

Billy Budd stands as one of the most frequently taught and debated short novels in the American literary tradition. Along with the massive novel-romance *Moby-Dick* and the haunting short story “Bartleby, the Scrivener,” it constitutes the core of the literary contribution of the writer who is perhaps most frequently invoked as the greatest writer produced by the United States in its history, Herman Melville. Both because of its own powerful themes of justice, love, and faith expressed in carefully wrought prose that is at once lyrical and witty and because of its status as a representative work by the central figure in the United States’ literary canon, *Billy Budd* is taught frequently in high school AP classes, undergraduate surveys of American literature and introductions to fiction, and upper division and graduate university seminars alike. The novella has gained special currency in recent years because of its evident connections with issues like national security and terrorism and same-sex love and desire. Unlike “Bartleby” and *Moby-Dick*, however, *Billy Budd* was not published during the lifetime of its illustrious author, and it presents a set of challenges that students meet almost nowhere else in the standard American literature curriculum. The central goals of this present volume are to outline the things that make *Billy Budd* different from almost any American literary text students will meet in their high school and college classes and to show how reading *Billy Budd* today can, as a result of new approaches and technologies, be a different experience from that which previous generations of students had.

The volume opens with a brief discussion of *Billy Budd*’s uniqueness in both American literary history and Herman Melville’s oeuvre by Brian Yothers, and Yothers also supplies a brief biographical sketch of Melville that attends particularly to where Melville was in the last years leading up to his death, when he was drafting *Billy Budd*.

Critical Contexts

The Critical Contexts section opens with Peter Norberg's discussion of the wide array of sources that Melville used in crafting *Billy Budd*, including both literary models for Melville's story and real-life events including Melville's cousin Guert Gansevoort's role in the *Somers* affair. Norberg shows both how deeply Melville's sources mattered to his construction of *Billy Budd* and how thoroughly Melville reworked these sources over the course of developing the *Billy Budd* manuscripts.

Brian Yothers narrates the story of the critical reception of *Billy Budd*, showing how critics preserved a dual focus on questions of justice and love as they moved from religious to more secular political and gender-based readings of Melville's novella. From the "testament of acceptance"/"testament of resistance" controversy over Melville's attitude toward divine justice in the early days of the novella's reception, to the current fascination with capital punishment in law and literature readings and gender in gay studies/queer theory-based readings, the question of how justice and love interact remains a constant, and connects even with the labor of love that Melville's posthumous editors undertook in order to justice to his last prose narrative.

Perhaps the aspect of *Billy Budd* that can seem most unfamiliar to many contemporary readers is Melville's obsession with the rules of life at sea and the labor of sailors. Mary K. Bercaw Edwards, herself not only a scholar of the sea but an accomplished sailor in her own right, shows in the third Contexts essay how the sea is ever-present in *Billy Budd*, not only as a metaphor for human desire and frustration, but also a place where sailors lived and worked and that in turn shaped the identity of the sailors who worked there. Bercaw Edwards's insights are particularly valuable, as they remind students that the sea is a real place with real dangers and challenges, not just a projection of human desires and frustrations, and sailors do real work, with which Melville himself was intimately familiar.

In the fourth Contexts essay, Jeffrey Einboden illustrates just how widely the response to *Billy Budd* has spread around the world through the numerous translations that have emerged in languages

as diverse as Hebrew, Arabic, Chinese, and Persian. Einboden compares the various translations of *Billy Budd* both to each other and to the original. Given the urgent need for language education that has concerned policymakers in the United States in recent years, Einboden's demonstration that a work by Melville, a writer who is so often viewed as quintessentially American, resonates in so many different linguistic, cultural, and religious contexts is particularly compelling.

Critical Readings

The Critical Readings of *Billy Budd* included here range from considerations of Melville's reading and the uncertain qualities of the manuscript that he left to posterity to discussions of the ways in which *Billy Budd* continues to inform discussions of religious, politics, law, and popular culture in the twenty-first century.

John Paul Wenke begins this section by considering how *Billy Budd* remains a text fraught with problems for readers, and in doing so, he illustrates how textual analysis of manuscripts can be directly connected to the practice of close reading that has been so central to the teaching of literature for the past seventy-five years. Wenke demonstrates that some of the central features of Melville's text remain tantalizingly open-ended: Melville's final intentions for the manuscript itself, the reliability of Melville's narrator, the narrative's implied attitude toward Captain Vere, and the complicated relationship between the reader and a text that seems deliberately to leave key points unresolved. Biography, manuscript criticism, close reading, and reader response are beautifully interwoven in Wenke's essay.

Another window into Melville's creative process is the voluminous reading that he undertook in the years in which he was working on *Billy Budd*, reading that did not restrict itself to the sorts of source materials that Norberg describes in the previous section. Christopher Ohge shows how Melville's reading of Schopenhauer created a novella that could both serve as an illustration of Schopenhauer's philosophy and usefully be compared

and contrasted with Schopenhauer's nonfictional work to show how Melville reworked and reimagined one of his central sources.

Ohge also illustrates the ways in which *Billy Budd* can serve as a valuable text in a philosophy classroom as well as a literature classroom, a point taken up next in Russell Weaver's essay. Weaver considers the underlying moral and ethical problems that Melville wrestled with in *Billy Budd* from the standpoint of a philosophical reading of the story of Billy's condemnation and execution by Captain Vere. Rather than focusing on Melville's connection with a particular philosopher, Weaver applies a method of ethical analysis to *Billy Budd*, modeling how such approaches might be taken by others.

Strikingly, *Billy Budd* is a test case for the ways in which new technologies can transform the depth of engagement that the student and the common reader alike can have with canonical literary texts. Many of the essays in this volume simply could not have appeared in any volume two decades ago because the opportunities for widespread consideration of manuscript texts were severely limited by access to travel funds and sabbaticals. In a volume designed for students, this would create a substantial problem, as students would not often have the ability to travel to Cambridge, Massachusetts, in order to consult original manuscripts. In the second essay in the Contexts section, Wyn Kelley addresses the new possibilities that students can encounter in reading and interpreting *Billy Budd* using the *Melville Electronic Library (MEL)*, of which she is Associate Director, as an instance of how technology has expanded the possibilities of reading, not just editorial approximations of the manuscripts Melville left behind, but Melville's own handwriting and emendations. Students thus have the opportunity to consider both the product of Melville's creative effort and the process through which it emerged.

Billy Budd is a novel that aspires at various points to the compression of theater, and so we should perhaps not be surprised that it has also left a legacy in the genre of film. Nicole de Fee considers how Melville's novella, drafted in the 1880s and at the start of the 1890s, was reinterpreted for the opening of the 1960s in

Peter Ustinov's film version of Melville's story. De Fee finds that Ustinov's Melville is in conversation with the rhetoric around the frontier that characterized the Cold War and the early days of the Kennedy administration.

Robert C. Evans approaches *Billy Budd* through the perspective of its readership, showing how scholarly readers of Melville's tale shaped and reshaped the experiences of generations of students, scholars, and common readers through their prefaces and introductions of *Billy Budd*, from its initial publication in the 1920s until the publication of what still remains the most authoritative version of *Billy Budd*, the Chicago version edited by Harrison Hayford and Merton M. Sealts Jr. in 1962. He thus demonstrates how the texts and paratexts through which students encountered Melville's story evolved over time.

Jonathan A. Cook examines the rich contribution that religious history and Christian theology makes to both Melville's themes and method in *Billy Budd*. Showing that Melville is in conversation with both the Bible and the works of John Milton throughout *Billy Budd*, Cook shows how source criticism, myth criticism, and formalist criticism can interact in illuminating a richly allusive text like *Billy Budd*. Cook also shows that Melville's reading of Schopenhauer, which is central to Ohge's consideration of Melville's reading, can become an important part of a formalist reading of the text.

David Greven provides a bracing view of both the failings of early gay critics in dealing with sexuality in *Billy Budd* and of correspondences in the text with those failures of insight. As he shows, early critics of the novella whom we know to be gay from their personal histories, notably F. O. Matthiessen, Richard Chase, and Newton Arvin, were often unwilling to engage with the questions raised by *Billy Budd* with regard to sexuality, and in considering this early critical failure, he also demonstrates how more substantial readings have appeared since and shows how *Billy Budd* might continue to be approached through the thematic lens of sexuality in the future.

John Cyril Barton concludes the critical readings section with a rigorous reading of *Billy Budd* from the standpoint of law and

literature, both narrating the crucial role that Melville's novella has played in the world of law and literature studies broadly construed and showing how the novella has contributed to discussions of capital punishment in particular. Barton's essay indicates how powerfully *Billy Budd's* reflections on law and justice continue to resonate in the twenty-first century, when national security, terrorism, and capital punishment all form crucial parts of our public discourse.

Taken as a whole, the essays in this volume illustrate the capacity of *Billy Budd* to speak to issues that cross a wide range of human concerns, from military justice and the death penalty to religion and sexuality. Moreover, they invited students to consider how meaning is made in the process of composing a book and how an author's choices during the composition of a book and editors' decisions in putting a manuscript into printed form can transform a book's meaning or render it endlessly elusive. Through its brevity, power, topical relevance, and textual uncertainties, *Billy Budd* offers students a path into richer modes of reading than they may have yet explored.

“This Matter of Writing”: Melville and the Manuscript Page

Wyn Kelley

In this matter of writing, resolve as one may to keep to the main road, some by-paths have an enticement not readily to be withstood.

(Leaf 58)¹

Billy Budd: one story, multiple versions, not a few bypaths. The pages that Melville inscribed, assembled, edited, rewrote, further shuffled—and never published—reside in the Houghton Library at Harvard University.² After Melville’s death in 1891, they lived in a metal breadbox for almost three decades until 1919, when his granddaughter Eleanor Melville Metcalf shared them with Columbia professor Raymond Weaver (see Kelley, “Breadbox”). The transcription in Weaver’s 1924 Constable edition proved faulty, although it still circulates in a Signet edition and the University of Virginia’s online version. In 1948, Barron Freeman published a corrected text; although riddled with errors of its own and some misconceptions, it is called the “Harvard” edition and is still circulated as well. In 1962, Harrison Hayford and Merton M. Sealts Jr. created the now standard “Chicago” print edition, which includes a Genetic Text (full transcriptions of Melville’s manuscript leaves) as well as an edited Reading Text (the version considered closest to what Melville intended). Their Reading Text edition has remained “definitive”³ well into the digital age (and has been disseminated without attribution by various online sources). In a new digital edition, the *Melville Electronic Library (MEL)*, directed by John Bryant, displays the manuscript in an interactive “fluid-text” edition with manuscript views, editorial markup, revision sequences, and revision narratives that annotate Melville’s revision process, as well as side-by-side displays of the 1924, 1948, 1962, and MEL editions. Like those of Hayford and Sealts, contemporary efforts have aimed at a reading text, but digital technology forcefully draws attention to

Melville's authorial practice as well and to "this matter of writing"—the making of narrative in material form. Now, in a time of increasing critical discussion of fluid texts, readers may ask: Why and in what ways does the *writing* of *Billy Budd* matter? What were Melville's materials, how did he use them, and why are they significant to the ways we read the book? How can study of Melville's manuscript page inform our understanding of the text(s) of *Billy Budd*?

In this matter of writing, we might start with old questions about literacy (Kelley, "*Billy Budd*"). Billy can neither read nor write; he is illiterate. Responding most notably to the work of Barbara Johnson, critics have debated the significance of different reading practices in the narrative: Billy's naïve reading, Claggart's ironic reading, or Vere's reverence for *logos*. The effect of the book's multiple literacies on readers seems to demand of us a fourth, more flexible, less literal reading style than the three that result in Billy's death. Curiously enough, critics have had little to say about the writing process as a critical problem in *Billy Budd*. Indeed, one could argue that characters in the story do not write at all—until an anonymous sailor-poet composes the ballad that concludes the narrative. Claggart and Vere write no more than Billy does. Lord Horatio Nelson pens his last will and testament before dying but appears only as a distant presence. Plato, Montaigne, Marvell, Hawthorne, and Dibdin flit across the pages, and the narrator certainly writes, calling his digressive manner a "literary sin" (Leaf 58). *Billy Budd* is full of written texts. But hardly anyone within its "inside narrative" is seen *writing*.

Or so it seems, if we define "writer" as narrowly as is customary. Quoting Saint Bonaventure (1221-74), Elizabeth Eisenstein points to a time before printing presses in which many crafts and practices might be subsumed under the rubric of "writing":

A man might write the works of others, adding and changing nothing, in which case he is simply called a "scribe" (*scriptor*). Another writes the work of others with additions which are not his own; and he is called a "compiler" (*compilator*). Another writes both others' work and his own, but with others' work in principal place, adding his own for purposes of explanation; and he is called a "commentator"

(*commentator*) ... Another writes both his own work and others' but with his own work in principal place adding others' for purposes of confirmation; and such a man should be called an "author" (*auctor*). (Eisenstein 121–2; qtd Jenkins and Kelley 106-7)

This framework might offer a way to identify writing practices of even those characters in *Billy Budd* who do not write. Vere, for example, is a *scriptor*. He conveys the words of the Articles of War literally, interpreting them only enough to uphold them exactly as written. Claggart is the *compiler*, someone who gathers the "work of others," the rumors and gossip that he contrives into a story about Billy as mutineer. Beyond the initial lie, he steadfastly adds nothing of his own, concealing whatever motives or emotions generate this false tale. Billy? Perhaps he is the *commentator*. He adds his own words—"God bless Captain Vere" (Leaf 317)—to the script written for him. His speech changes the script's meaning utterly, but Vere's "sentence" is still "in principal place," and Billy dies accordingly. And the *auctor*? The one who writes "his own work in principal place adding others' for purposes of confirmation"? Perhaps the poor sailor who writes the ballad of Billy; but behind him stands the unnamed narrator, who has consulted many authors, as well as "an honest scholar, my senior" (Leaf 127) and another "writer whom few know" (Leaf 282). He is the one we see writing, but the presence of other writing styles in the narrative suggests that he is not alone and that for Melville writing is a matter of supreme urgency and considerable subtlety.

Hence, within this more generous definition of writing, the messy manuscript that Melville left at his death might be deemed almost unreadable, yet *written* all the same and revealing for what it says about writing. Few scholars after Hayford and Sealts have attended closely to the Genetic Text of *Billy Budd*, or accounted fully for its writing and the ways that the manuscript makes writing primary.⁴ But digital tools can readily direct readers to Melville's writing process, and hence the significance of writing *in* the text, by making the manuscript and its workings visible. Readers can also

now participate in editing practices once largely mysterious, and the text's operations can come into sharp and palpable relief.

A comparison between two editing tools makes this point clearly. One is the system of textual editing that Hayford and Sealts used to produce their Genetic Text of 1962. The other is TextLab, the digital program created by John Bryant and programmers Brian Ferris and Nick Laiacona in MEL for "Versions of *Billy Budd*." Both anatomize Melville's writing process but with very different consequences for a reader. Using the markup symbols of their time for capturing Melville's textual revisions,⁵ Hayford and Sealts aimed at an accessible Reading Text, with the Genetic Text intended mostly for scholars, not general readers. Bryant and Laiacona use formatting derived from the Text Encoding Initiative (TEI) to allow anyone to perform the same editing functions that Hayford and Sealts did, but also to move more fluidly between manuscript, different levels of transcription, and reading text. Secondary Editing encourages readers to create different revision sequences and narratives to explain Melville's choices and engage more directly with the manuscript leaves.

In producing a reliable reading text of the *Billy Budd* manuscript, Hayford and Sealts accomplished a monumental task. Drawing on the Greg-Bowers theories of textual editing, they aimed for a unified narrative as close as possible to what Melville likely intended.⁶ For example, although Vere's ship is called "Indomitable" many more times than "Bellipotent," they corrected all "Indomitable" references to "Bellipotent" because they could demonstrate that Melville had changed the name during late revisions and assumed he would have kept the change in a final version prepared for publication.⁷ This small detail points to their sophisticated detective work in establishing, through study of penmanship (in working drafts and fair copies), medium (pencil as well as different colors of crayon and ink), and foliation (numbering of leaves), the chronology of Melville's drafts and revisions. They were expert readers of Melville's hand. And they understood that at times, Melville seemed unwilling to finish his work, often starting new revisions on sections he had already rendered as fair copy. From Hayford and Sealts derives

the most influential early judgment of *Billy Budd* as Melville's late masterpiece, rather than an unfinished fragment.

Even more significantly, Hayford's and Sealts's theory for the stages of Melville's "inside narrative" is now the established compositional timeline, showing that what began as a poem like those in *John Marr* was expanded into a full-length novella, through first the introduction of more detail about Billy, then the invention of Claggart, and finally the addition of Vere—with the result that Vere becomes, in essence, the story's tragic hero (see Hayford and Sealts, "Editors' Introduction," both Reading Text and Genetic Text editions). Although Freeman speculated on this evolution too, most subsequent critical analysis acknowledges Hayford's and Sealts's history of the story's development.

The *Billy Budd* we read, then, is arguably almost as much a creation of Hayford and Sealts as of Melville, but it is also a victim of their success, in that most readers never see the Genetic Text—the heart of their contributions. The Reading Text, with its lengthy introduction explaining the "genesis" of the narrative and outlining its critical significance, appeared at first in a hardcover edition with the Genetic Text, which displayed each manuscript leaf at the back of the book with their distinctive markup system. The Genetic Text also offered a full explanation of their theory and practice, editorial symbols, and rationale for stages of revision, providing leaves that do not appear in the Reading Text (false starts, discarded sheets, remnants from other projects), all treated with equal attention and care. But the subsequent paperback edition, the one used most by general readers and students, appeared without the Genetic Text. Even with the hard-to-find hardbound version that combines Reading Text and the Genetic Text's substantial apparatus, practiced scholars have difficulty reading the arcane editorial codes, and one cannot check editorial decisions against the manuscript text or develop a fine-grained sense of Melville's process in writing *Billy Budd*. Moreover, because of copyright laws, some digital or print editions still rely on the inaccurate texts of Weaver and Freeman, bypassing the Hayford and Sealts analysis altogether. Hence readers may not

be aware that the book was never published in Melville's lifetime, that it exists even now as the work of editors as much as of a writer.

And why does it matter? A quick glance at Melville's manuscript revisions, as recorded in the Genetic Text, shows that Melville changed much more than the names of ships or even the relative significance of his emerging characters. These revisions illuminate but also complicate Hayford's and Sealts's Reading Text. One knotty example appears in what Hayford and Sealts identified as Leaf 207, in which Claggart, presenting to Vere his accusation of Billy's mutinous behavior, identifies him as untrustworthy. In the Reading Text, Claggart delivers an ironic insinuation:

“Did Lieutenant Ratcliff happen to tell your honor of that adroit fling of Budd's, jumping up in the cutter's bow under the merchantman's stern when he was being taken off? It is even masked by that sort of good-humored air that at heart he resents his impressment. You have but noted his fair cheek. A mantrap may be under the ruddy-tipped daisies.”

This memorable passage reads smoothly in the Reading Text, but it conceals, much as the “fair cheek” does, a nest of textual traps. As Hayford's and Sealts's notes in the Genetic Text explain, Melville took a blank leaf and attached to it two “clips,” that is, pieces of text clipped from previously composed leaves, then continued writing and revising heavily on both the blank leaf and attached clips (GT 367-8). The tangled results suggest that this passage involved extraordinary labor: false starts, reconsiderations, and further reconsiderations of all that had come before. But different editing methods (Hayford and Sealts vs. TextLab) reveal different nuances.

In the Genetic Text, Hayford and Sealts show that in the first attached clip Melville substituted “your honor” for the original “Sir.” He wrote “masqued,” which Hayford and Sealts render in the Reading Text as “masked,” hence concealing the suggestion of an elaborate, ritual performance (which may be suggestive more of Claggart's masque-like behavior than any masking of Billy's). Hayford and Sealts also record that Melville had Claggart saying that “vindictively he resents,” before changing it to the more neutral

(and even perhaps empathetic) “at heart he resents his impressment.” Finally, they show Melville’s addition in ink and with further pencil revision: “Your honor, I am greatly mistaken or there is a pitfall under his ruddy clover.”

After providing the text of the second clip (as above), Hayford and Sealts also transcribed Melville’s late pencil revisions, showing the steps by which he moved from “pitfall under his ruddy clover” to “a man-trap” under the “ruddy-tipped daisies” (GT 368). These are worth attending to. For the pencil revisions show extraordinary hesitations, appearing in the Genetic Text as a Budd-like stutter of additions and deletions. Hayford’s and Sealts’s coding uses some idiosyncratic symbols, but here is a close approximation: “His cheek is—> <is —> it is ruddy, Your honor. —> <Your honor—> —> >/ Your hon < Your hon —> —> < His cheek it is ruddy—> You think he is goodly to see, but he is as —> <You . . . as—> You have but noted [?] his ruddy —> <ruddy > fair —> cheek. Beware the man-trap under the red clover. —> <Beware . . . clover —> A man-trap may be under red clover —> <red clover —> the ruddy-tipped daisies.”

Translated, Hayford’s and Sealts’s editorial codes tell us that Melville began by writing “His cheek it is ruddy.” He added and deleted “Your hon” and “Your honor,” then deleted “His cheek it is ruddy” and wrote, “You think he is goodly to see, but he is as” before deleting that unfinished sentence as well. Beginning again, Melville wrote, “You have but noted his ruddy cheek” (editors remain unsure about “noted”), then crossed out “ruddy” and wrote “fair.” Then he replaced that sentence with “A man-trap may be under red clover,” deleted “red clover,” and substituted “the ruddy-tipped daisies.”

In the time before digital texts, this kind of step-by-step coding was heroic but required a considerable appetite for confusing symbols. The TextLab version may not look any clearer at first, but it offers remarkable options for reading the text in more fluid ways (Figure 1).

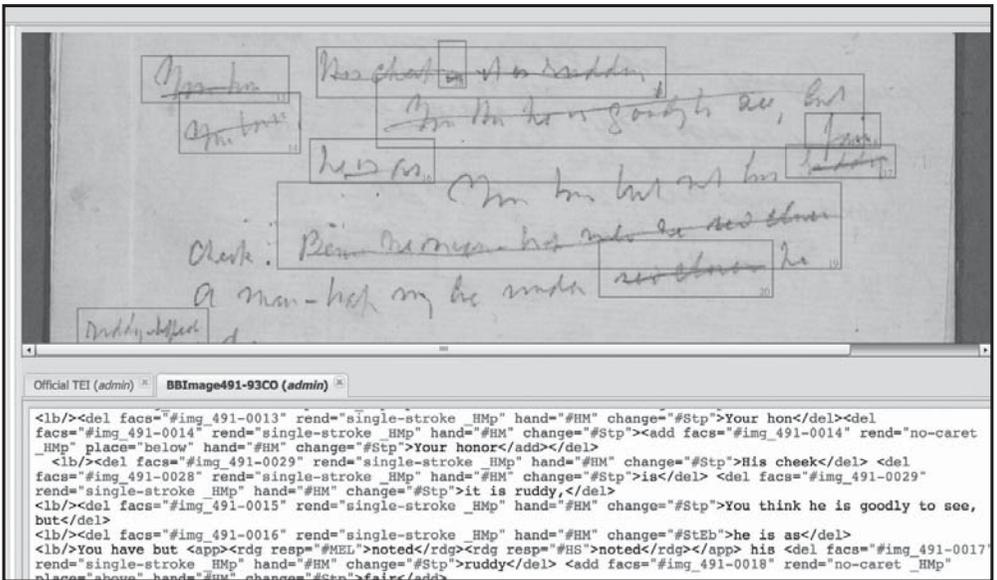


Figure 1. TextLab Image of *Billy Budd* Leaf 207in Primary Editing, with transcription in TEI.

In what Bryant and Laiacona call Primary Editing, one may view and transcribe the raw manuscript, using TextLab technology to supply the necessary TEI coding for marking up revision sites on the manuscript leaf image and linking it to transcriptions of the revision texts at each site. But one may also read the manuscript version side by side with a diplomatic transcription that shows in print form the revisions Melville made (Figure 2).

Herman Melville Timeline

This timeline is informed by Jay Leyda's superb, two-volume documentary history of Herman Melville's life, *The Melville Log*, published by Gordian Press in 1951.

1819 Herman Melvill (the family would later add an "e," transforming the name to the one we know him by today), was born to Allan Melvill and Maria Gansevoort Melville in New York City on August 1. He was the third child and second son of the couple and a descendent of heroes of the American Revolution on both sides.

1830 Herman enrolls at the Albany Academy along with his older brother Gansevoort, on October 15. The Academy would account for bulk of his formal education. Allan Melvill's finances are in the process of collapsing.

1832 Allan Melvill is reported by family members to be losing his sanity at the beginning of the year and dies on January 28, leaving Herman without a father at the beginning of his adolescence.

1839 Herman sails out of New York for Liverpool on the *St. Lawrence*. This would be his first experience at sea and would inspire the writing of his fourth novel, *Redburn* (1849).

1841 On January 3, Herman sails out of New Bedford on the *Acushnet*, a whaling vessel. This voyage would provide source material for the novel now generally believed to be his greatest, *Moby-Dick* (1851).

1842 Melville deserts the *Acushnet* in Nukuhiva, in the Marquesas. The subsequent events provide material

Works by Herman Melville

The standard edition of Herman Melville's works is the Northwestern-Newberry edition of *The Writings of Herman Melville*, published by Northwestern University Press and the Newberry Library and edited by Harrison Hayford, Hershel Parker, and G. Thomas Tanselle. The specific volumes are listed below, with variations among the editors noted when relevant:

Typee, A Peep at Polynesian Life (Vol. 1). 1968.

Omoo, A Narrative of Adventures in the South Seas (Vol. 2). 1968.

Mardi and the Voyage Thither (Vol. 3). 1970.

Redburn, His First Voyage (Vol. 4). 1969.

White-Jacket, or The World in a Man of War (Vol. 5). 1970.

Moby-Dick, or The Whale (Vol. 6). 1988.

Pierre, or the Ambiguities. (Vol. 7). 1971.

Israel Potter, His Fifty Years of Exile (Vol. 8). 1982.

Piazza Tales and Other Prose Pieces, 1839–1860 (Vol. 9). Edited by Harrison Hayford, Alma MacDougall, and G. Thomas Tanselle. 1987.

This volume includes: "The Piazza," "Bartleby, the Scrivener," "The Encantadas," "Benito Cereno," "The Lightning-Rod Man," "The Bell-Tower," "The Paradise of Bachelors and The Tartarus of Maids," "Rich Man's Crumbs and Poor Man's Pudding," "Cock-a-Doodle-Do," and "I and My Chimney."

The Confidence-Man, His Masquerade (Vol. 10). 1984.

Published Poems (Vol. 11). Edited by Robert C. Ryan, Alma MacDougall Reising, Harrison Hayford, G. Thomas Tanselle. 2009.

Clarel, A Poem and Pilgrimage in the Holy Land (Vol. 12). 1993.

Unpublished Writings [including *Billy Budd*] (Vol. 13). Not yet published; expected 2017. In the interim, the standard edition of *Billy Buddy* remains:

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