a kind of fatalism that one would expect in Melville's conception of the world. Such determinism informs Prospero's conception of Caliban as a "born devil, on whose nature / Nurture can never stick" (*The Tempest* 1: 63) and posits humanity as its morally fallen component: "Nature has no blemish, but the mind" (*Twelfth Night* 1: 306). Here Melville is attending to a notion of an inscrutable, intractable nature, in tenuous harmony with the conception of a "world" that is in flux and populated with varying forms of corrupted minds.

In keeping with the dark qualities attributed by Melville to Shakespeare's worldview, cruelties and injustices predominate in the following examples of marked content:

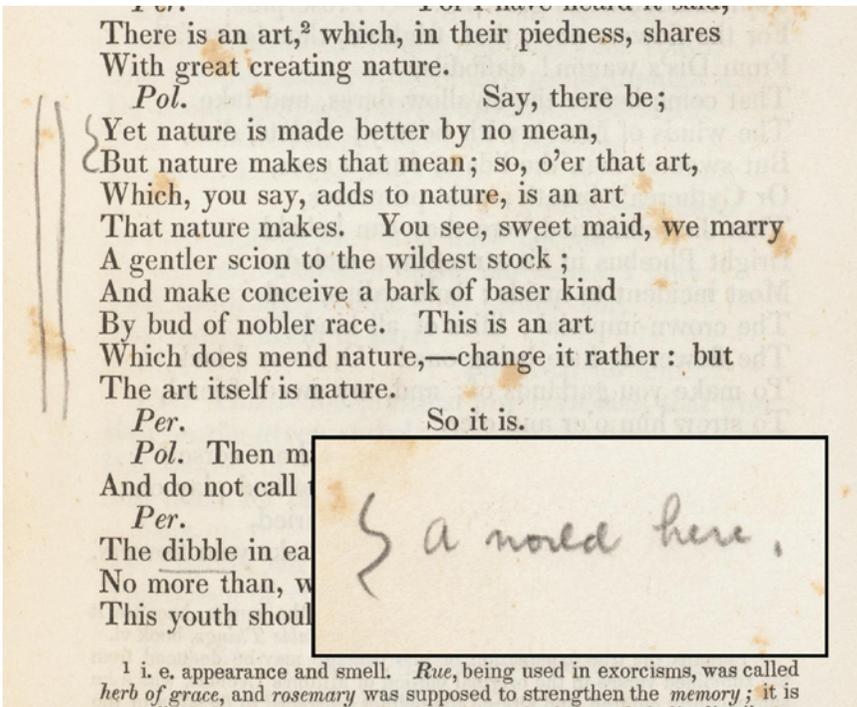


Fig. 9. Melville's markings and annotation, "A world here," in his marginalia to *A Winter's Tale* in *The Dramatic Works of William Shakespeare*. Houghton Library, \*AC85.M4977.Zz837s. Layout by Melville's Marginalia Online.

"O, what a world is this, when what is comely  
Envenoms him that bears it!" (*As You Like It* 2: 278)

"I am amazed, methinks, and lose my way  
Among the thorns and dangers of this world." (*King John* 3: 336)

"—World, world, O world!  
But that thy strange mutations make us hate thee." (*King Lear* 7: 89)

"O, let him pass! he hates him,  
That would upon the rack of this tough world  
Stretch him out longer." (*King Lear* 7: 132)

"In the corrupted currents of this world,  
Offence's gilded hand may shove by justice." (*Hamlet*, 7: 331)

"Absent thee from felicity awhile,  
And in this harsh world draw thy breath in pain,  
To tell my story." (*Hamlet* 7: 390)

This tendency to mark references to the world's baneful traits is acutely present in Melville's marginalia, extending to a seemingly innocuous episode in *The Tempest*, where he marked Miranda's well-known words, "How beauteous mankind is! O brave new world, / That has such people in't!," and Prospero's solemn but unelaborated reply about the world she has invoked: "'Tis new to thee." Enclosing Prospero's words within a pencil border, Melville weighed the exchange as follows in the top margin:

"Consider the character of the persons concerning whom Miranda says this—then Prospero's quiet words in comment—how terrible! In 'Timon' itself there is nothing like it" (1: 72).

Particularly meaningful here is Melville's expostulation, "terrible!," which aligns closely with his reference in the Hawthorne essay to Shakespeare's "terrifically true" perceptions in denoting the terrifying, or terror-inspiring, realities of life (244), and with the annotation "Terrific!," which he wrote in response to the exchange that preceded Cornwall's act of blinding Gloucester (7: 87). The marking and annotation of Miranda and Prospero's exchange in *The Tempest* offers Melville's most vivid and direct commentary on human nature in his marginalia to Shakespeare's plays. Though Markels disputes the meaning attributed to the passage by Melville on the grounds of its context in the play ("Melville's Markings" 43), he spotlights it as evidence of Melville's frequent attention to human depravity in his marginalia to Shakespeare.

Second in quantity only to "love" among substantive nouns in the full texts of the plays, and highest among all such terms in passages marked by Melville, the word "man" naturally serves multiple functions and associations throughout the marginalia. Whereas in the histories its quantity exceeds all other substantive nouns marked by Melville, instances of "man" are actually higher in the comedies and tragedies. Melville's marked references to "man" conform to no dominant or consistent vein of thought, a situation that qualifies Markels's assertion that the majority of markings in the plays single out passages involving human failings. Yet Melville's predilection toward this view of humanity is signaled by his underlining, in separate history plays, the clauses "To make a second fall of cursed man?" (*Richard II* 3: 420), "Another fall of man" (*Henry V* 4: 142), and "Press not a falling man too far" (*Henry VIII* 5: 200). In his annotation to the first of these, Melville remarked that the concept of a second fall is "To be found in Shelley & (through him) in Byron. Also in Dryden" (3: 420; see Fig. 10 and commentary on the annotation at MMO).

Applicable to his pronouncements in "Hawthorne and His Mosses" regarding "Shakespeare and other masters of the great Art of telling the Truth" (244), the marginalia on the fall of man also invoke Melville's preoccupation with

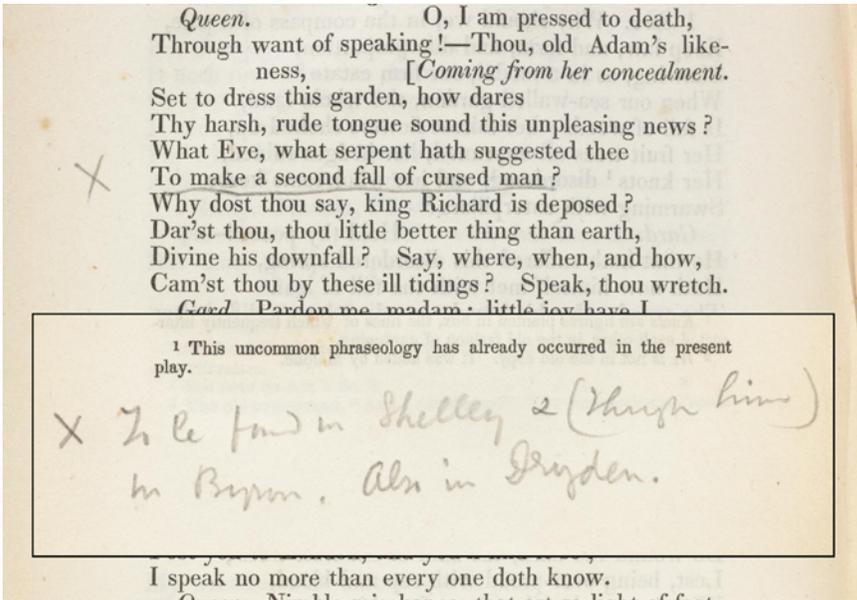


Fig. 10. Melville's markings and annotation, "To be found in Shelley & (through him) in Byron. Also in Dryden," in his marginalia to *Richard II* in *The Dramatic Works of William Shakespeare*. Houghton Library, \*AC85.M4977.Zz837s. Layout by Melville's Marginalia Online.

"Original Sin" (243). For it is that "terrific thought" of innate depravity that he discerned in the "blackness" (243) of Hawthorne's profundity and went on to describe provocatively as "that back-ground, against which Shakespeare plays his grandest conceits, the things that have made for Shakespeare his loftiest, but most circumscribed renown, as the profoundest of thinkers" (244). Melville's reference to Shakespeare's true renown as "circumscribed" means that few of his admirers recognize the emphasis on human depravity for what it actually is.

It is significant too that Markels, the one critic on record disputing the conception of Shakespeare articulated by Melville in the Hawthorne essay, neglects to acknowledge the esoteric methods of expression there attributed to Shakespeare. In the interests of qualifying the implications of Melville's recorded statements on Shakespeare, Markels attributes to Melville's marginalia a "many-sided" and "flexible" conception of the playwright (43, 44). He distinguishes among first, marginalia that "dramatize unmistakably the evil in man" (41); second, marginalia that "attribute a darker meaning" to Shakespeare than the contexts of marked passages warrant (38); and third, marginalia applied to passages that illustrate positive human traits and convey a more "unified

sensibility” than the perspective articulated by Melville in the Hawthorne essay (46). But the prevalence attributed by Markels to the first and second classes of marking can hardly be said to reveal flexibility in Melville’s outlook. Moreover, Markels’s conception of the second class is particularly problematic. For instance, whereas Markels asserts that Melville “unquietly wrenches the Shakespearean context” (139) of the above exchange between Miranda and Prospero, the ironic association perceived by Melville in the passage between worldly conditions and human nature corresponds to the sort of veiled rhetoric he attributes to Shakespeare in the essay.

The annotation aligns with Melville’s assertion in the Hawthorne essay and his letter to Duyckinck that Shakespeare was obliged by conventional piety to insinuate his darker disclosures, a strategy of veiled expression that would plausibly include deeply ironic contrasts between context and sentiment. By a similar inattention to detail in the Hawthorne essay, Markels construes his third class of marginalia without regard for Melville’s remarks about a willful blindness among readers to Shakespeare’s darker meanings and his observation that “it were all but madness for any good man, in his own proper character, to utter, or even hint of them” (244). Within this larger conceptual context of Melville’s marginalia to Shakespeare, which takes into consideration the details and nuances of Melville’s recorded statements no less than the settings and situations of the plays, it is no surprise to encounter Melville marking articulations of human goodness and sanity in the midst of his other marginalia. Finally, the existence of positive sentiments in the marginalia can hardly be said to qualify the dominant tenor of pessimism running through Melville’s markings in Shakespeare’s plays for the same reason that the dignity of Ishmael, Queequeg, and Ahab do nothing to abate the harshness of the conceptual world portrayed in *Moby-Dick*, nor do they abate Melville’s tragic sense of the human failings that mar heroic grandeur. As observed early in *Moby-Dick*, “It’s a wicked world in all meridians,” and “we are all somehow dreadfully cracked about the head, and sadly need mending” (56, 81).

Construed, then, within the framework of esoteric expression he attributed to Shakespeare, Melville’s preoccupation with the bleakness of worldly and human conditions in his marginalia to *Dramatic Works* aligns coherently with the views he expressed in “Hawthorne and His Mosses.” His underlined references to the fall of man, particularly, resonate with other underlined, check-marked, and scored remarks that include references to “man” in his marginalia throughout his set of Shakespeare’s *Dramatic Works*:

O, what may man within him hide,  
 Though angel on the outward side! (*Measure for Measure* 1: 385)

But, O, how bitter a thing it is to look into happiness through another man's eyes (*As You Like It* 2: 331)

I hate ingratitude more in a man,  
Than lying, vainness, babbling, drunkenness,  
Or any taint of vice, whose strong corruption  
Inhabits our frail blood. (*Twelfth Night* 1: 306)

If a man do not erect  
in this age his own tomb ere he dies, he shall live no  
longer in monument, than the bell rings, and the  
widow weeps. (*Much Ado About Nothing* 1: 500)

But whate'er I am,  
Nor I, nor any man, that but man is,  
With nothing shall be pleased, till he be eased  
With being nothing. (*King Richard II* 3: 446)

This from a dying man receive as certain;  
Where you are liberal of your loves, and counsels,  
Be sure, you be not loose; for those you make friends,  
And give your hearts to, when they once perceive  
The least rub in your fortunes, fall away  
Like water from ye, never found again  
But where they mean to sink ye. (*King Henry VIII* 5: 163)

But man, proud man!  
Dressed in a little brief authority,—  
Most ignorant of what he's most assured,  
His glassy essence,—like an angry ape,  
Plays such fantastic tricks before high Heaven,  
As make the angels weep; who, with our spleens,  
Would all themselves laugh mortal. (*Measure for Measure* 1: 358)

Whereas references to “man” in Melville’s marginalia in his set of *Dramatic Works* range far and wide, what he seems most to have esteemed about the Bard’s apprehension of human nature was Shakespeare’s conception of man’s failure to fulfill his moral potential. The predilection corresponds to Melville’s focus on human depravity in his essay on Hawthorne, and as with similar tendencies regarding “love” and “world,” a notable correspondence exists between dark themes and ideologically freighted instances of reference. When the words figure most substantively, the implications and sentiments of the marked passages in which they appear tend to express negative outlooks.

Division of high-frequency words in the marginalia by positive and negative sentiment helps to further visualize the concepts to which Melville was drawn in Shakespeare’s plays. Fig. 11, a sentiment word graph, can be used as

an index for keyword searching to explore the contexts and dramatic situations in marked passages. While there is a greater net amount of negative words marked, positive words have higher individual frequencies in marked content. But even the high-frequency positive words such as “love,” “good,” and “virtue” frequently appear undermined in context. For example, “virtue”—which is near the top of the positive list—is diminished in *Antony and Cleopatra*, where Melville marked Ventidius’s claim that “ambition, / The soldier’s virtue, rather makes choice of loss, / Than gain, which darkens him” (6: 141). Figuring in proximity to the negative concepts of loss and grief, the positive sentiment is here inverted and made to conform to what Shakespeare in *Hamlet* phrased as “the corrupted currents of this world” (marked at 7: 331). As part of a homily in the present instance on the liabilities of “ambition,” the observation parallels a passage Melville marked in *Henry VIII*, where Wolsey charges Cromwell to “fling away ambition; by that sin fell the angels” (5: 204). In *All’s Well That Ends Well*, Helen in her conversation with Parolles in Act 1 decries Bertram’s ambition and faith, among other things, as “his sweet disaster” (marked at 2: 354). These direct warnings that the world punishes human aspiration inform the more nuanced conversation between Hamlet, Rosencrantz, and Guildenstern about the nature of ambition. When Guildenstern says, “the / very substance of the ambitious is merely the shadow / of a dream,” Rosencrantz’s riposte is that ambition is “but a shadow’s shadow” (marked at 7: 297). Melville’s corresponding annotation referencing “the great Montaignism of Hamlet”—that is, Hamlet’s skepticism—recognizes that ambition is a category with no grounding in the world (7: 297). In his own copy of Shakespeare, and with a decidedly ethical focus, Samuel Taylor Coleridge observed of Macbeth’s ambition: “he who wishes a temporal end for itself does in truth will the *means*—hence the danger of indulging fancies” (89). By describing Denmark as a “prison-house” (7: 278), and thereby launching this exchange, Hamlet makes clear that any positive notion can become oppressive when it is colored by experiences of loss and grief and hampered by a desire to regain what cannot be grasped. The word “prison” also appears on the sentiment word list, and of course Melville appropriated the prisoner motif for his own ends (see Hayford).<sup>11</sup>

Melville keenly appreciated that Hamlet’s capacity for doubt comes from his fear of death, and “fear” nearly tops the negative list for Melville’s markings in all of Shakespeare, occurring more frequently than “faith” and “heaven.” And while he did not mark Hamlet’s famous phrase that fear of death “makes cowards of us all,” he did score the words of Cassius, who, rationalizing his risky decision to lead the assassination of Julius Caesar, thinks that “Cowards die many times before their deaths; / The valiant never taste of death but once. / Of all the wonders that I yet have heard, / It seems to me most strange that men should

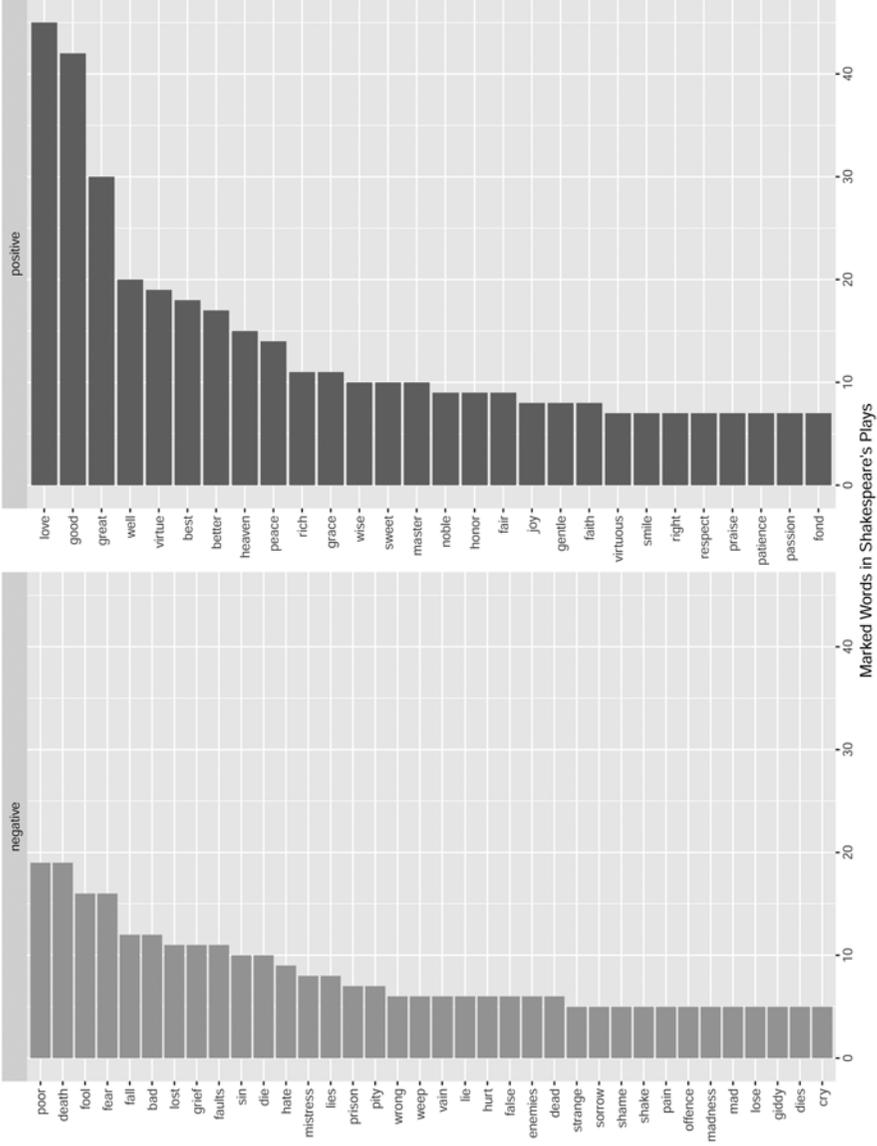


Fig. 1.1. A sentiment word graph for the most frequent positive and negative terms in passages marked by Melville.

fear; / Seeing that death, a necessary end, / Will come, when it will come” (6: 37, score). Melville marked a similar thought in *Measure for Measure*, where “death” and “sleep” figure together frequently as collocates: “What’s yet in this / That bears the name of life? Yet in this life / Lie hid more thousand deaths; yet death we fear, / That makes these odds all even” (1: 370).<sup>12</sup> An interplay of “fear” and “faith” marked by Melville occurs in Lafeu’s comment in Act 1, scene 3 of *All’s Well that Ends Well*: “They say, miracles are past; and we have our philosophical persons, to make modern and familiar things supernatural and causeless. Hence is it, that we make trifles of terrors; ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear” (2: 377). Here is Melville’s Montaignism, suggesting that inaction, not death, should be feared. The sufferings of the living are far more terrible than death, by implication, and there is more fear in the world, not beyond it. Melville marked nearly the same dark idea—that death is preferable—in both a tragedy and a comedy.

Through topic modeling (Fig. 12), the high frequency terms “man,” “world,” and “love” include a constellation of associated terms among which many of the aforementioned words figure. Similarly, a word cloud of inclusive terms from the negative half of the sentiment graph (Fig. 13) illustrates the array of language to which Melville was drawn while alert to the “terrific” thoughts he sought in Shakespeare’s plays. Those thoughts—involving fear, malice, strength, and revenge—are also to be found in Melville’s own writings. He scored the passage in *Henry VIII* when the Duke of Norfolk, in response to Buckingham’s statement about his ambitiousness and “fierce vanities,” says of Cardinal Wolsey that “Out of his self-drawing web he gives us note, / The force of his own merit makes his way” (5: 138). Not only does “vanities” connect to “vain” (which appears as a negative word in the word cloud) but “force” in the marked passage also appears as a topic word. The Duke then says that Wolsey’s “revengeful” nature is full of “malice” and “high hatred” and that his sword “reaches far; and where twill not extend, / Thither he darts it,” lines that Melville marked (5: 140). Moments later, Wolsey arrests the Duke for treason; throughout the rest of the play, as their tension grows, Melville attends to issues of loyalty and power, suffering and personal strength. For example, he scores Wolsey’s speech, which contains several terms duplicated or approximated in the negative wordcloud, such as “fear,” “weak,” and “malice”:

We must not stint  
Our necessary actions, in the fear  
To cope malicious censurers; which ever,  
As ravenous fishes, do a vessel follow  
That is new trimmed; but benefit no further  
Than vainly longing. What we oft do best,





activates Shakespeare's ideas, carrying rhetoric with "a full freight of emotion," as Matthiessen put it (424). Ahab's elucidation of his hate then continues with his vow to avenge any wrong inflicted upon him, however massive and distant the agent: "I'd strike the sun if it insulted me. For could the sun do that, then could I do the other; since there is ever a sort of fair play herein, jealousy presiding over all creations" (164). Ahab's "jealousy" connotes not only an inclination to "strike" from indignation but also a bitterness for that which is lost—or stolen.<sup>13</sup> A marked passage in *Timon of Athens*, where the sun also figures within an imbalanced world of insult,<sup>14</sup> resonates with Ahab's world of jealousy: "The sun's a thief, and with his great attraction / Robs the vast sea." The observation commences a litany of accusations by Timon against a world in which "each thing's a thief" (5: 430), underscoring a theme of cosmic injustice that drew Melville to the passage. Its depiction of the sun is transformed in Ahab's speech into a subjunctive—a statement still carrying a more active potential ("I'd strike the sun") than a mere description ("The sun's a thief"). His use of active language in adapting the imagery shows again Melville's ability to redirect the rhetorical resources he absorbed from Shakespeare to vitalize his own characterization of Ahab.

Ahab's obsession for vengeance, which the narrator compares to the obstinacy of a "thunder-cloven old oak" (125), also resonates with Melville's attention to the dialogue in *Measure for Measure* featuring Isabel's comments about misappropriated strength and the tyranny of hubris: "And he, that suffers. O, it is excellent / To have a giant's strength; but it is tyrannous / To use it like a giant" (1: 358). Isabel's next remark on the ludicrous pride of "man" (quoted earlier) is immediately preceded by a suggestive analogy to the natural and phenomenal world:

Thou rather, with thy sharp and sulphurous bolt,  
Split'st the unwedgeable and gnarled oak,  
Than the soft myrtle:—But man, proud man!  
Dressed in a little brief authority,—  
Most ignorant of what he's most assured,  
His glassy essence,—like an angry ape,  
Plays such fantastic tricks before high Heaven,  
As make the angels weep; who, with our spleens,  
Would all themselves laugh mortal. (1: 358)

Involving "man" and the sentiment-result "heaven," as well as the sentiment graph data relating to pride, anger, strength, suffering, and death, the page of *Dramatic Works* containing Isabel's laments also features her speculation, "could great men thunder," and repeats "thunder" multiple times. Although

Melville did not mark that exact occurrence of “thunder,” the word does appear three times elsewhere in his markings, such as in Cleopatra’s vision of Antony as Caesar: “He was as rattling thunder” (6: 201). The image of a thunderstruck tree and the presence of outsized strength both figure in the simile at the end of chapter 119 of *Moby-Dick*: “As in the hurricane that sweeps the plain, men fly the neighborhood of some lone, gigantic elm, whose very height and strength but render it so much the more unsafe, because so much the more a mark for thunderbolts; so at those last words of Ahab’s many of the mariners did run from him in a terror of dismay” (508). Man’s fallen nature, the danger of an overbearing will, a high Heaven distanced from man’s suffering, and a pervasive dread swirling around unknowable horizons and depths—these are the themes of blackness that Melville noted in reading Shakespeare’s dramatic works.

The above computational findings expand access to the evidence in Melville’s set of *The Dramatic Works of William Shakespeare* and illuminate Melville’s complex engagement with Shakespeare in his own reading and writing. The marginalia as a whole reflect the multivalent nature of Shakespeare’s literary world, with its heterogeneous array of competing styles, philosophical points of view, and dramatic complexity. But Melville’s explicit attention to Shakespeare’s esoteric blackness in “Hawthorne and his Mosses,” and his application of it in *Moby-Dick* and other works, shows in his marginalia to various plays across different modes. He read the plays not as a scholar or critic but as an admiring and aspiring thinker, and fundamentally as an author. In so doing, he responded creatively to arresting imagery and ideas, often construing them apart from their contexts in order to penetrate what he believed to be their underlying meanings. Computational approaches to his marginalia allow readers to complement assessments of word counts and frequencies, word variety, topic clusterings, and sentiment associations, with informed acts of close reading and source elucidation that reveal Melville constructing new paths in his own writing from his experiences of reading Shakespeare. By using distant reading strategies with the marginalia, in their own right and in the service of close reading, we arrive more informed than ever at the “very axis” of their genius.

## Notes

<sup>1</sup> The total of 681 marked passages corrects previous reports by critics cited below. Our method of quantifying the marginalia is to differentiate among discretely marked passages and to count embedded marginalia (for example, an underlined passage within a larger scored passage) as separate instances of marking. The 681 instances also include erased marginalia not detected by earlier critics or by Cowen in *Melville’s Marginalia* (1987; Cowen’s dissertation was completed in 1965). The Shakespeare set also contains 34 annotations (words inscribed in response to printed text) in Melville’s hand and three groups of notations in his hand (words inscribed in the back of vol. 7 that are not keyed to printed text). For purposes of the present analysis, Melville’s notations,

annotations, and his markings of content in the set's editorial commentary and notes have been excluded from the data, leaving in the texts of the plays proper 651 discretely marked passages. The following plays are unmarked in Melville's set: *Comedy of Errors*; *Macbeth*; *King Henry IV, Part Second*; *King Henry VI*; *King Henry VI, Part Second*; *King Henry VI, Part Third*.

<sup>2</sup> Analysis was performed with the assistance and modification of R functions and arguments explained in Jockers, Silge and Robinson, [voyant-tools.org](http://voyant-tools.org), and customized resources designed in MatLab by Barney Smith.

<sup>3</sup> Melville's 1849 letter to Duyckinck is the only available source for dating his marginalia in the Shakespeare set, which presumably received multiple readings over the course of his career. For a discussion of the evidence and the provenance of the set, see Olsen-Smith, Marnon, and Norberg, "Documentary Note."

<sup>4</sup> Melville's conception of rhetorical indirection as a means of subversive expression has counterparts in his reading of other authors, including Dante and Milton. See Yothers for a discussion of Melville's marginalia to Christ's parables in Matthew and elsewhere in his copy of the New Testament, and Olsen-Smith, Marnon, Ohge and Spann for content in Melville's marginalia to Lamb's *Specimens of English Dramatic Poets who Lived About the Time of Shakespeare*, where he alludes to the "impersonating ways" (108) of genius in an erased annotation to one of Lamb's excerpts from John Ford.

<sup>5</sup> It is perhaps his tendency to consider the meaning of profound and thought-provoking passages independently of context that leads Melville to treat dramatic modes dismissively in the Hawthorne essay, where he disparages popular conceptions of Shakespeare as "the great man of tragedy and comedy" ("Mosses" 244). Despite this apparent skepticism about the categories of comedy, history, and tragedy used to arrange Shakespeare's plays in the First Folio, these divisions remain useful for conceptual and organizational purposes in the study of his marginalia to *Dramatic Works*, and they are observed in the present analysis.

<sup>6</sup> For studies of Melville and Shakespeare that directly address Melville's marginalia, see Olson, Matthiessen, Rosen, and Markels. Studies by Hughes, Sedgwick, Rosenberry, and Shulman rely mainly on Melville's remarks in "Hawthorne and His Mosses" and/or correspondences with Shakespeare's plays in his other writings.

<sup>7</sup> Here and below, this essay differentiates between marking types (such as underlines, checkmarks, and scores) and marked passages (which can include multiple marking types).

<sup>8</sup> Unless otherwise indicated, passages quoted here and throughout are marked by Melville in his set of *The Dramatic Works of William Shakespeare*.

<sup>9</sup> We adopt the spelling of "Gloster" from Melville's copy and have followed suit with other names in this essay.

<sup>10</sup> Conspicuous in Figs. 6–8 is Melville's persistent marking of "like" throughout *Dramatic Works*. This pattern reveals Melville's gravitation toward Shakespeare's use of similes and other comparative constructions in the plays, and it can be explored using the search tool at [Melville's Marginalia Online](http://Melville's Marginalia Online).

<sup>11</sup> See Harrison Hayford, "Melville's Prisoners" (3–25).

<sup>12</sup> The concepts appear together five times in marked content in Melville's marginalia to *Measure for Measure*. See Markels 38–39 for more on Melville's attention to death and sleep.

<sup>13</sup> In the copy of George Crabb's *English Synonyms Explained* owned by Melville (MMO 162.1 in the Online Catalog), Crabb traces *Jealousy* to a Greek root meaning "to strike," and goes on to explain, "We are *jealous* of what is our own; we are *envious* of what is another's. *Jealousy* fears to lose what it has" (693). The element of fear is also included in the *Oxford English Dictionary*, as in "Fear of losing some good through the rivalry of another; resentment or ill-will towards another on account of advantage or superiority, possible or actual, on his part; envy, grudge" (OED, "jealousy," n. 4b). Whereas his use of "jealousy" corresponds to Crabb's definition, it is interesting to note that in the context of Ahab's speech Melville's use of "hate" appears to conflict with Crabb's claim "that *hatred* and *ill will* are oftener the fruit of a depraved mind than the consequence of any external provocation"—a passage marked by Melville in Crabb's entry on "*Hatred, Enmity, ill Will, Rancor*" (607).

<sup>14</sup> The word "sun" appears in the topic model (Fig. 12), and the negative sentiment word cloud (Fig. 13) includes several synonyms of lack/loss/lost/stolen.

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