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1.1 chapter overview

1.2 introduction

This chapter explores how to use TEI in order to work with queerness in literary data. In this case, the literary data consists of a manuscript of *The Picture of Dorian Gray* by Oscar Wilde.

I examine how Wilde edited out suggestions and insituations of homosexuality during the revising process of this manuscript.

I propose a method for marking these alterations and deletions in TEI formal language. My customization ...

1.3 textual scholarship

1.3.1 history of textual scholarship

Before proceeding with the content of Wilde's manuscript, I will give a general overview of editorial approaches in the field of Textual Scholarship.

Textual Scholarship is a generalized term that describes the studying, annotating, and editing of textual materials like manuscripts and books. Within this field, the branch of Textual Criticism focuses specifically on identifying and analyzing variants of manuscripts and books. Textual Critics often examine textual variants in order to select an ideal witness to form the basis of a Critical Edition.

The project of selecting an "ideal" witness creates some controversy about the proper role and purview of the textual critic. Dominant editorial practices increasingly delimit the purpose and purview of the editor as a recoverer or preserver of texts, while other perspectives permit the authority of the editor as an enabler of textual readings. The history of Textual Criticism thus presents an arc, which first tends toward what I call the "restorative approach" then, with the advent of digital technology, the "productive approach." With the popularization of digital tools, editing becomes less about "correcting" or aligning text with a prior witness, and more about finding ways to multiply the text's potential forms and readings. As I review the different approaches, I emphasize how the *productive* capacity functions within textual editing paradigm. I will look to ways that editorial pracitices have opened up a space for the editor's role as a content *creator* rather than recoverer.

The "restorative approach" begins with the work of Ronald B. McKerrow, a leading twentieth-century Shakespearean scholar, who maintains that the goal of textual criticism to preserve authorial intention. McKerrow proposes an influential model for "copy-text" editing, which establishes the base text for editing (the "copy-text") on an early witness that most closely resembles the author's original intention. During the editorial process, the editor defers to this early text in order to settle differences among variants.

Though highly influential, McKerrow's approach creates its own resistance among textual scholars, who decry the "the tyranny of the copy-text" that prevents them from drawing on other textual variants. To address these concerns, Walter W. Greg's work, *The Rationale of Copy-Text* proposes that critics use the copy-text as a basis for accidental elements like spelling and punctuation, while expanding their purview of substantive elements to other witnesses that may contain changes by the author.[1] Fredson Bowers and Thomas Tanselle advance Greg's work, further extending the importance of authorial intention and encouraging editors to make careful and deliberate choices about substantive elements the "Greg-Bowers-Tanselle method." Their

[1]Greg, Walter W. "The Rationale of Copy-Text," *Studies in Bibliography* Vol. 3, 1950/1951, pp. 19-36.

method favors the "eclectic edition," which draws from multiple sources and depends heavily on the editor's judgment to determine authorial intention in each source. Tanselle, in particular, places much value in the editor who is the only one able to recongize and manage inevitable textual corruption. Tanselle describes the physical "text" as a vessel for the ideal "work" that can only be realized by the editor:

> Those who believe that they can analyze a literary work without questioning the constitution of a particular written or oral text of it are behaving as if the work were directly accessible on paper or in sound waves... its medium is neither visual nor auditory. The medium of literature is the words (whether already existent or newly created) of a language; and arrangements of words according to the syntax of some language (along with such aids to their interpretation as pauses or punctuation) can exist in the mind, whether or not they are reported by voice or in writing.[2] Tanselle 16-17

Tanselle explains that act of inscription involves physical tools (particularly language) that ultimately corrupt the pure ideas "in the mind" of the writer. In order to realize the ideal form of her text, the writer requires an editor who remains sufficiently distant from the creation and transcription of the text to objectively intimate its true intention. From this position, one might say that the text closest to the author's intention is the one scrupulously edited by a textual scholar.

Toward the end of the 20th century, some textual critics take an alternative perspective on the effect of inscription and tools on the textual material. In particular, D.F. McKenzie, in his groundbreaking work, *Bibliography and the Sociology of Texts* (1999), asserts that "Bibliography is the discipline that studies texts as recorded forms, the processes of their transmission, including their production and reception" (12-13). McKenzie's approach examines how the materiality of texts, which include sound and electronic media, takes on new forms and meanings in in their reprinting and reproduction. McKenzie traces what he calls the "sociology" of texts by studying the social context that produced each witness. He points out that "Every society rewrites its past, every reader rewrites its texts, and if they have any continuing life at all, at some point every printer redesigns them" (25). According to McKenzie, the book is never a single object, but a product of a number of human agencies and mechanical techniques that are historically situated. As

[2]Tanselle, Thomas. *A Rationale of Textual Criticism*, 1992.

a result, no single witness, regardless of scrupulous editing by the critic, can represent an "ideal" version.

Building off the ideas of McKenzie, Jerome McGann explores how editorial practices might open up the ways that a text might be interpreted. McGann takes McKenzie's ideas about the "sociology of text" and applies them to a digital editing environment, where electronic media creates opportunities for presenting textual variants. McGann explains that textual criticism in print format is limited because it must conform to its object of study—to the linear and two dimensional form of the codex. Thus, paper-based editions are clunky and inadequate, and newer editions often "feed upon and develop from [their] own blindness and incapacities" (McGann 2001, 81). By contrast, digital editions can be designed for complex, reflexive, and ongoing interactions between reader and text. Additionally, he points out that changing one's view of the original materials through the process of building the edition calls its original purpose into question: "[a]n edition is conceivable that might undertake as an essential part of its work a regular and disciplined analysis and critique of itself" (McGann 2001, 81). McGann notes that his work on the digital *Rossetti Archive* brought him to repeatedly reconsider his earlier conception and goals, explaining that the archive "seemed more and more an instrument for imagining what we didn't know" (2001, 82).

1.3.2 toward Deformance

Jerome McGann's work as a eletronic textual editor explores ways that the computer might effectively harness human attention. In digitizing literary material, McGann takes the transformation of literary material into electronic format as a vehicle for a critical analytial method that he calls "deformative criticism." According to him and Lisa Samuels, "deformance" works by estranging the reader from her familiarity of the text that forces her to encounter it in a new way. By continually subscribing the text to new configurations, deformative criticism thus enables a volitality of potential readings. McGann and Samuels give the example of reading a poem backward, where "the critical and interpretive question is not 'What does the poem mean?' but 'How do we release or expose this poem's possibilities for meaning?'" (2001, 108). A "deformative criticism" therefore distorts, disorders, or re-assembles literary texts to discover new insights about its formal significance and meaning. For McGann, the technical experience of editing electronic texts creates numerous potentialities for interpreting text. A deformative approach to editing accesses what McGann describes as a text's "quatum

poetics." A text's "quantum poetics" is the potential for meaning contained in each element of a literary text. McGann explains that, "Aesthetic space is organized like quantum space, where the 'identity' of the elements making up the space are perceived to shift and change, even reverse themselves, when measures of attention move across discrete quantum levels" (McGann 2001, 183). The meaning of particular words in a literary text depends upon a multitude of factors, from antecedent readings through that text, to the significance of immanent elements such as typography and blank spaces, all of which the reader can only process a limited amount. In its potentiality, McGann asserts, "Every page, even a blank page... is n-dimensional" (2001, 184).

More recently, textual scholars have taken McGann's influential ideas about Deformative Criticism and used them to study the ways that texts are transformed in the process of digitization. Katherine Bode, for example, engages McGann's ideas about deformance with theoretical physics in working with electronic text. Bode explains that attention to the "apparatus," or the instrument of analysis, allows her to trouble the traditional subject/object binary between researcher and text to examine "how... we inscribe the boundaries we often presume to represent" ("Data Beyond Representation" par 11). Drawing from a theoretical physics understanding, where "an apparatus is a specific material configuration, including of physicists, wherein certain properties become determinate, while others are excluded," Bode applies the figure of the apparatus to literary databases (Bode "Data Beyond Representation, par. 24). Bode offers an example with her current project, *Reading at the Interface*, which explores the ways that Australian literature has been characterized in literary databases by various "paratexts," or "writings about literature" ("Data Beyond Representation" par 11). Bode looks at how the process of data collection for these databases makes a distinction between the main text and the "paratext," which includes metadata like title, author, and publication information of the text. The project explores how paratexts across various platforms, including academic journals, newspapers, *Goodreads*, and *Librarything* have represented the boundary of "Australian Literature," literally creating the boundary of what we understand to be "text" and "paratext" in Australian literature. Bode explains that she's "not interested in representing discussion of 'Australian literature' on Goodreads so much as in materialising that platform in ways that cannot be separated from [the] categories of analysis" ("Data Beyond Representation" par. 19). This activity reveals, for Bode, how the researcher (via the "apparatus") intevenes with the object of analysis.

Applying McGann's ideas about deformative criticism to sound studies,

Tanya Clement explores how deformance enables embodied interactions with text. In a project on visualization, she uses the audio analysis tool "ProseVis" to visualize the prosodic elements of Gertrude Stein's poetry, which creates dynamic spaces for the reader to interact with the visualization. Using ProseVis, the reader can navigate through the visualizations and manipulate the metrics for analysis. Clement points out that just as a musical score "is read, but it is also meant to be played, to be spatialized in time and embodied by voices (or instruments) within a certain physical and hermeneutical context," the same can be true for quantitative visualizations of text: "One 'reads' a visualization, but to 'play' the visualisation is to engage the spatialized interpretation of that visualisation as an embodied reader in a situated context within a specific hermeneutical framework ("Distant Listening" par. 10). From this project, Clement theorizes critical analysis as "play," where the critic "performs" the work just as musicians might interpret a musical score, by "creat[ing] another level of abstraction with which the interpreter engages" ("Distant Listening par. 7). According to Clement, the multiple levels of abstraction for containing the "work" of the text multiply the levels of engagement with that text.

The unique affordance of digital environments, according to McGann, Bode and Clement, is that they allow for numerable interventions upon the textual object. The above authors approach computation as an opportunity to examine the material specificities of eletronic formats.

1.4 Oscar Wilde's changes to Dorian Gray

1.4.1 overview

This section examines the revision history of Oscar Wilde's manuscript of *The Picture of Dorian Gray* to trace Wilde's treatment of the story's homosexual themes. I focus my examination on one textual witness, Wilde's manuscript held at the Pierpont Morgan Library (*MS*), which he later revised into the 1890 version of the story in *Lippincott's Monthly Magazine* (*DG90*), and later, into the 1891 print version, published by Ward, Lock & Company (*DG91*).[3] In examining the manuscript, I isolate the additions, deletions, and alterations that Wilde imposed the first two chapters of the story. My goal is to reveal the ways in which Wilde obscured homosexual and homoerotic content, and to compare my findings with the conclusions of prominent textual scholars on *Dorian Gray*.

[3] All references to DG90 and DG91 pertain to the Norton Critical Edition of The Picture of Dorian Gray, edited by Michael Patrick Gillespie.

The bulk of this paper engages in a close examination of the changes to the first and second chapters of *MS*. I limit my focus to these chapters for two reasons: first, they lay out the dynamics between the central characters—-Basil Hallward, Lord Henry and Dorian Gray; second, compared to other chapters, they are heavily revised and present a rich resource for analysis. In examining the additions, deletions, and alterations of the manuscript, I also consider some of the revisions that Wilde made for the published versions of the story, *DG90* and *DG91*. My examination culminates by looking closely at a passge from the first chapter that was altered at each stage of the composition and revision process. Here, I consider how Wilde's continual work on this passage crystallizes his revisionary project.

Ultimately, I find that Wilde codes or otherwise obscures references to homosexuality and homoeroticism in several interrelated ways. First, he conceals the deep intimacy and sense of trust that originally permeates the dynamic between Basil and Lord Henry. Second, he alters the nature of Basil's devotion to Dorian, diminishing its intensity and removing hints about its fatality. These revisions work together to reframe Dorian's character as an aesthetic (rather than erotic) object. This section then ends by engaging my findings with the analysis of prominent Wildean textual scholars and editors, particularly Donald L. Lawler and Nicolas Ruddick. [AND WHAT IS THE ULTIMATE CONCLUSION ABOUT THE SCHOLARSHIP]

Before going into the revisions themselves, I will briefly review Wilde's composition and revision history over two years, from the summer of 1889, when the story was first solicited from Wilde by the editor of *Lippincott's Monthly Magazine*, to the spring of 1891, when it was finally published in book form by Ward, Lock, and Company.

1.4.2 revision context

As far as scholars know, the history of Dorian Gray begins with a dinner on August 30th, 1889 between John Marshall Stoddart, an American publisher from J.B. Lippincott Company in Philadelphia, the British author Arthur Conan Doyle, and Wilde. The outcome of the dinner is reported by Doyle in his memoirs: "both Wilde and I promised to write books for 'Lippincott's Magazine'" (Rpt. Lawler 7). A few months later, Wilde writes to Stoddart in response to his rejection of Wilde's submission, a fairy tale entitled "The Fisherman and His Soul". In this letter, Wilde promises Stoddart "a new story which is better than 'The Fisherman and His Soul,'" on which he "quite ready to set to work" (Rpt. Lawler 8). Presumably, Wilde drafts this new story until April or May of 1890, when it is typed and revised

before being mailed to Stoddart's offices in Philadelphia. The surviving manuscript and typescript indicate that Wilde revised his work multiple times throughout composing and transcribing. Joseph Bristow, the editor of *The Variorum Edition of* Dorian Gray, remarks that "it remains obvious from the manuscript and the typescript that the author... worked with immense care and forethought in preparing his work for Stoddart" (xxxv).

In the spring of 1890, Wilde sends the typescript to Stoddart. After excising some 500 words from the typescript, Stoddart publishes the story on June 20, 1890.[4] This initial version of "The Picture of Dorian Gray" runs just over 50,000 words, spanning 98 pages over 13 chapters, and was released simultaneously in Philadelphia and London on June 20, 1890. In England, the story was widely popular and reviewed by the press, many of the prominent newspapers criticized the it's ambiguous stance on a clearly immoral protagonist. Bristow explains that "[Wilde's] narrative struck the ostensibly liberal *Daily Chronicle*, the high Tory *St James Gazette*, and the staunchly imperialist *Scots Observer* as a work that appeared 'corrupt', displayed 'effeminate frivolity', and dealt 'with matters only fitted for the Criminal Investigation Department'" (xviii). Wilde would spend the next several days defending his work in letters to the editors, entering into a public correspondence with them.[5]

A few months later, in the early spring of 1891, Wilde publishes a "Preface" to "The Picture of Dorian Gray" in *The Fortnightly Review*. This "Preface," which will be included in the 1891 book version of the story, consists of a series of witty epigrams and aphorisms about the relationship between art and morality. According to scholar Barbara Leckie, the "Preface" responds directly to the suppressive climate that surrounds the Lippincott's publication: "Wilde advances an art-for-art's sake position that attempts to remove the novel from the debate by severing the connection between art and society and, despite other statements to the contrary, denying the moral force of literature" (171). In a list of concise aphorisms, the "Preface" makes claims such as, "Those who find ugly meanings in beautiful things

[4]Though this paper considers some of Stoddart's editorial influence on the typescript, see pp. 40-54 in Nicolas Frankel's *The Picture of Dorian Gray: An Annotated, Uncensored Edition* for a more complete accounting of his role in preparing the typescript for publication. Frankel's edition attempts to reinstate Wilde's original intentions in the typescript, "representing the novel as Wilde envisioned it in the spring of 1890, before Stoddart began to work his way through the typescript with his pencil and before Wilde's later self-censorship of the novel" (21).

[5]See the Norton Critical Edition of *The Picture of Dorian Gray*, ed. Michael Patrick Gillespie, for a selected list of full-length reviews from *The Scots Observer*, *The St James Gazette* and the *Daily Chronicle*, and Wilde's responses.

are corrupt without being charming. This is a fault" and "To reveal art and conceal the artist is art's aim" (Gillespie 3-4). By these complex and incisive statements, Leckie maintains that "Wilde's strategy is to refocus on art and disparage the focus on the reader by saying that the reader is the one who makes a work immoral" (173). Similarly, Lawler argues that "the 'Preface' relates to the novel only obliquely by subverting the standards of Philistine art criticism and holding up aesthetic beauty and artistic effect as the only legitimate criteria of critical evaluation" (16). Though Wilde may have seen the "Preface" as an opportunity to indict those readers who would impose a moral judgement on Dorian, as indeed many of his critics had done, the "Preface" actually obscures this message by burying it in paradox and contradictions. The effect would be to confuse and distract some readers from realizing that they were the objects of Wilde's critique. Nicolas Ruddick points out that "the obvious contradiction between the retained episode of the poisonous yellow book and the prefatory aphorism beginning 'There is no such thing as a moral or immoral book' would be offered as one of the delicious paradoxes that might bother only the small-minded" (131).

Wilde subsequently worked on revising the Lippincott's version of the story for publication by Ward, Lock & Company in April 1891. This new edition, containing 78,000 words, or 337 pages over 20 chapters, including the "Preface." To the original chapters, Wilde added six chapters to "broaden the social canvas of [his] story by accentuating the double life that Dorian Gray leads in the contrasting worlds of upper-class Society, on the one hand, and drug-addicted dissipation, on the other hand" (Bristow liv). Wilde also continued his revisions from the manuscript and typescript, deleting and altering passages that express moments of intimacy and romantic passion between the characters. According to Frankel, significant deletions include passages with explicit homosexual references, promiscuous or illicit heterosexuality, and "anything that smacked generally of decadence" (47-48). Wilde also revised the ending of the novel in order to resolve the ambiguity about Dorian's apparent repentance: for the 1891 edition, Wilde "heighten[ed] Dorian's monstrosity toward the novel's conclusion, making clearer the suggestion that Dorian's destruction of the portrait was only an attempt to destroy 'the evidence' against him" (Frankel 30). In this way, Frankel argues, Wilde aimed to bring "the novel to a moral conclusion that he thought would silence his critics" (30).

1.4.3 on the moral

In one of his letters to the *St James Gazette*, Wilde divulges what he calls the "moral" of the story: "all excess, as well as all renunciation, brings its own punishment" ("To the Editor of the St James Gazette," June 26 1890). One of the questions this chapter poses is whether Wilde's treatment of homosexual and homoerotic themes during the revision of the manuscript relates to the presentation of the story's moral. Critics generally agree that Wilde's revisions on the print version of the story work to conceal what Bristow calls the "implicit moral," which Wilde felt was too apparent in the periodical version (Bristow xxxvii). Lawler, for example, argues that "The controlling purpose of the author in revising his novel was to suppress the original moral so that it would become subordinate to an aesthetic end" (22). According to Lawler, the revisions therefore work to make "the moral a dramatic element in the work of art and not the object of the work of art itself" (20). For example, by solidifying Dorian's character as thoroughly corrupt, the story could then draw the reader's attention to its dramatic, rather than didactic, effects. This paper questions how Wilde's revisions in the manuscript might also affect the presentation of the moral. In my conclusion, I will open some possibilities for engaging Wilde's revisionary practice with the complex question of Wilde's moral.

———————-> what does this moral mean, in other words? "All excess, as well as all renunciation, brings about its own punishment" –> refers to both hedonistic lifestyle and to closeted lifestyle.

1.4.4 changes to the first chapter

But first, I consider how Wilde revised the first and second chapter. The evocative opening scene, which consists of a lively dialogue between Basil Hallward and Lord Henry, sets the tone, reveals character dynamics, and lays out the conflict for the ensuing story. In these first few pages, Basil comes across as a sympathetic, sensitive, albeit slightly exasperated artist, who confides to his close friend the powerful influence that Dorian Gray has had upon his life and work. Lord Henry, by contrast, appears as an affable and witty gentleman aesthete, who counters Basil's confessional utterances with offbeat aphorisms and paradoxes. Many of the revisions in these pages focus on Basil's hesitance and difficulty in explaining the nature of his devotion to Dorian. Throughout these revisions, the figure of Dorian is reformulated into an artistic subject, rather than romantic object, for Basil's painting. Additionally, the revisions also work to stifle the emotional intensity, affection,

and intimacy in the dialogue between Basil and Lord Henry, replacing it with a lighter tone.

I will begin with the revisions that suppress suggestions of intimacy between Basil and Lord Henry. In the manuscript, Wilde's pen slashes through evidence of physical contact, such as on page nine, which describes Basil "taking hold of [Lord Henry's] hand."[6] Besides removing evidence of their touching, Wilde also alters the mood of their conversation, replacing tense pauses with laughter or exchanging dramatic statements and descriptions with more playful ones. Two particularly striking moments will serve as examples, both of which depict Basil's struggle to convey why he cannot exhibit Dorian's portrait. In the first example, Lord Henry encourages Basil to explain his hesitation. Prior to any revisions, the dialogue in the manuscript reads:

> "Lord Henry hesitated for a moment. 'And what is that?' he asked, in a low voice. 'I will tell you,' said Hallward, and a look of pain came over his face. 'Don't if you would rather not,' murmured his companion, looking at him" (MS 9).
>
> The revised version in the manuscript, incorporating the deletions and interlinear additions, reads:
>
> #+BEGIN$_{\text{QUOTE}}$ "Lord Henry laughed. 'And what is that?' he asked. 'I will tell you,' said Hallward, and an expression of perplexity came over his face. 'I am all expectation Basil,' murmured his companion, looking at him" (MS 9).

Here, several changes mitigate the emotions of the scene. First, rather than hesitate, Lord Henry laughs, and he no longer speaks "in a low voice": the effect is to overwrite a previously intimate moment with joviality. Basil also exchanges his emotional misery for mental confusion when "a look of pain" becomes "an expression of perplexity". And lastly, Lord Henry, rather than sympathizing with his friend's difficulty and releasing him from the obligation to explain himself, instead encourages him to speak, "I am all expectation, Basil". Together, these changes work to lighten the mood of the scene and obscure Basil's internal suffering.[7]

[6] And later on, in *DG91*, Wilde deletes more evidence of touching, this time by Lord Henry, "Laying a hand on [Basil's] shoulder" and again from Basil, "shaking his hand off" (Gillespie 187-188). These changes are only the beginning a series of more discrete revisions that work to obscure the intimacy and understanding between Basil and Lord Henry.

[7] The revisions in these lines continue past the manuscript, into *DG91*. In the book

A second revision that similarly tempers the scene's emotional energy occurs on the next page, when Basil is on the verge of revealing the reasons behind his attraction for Dorian. The original dialogue proceeds:

> "Lord Henry felt as if he could hear Basil Hallward's heart beating, and he heard his own breath, with a sense almost of fear. 'Yes. There is very little to tell you,' whispered Hallward, 'and I am afraid you will be disappointed. Two months ago. . . '" (MS 10).

The manuscript's revised version reads:

> "Lord Henry felt as if he could hear Basil Hallward's heart beating, and he wondered what was coming. 'Yes. There is very little to tell you,' whispered Hallward rather bitterly, 'and I dare say you will be disappointed. Two months ago. . . '" (MS 10).

Here, rather than draw attention to Lord Henry's breathing, Wilde mentions Lord Henry's "wonder" about Basil's pending explanation, shifting Lord Henry's sense of anticipation from fear to curiosity. He also makes slight changes to Basil's delivery: in the revised version, Basil speaks "rather bitterly" and uses the expression "I dare say" rather than "I am afraid". Both changes diminish the confessional tone that originally precedes Basil's revelation about Dorian Gray.[8]

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version, "and" is exchanged for "but", "murmured" for "continued", and "looking" for "glancing"; so the line finally reads, "'I will tell you,' said Hallward; but an expression of perplexity came over his face. 'I am all expectation, Basil,' continued his companion, glancing at him" (Gillespie, 188). The change in coordinating conjunction—"but" for "and"—opposes Basil's words against his "expression of perplexity", suggesting that Basil is able to maintain a degree of composure, at least in his speech, if not his expression. The other, more obvious changes shift the emotional tenor of Lord Henry's speech and action. Rather than "murmur", Lord Henry "continue[s]"; and rather than "look", he "glance[s]" at Basil. These alterations, which might appear insignificant when isolated, together work to further neutralize the tension and sense of mutual understanding that originally permeates their exchange.

[8]The revisions in these lines continue past the manuscript, into *DG91*. In the book version, "and" is exchanged for "but", "murmured" for "continued", and "looking" for "glancing"; so the line finally reads, "'I will tell you,' said Hallward; but an expression of perplexity came over his face. 'I am all expectation, Basil,' continued his companion, glancing at him" (Gillespie, 188). The change in coordinating conjunction—"but" for "and"—opposes Basil's words against his "expression of perplexity", suggesting that Basil is able to maintain a degree of composure, at least in his speech, if not his expression. The other, more obvious changes shift the emotional tenor of Lord Henry's speech and action. Rather than "murmur", Lord Henry "continue[s]"; and rather than "look", he "glance[s]" at

In addition to allaying the emotional intensity in the dialogue between Basil and Lord Henry, Wilde also removes suggestions of jealousy between them. At the end of the first chapter, Basil implores Lord Henry in vague terms to abstain with regard to Dorian. The original version reads:

> 'Don't take away from me the one person that makes life lovely for me. Mind, Harry, I trust you.' He spoke very slowly, and the words seemed wrung out of him, almost against his will.
>
> 'I don't suppose I shall care for him, and I am quite sure he won't care for me,' replied Lord Henry smiling, and he took Hallward by the arm, and almost led him into the house. (MS 27, 27B, 28)

In this dialogue, the meaning of Basil's request—-"Don't take [Dorian] away from me"—-reveals itself in Lord Henry's assurance that neither he nor Dorian shall "care for" each other, suggesting that Basil's anxiety is about maintaining Dorian's affection. This response characterizes Basil's possessiveness over Dorian as a jealous one. However, the source of Basil's anxiety changes with the next revision, where Wilde gives him more lines of explanation and accordingly alters Lord Henry's response. The revision thus proceeds:

> 'Don't take away from me the one person that makes life absolutely lovely to me, and that gives my art whatever wonder or charm it possesses. Mind. Harry, I trust you.' He spoke very slowly, and the words seemed wrung out of him almost against his will.
>
> 'What nonsense you talk,' said Lord Henry smiling, and, taking Hallward by the arm, he almost led him to the house. (MS 27, 27B)

In this revision, Basil attributes an aesthetic value to Dorian. Here, Basil asserts Dorian's importance for his art, giving it "whatever wonder or charm it possesses." And Lord Henry's response, completely altered from his original attempts to reassure Basil, is instead dismissive, rejecting Basil's anxiety as "nonsense", and ending the scene on a slightly humorous note. By portraying Dorian as an artistic subject and asserting Basil's anxiety about losing that subject, Wilde evacuates the jealous tension between the two men. And by transforming Lord Henry's emotional tone from reassurance

Basil. These alterations, which might appear insignificant when isolated, together work to further neutralize the tension and sense of mutual understanding that originally permeates their exchange.

to lighthearted repartee, the interaction loses its sympathetic intimacy. The effect is to remove the sense of jealousy between Basil and Lord Henry and replace their mutual understanding with a friendly banter.[9]

Often throughout this chapter, Wilde cuts through individual words and replaces them with ones that are less precise and suggestive, or that distract from the original meaning. He focuses this type of revision on Basil's dialogue, particularly when Basil speaks about his attachment to Dorian, his beauty, and its effect upon his art. Here, Wilde will trade expressive nouns with words that convey relatively weaker or less specific descriptions, and the effect is always to obscure or diminish the intensity of Basil's attraction for Dorian. For example, in the sentence "Every portrait that is painted with passion is a portrait of the artist, not of the sitter", Basil replaces "passion" with "feeling" in the manuscript (MS 9), exchanging the romantic connotation with a more general one.[10]

[9]This dialogue is further revised for the book version to solidify Dorian's position as an aesthetic subject, removing any indication of Basil's romantic or emotional affection for him. Once Basil attributes his anxiety to his painting, his jealousy for Lord Henry appears excessive, and the latter's dismissal comes across more naturally. The scene thereby conveys a sense of comedy that is missing from its original in the manuscript. The final version of the passage reads:

'Don't take away from me the one person that gives my art whatever charm it possesses: my life as an artist depends on him. Mind. Harry, I trust you.' He spoke very slowly, and the words seemed wrung out of him almost against his will.

'What nonsense you talk,' said Lord Henry, smiling, and, taking Hallward by the arm, he almost led him to the house. (Gillespie 16)

In this version, Dorian's significance in Basil's life is relegated to his influence upon Basil's art. The book gets rid of the words, "makes life absolutely lovely to me" as well as "wonder", and includes the following addition, "my life as an artist depends on him". These changes enhance the shift of focus, from romance to aesthetics, begun in the manuscript. Accordingly, Lord Henry's dismissal, rather than suggest Basil's emotional or romantic feeling for Dorian, responds directly to Basil's anxiety about his work. And the tone of his response, maintaining its humorous note from the manuscript revisions, here comes across more naturally. When the topic shifts from romantic possession to Dorian's position as an artistic subject, Basil's worries seem exaggerated, and do appear to be "nonsense". The dialogue thereby succeeds in eliminating a sense of sympathy and sensitive understanding between the two characters, and turns a jealous tension into an exchange that ends in a jaunty dismissal.

[10]Another replacement, which occurs in the revisions between *DG90* and *DG91*, also diminishes Basil's emotional intensity. Describing his first meeting with Dorian, Basil admits, "It was mad of me, but I asked Lady Brandon to introduce me to him" (Gillespie 190). In DG91, Wilde switches the word "mad" for "reckless", so the line reads: "It was reckless of me, but I asked..." (my italics; Gillespie 10). By using "reckless" instead of "mad," Basil acknowledges the irrational element as a deliberate choice, taking a greater responsibility for his action. In this way, Dorian Gray's influence shifts from a dominating one that compels Basil almost against his will, to one that tempts him but ultimately

Particularly interesting is Basil's use of the word "Beauty" to refer to Dorian. In his revisions, Wilde replace this term with ones that appear to lessen Dorian's mysterious appeal. In the sentence, "Suddenly I found myself face to face with the young man whose beauty had so stirred me", Wilde replaces "beauty" with "personality" and he adds the word "strangely" in superscript (MS 13). The revised sentence therefore reads, "Suddenly I found myself face to face with the young man whose personality had so strangely stirred me" (MS 13). The replacement of "beauty" with "personality" allows Basil to completely avoid mentioning Dorian's physical appearance, and the addition of "strangely" serves to mystify Dorian's influence over Basil. Throughout the chapter, Wilde makes several more revisions of the word "beauty" when they relate directly to Dorian: on page six, he replaces "Dorian Gray's beauty" with "Dorian Gray's good looks"; and on page 18, he exchanges "the beauty of Dorian Gray" with "the face of Dorian Gray". Unlike the previous revision, where attention is diverted from Dorian's physical qualities, the decision here to replace "beauty" with references to Dorian's "face" or his "good looks", while maintaining the emphasis on the physical, also mutes the suggestive power of "beauty" in the abstract. In doing so, it rids the text from the connotations that generally accompany "Beauty," including the ideal, the charming, and the alluring, to instead convey more particular and muted descriptions of body parts (the "face") or visual attractiveness ("good looks"). By redirecting the attention from suggestive "Beauty" in the abstract and toward Dorian's specific attributes, these revisions evacuate his mysterious allure. In diverting attention from the enigmatic implications of Dorian's beauty, they work with the previous revisions to diminish the overwhelming influence that Dorian holds over Basil.

Wilde's revisions also work to reduce Basil's intense, consuming devotion for Dorian and the resulting signs of his troubled state of mind. First, Wilde takes out two of Basil's references to a fatality about his attachment to Dorian. The first occurs when Basil recounts his first meeting with Dorian to Lord Henry. In the original version, Basil admits: "I had a strange feeling that Fate had in store for me exquisite joys and exquisite sorrows. I knew that if I spoke to him, I would never leave him till either he or I were dead. I grew afraid, and turned to quit the room" (MS 12). In the manuscript, Wilde crosses through "never leave him till either he or I were dead" and adds, in superscript, "become absolutely devoted to him, and that I ought not to speak to him." So, the revised line reads, "I knew that if I spoke to him, I would become absolutely devoted to him, and that I ought not to

defers to his volition.

speak to him" (MS 12). In removing the reference to Basil's death, wilde eliminates the self-consuming quality of Basil's devotion.[11] Wilde again revises a reference to Basil's death a few pages down, when he professes that "I could not live if I did not see him every day" (MS 17). On the manuscript, Wilde changes the line to read, "I couldn't be happy if I didn't see him every day" (MS 17). Replacing "live" with "be happy," Wilde again avoids admitting the extent to which Dorian has influenced Basil. Like the previous revision, this one exchanges the question of life and death, suggesting inevitability and doom, for one of emotional fulfillment.

Closer to the end of the first chapter, Wilde deletes an entire passage describing the masochistic and jealous qualities of Basil's attachment. When explaining to Lord Henry the nature of his devotion, Basil confesses:

> . . . I feel, Harry, that I have given away my whole soul to someone seems to take a real delight in giving me pain. I seem quite adjusted to it. I can imagine myself doing it. But not to him, not to him. Once or twice we have been away together, then I have had him all to myself. I am horribly jealous of him of course. I never let him talk to me of the people he knows. I like to isolate him from the rest of life, and to think that he absolutely belongs to me. He does not, I know. But it gives me pleasure to think that he does, Harry! *MS* 23

In the manuscript, Wilde crosses out everything after "a real delight in giving me pain" upt to "But it gives me pleasure to think it does, Harry!" In doing so, he removes suggestions of Basil's complicity in his suffering—-"I seem quite adjusted to it"-—and his dominating jealousy—-"I never let him talk to me of the people he knows." By withdrawing these lines, Wilde stifles the destructive connotations of Basil's devotion to Dorian.[12]

[11] Interestingly, while this line appears in the *Lippincott's* version of the story, it is completely omitted from DG91. The passage here reads: "I had a strange feeling that Fate had in store for me exquisite joys and exquisite sorrows. I grew afraid, and turned to quit the room" (Gillespie 10). Wilde may have removed the line due to its awkward, slightly repetitive phrasing, or he may have meant to completely eliminate the suggestion about Dorian's influence over Basil. Either way, it remains clear that the revision is driven, at least in part, by a desire to reduce the fatal seriousness of Basil's devotion to Dorian.

[12] This passage is further revised in *DG90*, where Wilde rearranges lines and cuts them. In *DG90*, it reads:

> Now and then, however, he is horribly thoughtless, and seems to take a real delight in giving me pain. Then I feel, Harry, that I have given away my whole soul to some one who treats it as if it were a flower to put in his coat,

1.4.5 one passage over three versions

My final example concerns a longer passage that was heavily revised in the manuscript and book versions of the story. The development of this passage over time crystallizes the various patterns of revision seen so far—-removing signs of physical intimacy and jealousy, diminishing tension in dialogue, and emphasizing Dorian as an aesthetic object. The passage in the manuscript bears quoting in full. Prior to any revisions, it proceeds:

> 'You remember that landscape of mine... It is one of the best things I have ever done. And why is it so? Because, while I was painting it, Dorian Gray sat beside me, and as he leaned across to look at it, his cheek just brushed my cheek. The world becomes young to me when I hold his hand, as when I ask him the [indecipherable].'
>
> 'Basil, this is [indecipherable] you must not talk [indecipherable] [indecipherable] his power, [indecipherable] to make yourself the [indecipherable] slave! It is worse than wicked, it is silly. I hate Dorian Gray.'
>
> Hallward got up from the seat, and walked up and down the garden. A curious smile curled his lips. He seemed like a man in a dream. After some time he came back. 'You don't understand, Harry...' he said. 'Dorian Gray is merely to me a motive in art. He is never more present in my work then when no image of him is there. He is simply a suggestion, as I have said, of a new manner. I see him in the curves of certain lines, in the loveliness and subtleties of certain colours. That is all.'
>
> 'Then why won't you exhibit his picture?'
>
> 'Because I have put into it the romance of which I have never dared to speak to him. He knows nothing about it, but the

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a bit of decoration to charm his vanity, an ornament for a summer's day. Gillespie 194

Wilde here deletes a series of lines from the manuscript that describe Basil's possessiveness and his sense of complicity in his suffering. In *DG90*, the passage maintains a few hints about Basil's suffering—-"giving me pain"-—but he emphasizes Dorian's response-—his frivolous regard for Basil's affection, "as if it were a flower to put in his coat, a bit of decoration to charm his vanity, an ornament for a summer's day" (MS 23). The revision shifts the focus away from Basil's tortured and jealous attachment to Dorian, and toward Dorian's careless regard for his devotion. In this way, Wilde diminishes the serious and destructive effects of Basil's attachment and instead emphasizes Dorian's oblivious attitude toward him.

> world [indecipherable] guess it, where there is merely love, they would see something evil, where there is spectacular passion, they would suggest something vile.' *MS* 20-21

Many of these lines are crossed out, some so heavily, that entire phrases are undecipherable, as indicated by the tags. What remains legible, however, suffices to draw some conclusions about Wilde's revision practice. In the first paragraph, the section from "and as he leaned across" to the end of the paragraph is crossed out in a likely attempt to remove evidence of physical intimacy ("his cheek just brushed my cheek") and suggestions of romance ("the world becomes young to me when I hold his hand"). While some of this paragraph is legible, the next one, by contrast, is almost completely blotted out. From what I can gather, it consists mostly of Lord Henry's condemnatory and jealous protestations–"his power," "to make yourself the... slave!" and "I hate Dorian Gray." In striking through these lines, Wilde obscures Lord Henry's exasperation about Basil succumbing to Dorian's charms. Most of the third paragraph eludes erasure, and is preserved in the manuscript: here, Basil finally explains the precise influence that Dorian has upon his art–as an ideal that inspires and stimulates beauty in the natural world. In the final paragraph, Wilde again obscures much of language, particularly this revelatory line: "where there is merely love, they would see something evil, where there is spectacular passion, they would suggest something vile." With this admission, Basil's meaning throughout the passage attains clarity: Dorian Gray inspires a powerful, romantic attraction in Basil that suffuses all of his work with beauty and wonder. This message, however, is heavily obscured by the revisions on the manuscript, where indications of physical intimacy, Lord Henry's condemnation, and the depth of Basil's love and passion are removed. Despite Basil's difficulty and suffering, it appears that his attachment to Dorian has positive, creative effects. The revisions in the manuscript, however, begin to detach this creative effect from the passionate cause.

Wilde again alters this passage for *DG91*. This time, he focuses on portraying Dorian as an aesthetic subject by reframing the terms of Basil's devotion. In the following excerpt, all relevant additions are written in italics and deletions are indicated with a strikethrough:

> 'You remember that landscape of mine, for which Agnew offered me such a huge price, but which I would not part with? It is one of the best things I have ever done. And why is it so? Because, while I was painting, it, Dorian Gray sat beside me. Some subtle

> influence passed from him to me, and for the first time in my life I saw in the plain woodland the wonder I had always looked for, always missed.'
>
> 'Basil, this is extraordinary! I must see Dorian Gray.'
>
> Hallward got up from his seat, and walked up and down the garden. After some time he came back. 'You don't understand, Harry,' he said. 'Dorian Gray is merely to me a motive in art. You might see nothing in him. I see everything in him. He is never more present in my work than when no image of him is there. He is simply a suggestion, as I have said, of a new manner. I find him in the curves of certain lines, in the loveliness and the subtleties of certain colours. That is all.
>
> 'Then why won't you exhibit his portrait?' asked Lord Henry.
>
> 'Because, without intending it, I have put into it all the extraordinary romance some expression of all this curious artistic idolatry, of which, of course, I have never cared to speak to him. He knows nothing about it. He shall never know anything about it. But the world might guess it; and I will not bear my soul to their shallow, prying eyes.' Gillespie, 13-14, 193

Before turning to the revisions for the *DG91* version, I will first acknowledge a couple of significant changes from the manuscript that have a bearing on the more recent ones. First, in deleting evidence of physical intimacy, Wilde retains the line, "Dorian Gray sat beside me", maintaining the influence of Dorian's physical presence on Basil's painting. Second, Wilde completely removes indications of Lord Henry's jealousy and disapproval; he now responds to Basil's admission with wonder and interest, "This is extraordinary! I must see Dorian Gray." The decision moves the attention from Lord Henry, and redirects it to Basil and his explanation, to which Wilde adds significant lines. The addition in the first paragraph—"Some subtle influence passed from him to me, and for the first time in my life I saw in the plain woodland the wonder I had always looked for, always missed"—serves to concretize the nature Dorian's influence with an example, by which Basil explains how Dorian's mere presence can affect his art by permeating beauty. The addition in the third paragraph—"You might see nothing in him. I see everything in him"—elevates Dorian to the abstract. The possibility that Lord Henry might see nothing in Dorian implies that Dorian's influence is beyond the visible, and has a spiritual significance. The additions in the final paragraph define the nature Basil's of worship expressed by the painting.

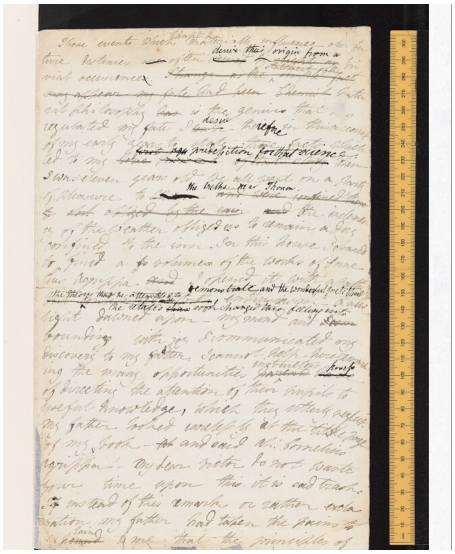
Rather than portray an “extraordinary romance,” the painting expresses a “curious artistic idolatry”, which Basil betrays “without intending it”. The revisions here reinforce Basil’s devotion as an aesthetic and accidental one, a creative impulse beyond his control. They reframe Dorian from a painter’s perspective, as an ideal object. Together, the revisions work to fully sever the erotic from the aesthetic, which were inseparable prior to revision in the manuscript.

1.4.6 conclusion on revisions

Together, the changes between the different textual witnesses suggest that Wilde had a deliberate purpose in revising the first chapter of the story. It appears that the revisions work to obscure or diminish the homosexual and homoerotic elements by turning Dorian into an aesthetic object. They achieve this goal in three ways: first, by removing the negative connotations of Basil’s attachment to Dorian, particularly the consuming intensity of his devotion; second, by easing the tension surrounding his dialogue with Lord Henry, sometimes lightening the heavier moments with a touch of comedy; and finally, by emphasizing Dorian as an ideal subject for art, expanding his appeal from the romantic and the physical toward a spiritual influence that inflects his surroundings. In these ways, the revisions turn something troubling and potentially fatal into a celebration of ideal beauty.

1.5 What is TEI?

TEI (short for Text Encoding Initiative) is a method for encoding, or marking up, texts in such a way that humans and computers can make sense of them. It consists of a set of guidelines that facilitates electronic editing, digitization, and transcription. Maintained by the TEI Consortium, the guidelines contains rules for using various "tags" to mark up certain textual elements, such as `<line>` to indicate a line of text, `<del>`, to indicate deleted text, and `<person>`, for a reference to a person. Here is an image of TEI text, in this case the manuscript from Mary Shelley’s *Frankenstein*, digitized and encoded by the Shelley-Godwin Archive.



1

Chapt. 2

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of pleasure to ~~Thonon and were confined there~~

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discovery to my father. I cannot help here remark

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Here is an excerpt of some of the TEI code underlying this page. Note that the first few lines of the text contained within the `<line>` tags:

<line>Those events which materially influence our fu</line> <line>ture destinies <del rend="strikethrough">are</del> often <mod> <del rend="strikethrough">caused</del> <del rend="strikethrough">by slight or</del> <add hand="#pbs" place="superlinear">derive thier origin from a</add> </mod> tri </line> <line>vial occurence <del rend="strikethrough">s</del>. <mod spanTo="#c56-0005.01"/> <del rend="strikethrough" next="#c56-0005.02">Strange as the</del>

When scholars might simply scan and upload images of text, why would they to go through the trouble of marking up a text with TEI? One reason is that TEI facilitates deep and complex search of textual material. For example, in the *Frankenstein* project, the encoding includes information about who is writing which portions of the text. As

For example, *The Willa Cather Archive*, a digital archive of the author's novels, stories, nonfiction, letters, and journalism, offers both high-quality scanned images and encoded text of the same works. In Cather's correspondance, one can see the benefit of the TEI, which allows Here, a seemingly simple search tool reveals a precision and complexity get with just a direct transcription or scanned images.

Besides encoding text for searching, you might provide a diplomatic transcription, reproducing the typography the manuscript original, or encode editorial and authorial changes to a text over time. Because TEI is built to be customizable, many projects develop their own standards based on one of the existing guidelines, tailoring them to capture the key features of their

source text.

1.6 My customization of the TEI

1.7 Some engagement with Queer Theory

2 commands

c-c c-x f => create a new footnote c-u c-c c-x f then select sort then renumber footnotes

block quotes: #+BEGIN$_{\text{QUOTE}}$ & #+END$_{\text{QUOTE}}$