The Picture of Dorian Gray in Context: Intertextuality and *Lippincott's Monthly Magazine*
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[(essay date spring 2010) *In the following essay, Lorang examines the July 1890 issue of* Lippincott's Monthly Magazine, *arguing that* The Picture of Dorian Gray *and the other articles in the periodical provide insights into the central concerns of the era, including the occult, science, and art.*]

In his 1988 biography of Oscar Wilde, Richard Ellmann wrote, "The publication of ***Dorian Gray,*** though it had taken place only in a magazine, brought Wilde all the attention he could desire."[1] Perhaps following out of this brief assessment, which suggests the controversy surrounding the publication of the novel at the same time as it undermines the original periodical publication, literary scholars have largely overlooked the July 1890 *Lippincott's Monthly Magazine,* in which ***The Picture of Dorian Gray*** first appeared.[2] Although scholars do frequently mention the *Lippincott's* printing and name other works that appeared in the magazine alongside Wilde's novel, sometimes even including facsimiles of the magazine's table of contents, the significance of the other texts in the magazine and potential connections to ***Dorian Gray*** remain unstudied. Further, a number of scholars have explored extensively the textual differences between the ***Dorian Gray*** that appeared in *Lippincott's* and its later book publication, and there is a reviving interest in the 1890 text of novel. But nearly all of the studies of ***Dorian Gray*** fully remove the novel from the magazine for their investigations. These strategies allow the scholar to focus exclusively on the text of Wilde's novel, a pursuit both logical and pragmatic for the textual editor.[3] When methods of excision become the privileged approach to dealing with periodical printings, however, they do so to the detriment of a more complex understanding of literary texts and cultural and intellectual history.[4] In fact, no one has attempted to explore the question of what it may mean for our understanding of the novel and the late nineteenth century that ***Dorian Gray*** first appeared in this particular issue of the newly transatlantic *Lippincott's.* In this essay, I argue for taking the July 1890 *Lippincott's,* of which ***The Picture of Dorian Gray*** is an integral part, as the text for study. The goal in treating the periodical as text is neither to create a linear narrative of meaning for the entire issue of the magazine nor to connect the dots between every item. Instead, this approach enables an exploration of a worldview or cultural moment captured and shaped by the periodical. Returning to *Lippincott's* of July 1890 uncovers important intertextual relationships between composite parts, including provocative discussions on the occult, morality, science, and art.

Lippincott's Magazine of Literature, Science and Education was founded by the Philadelphia-based publisher J. B. Lippincott & Company in 1868, at the beginning of the post-Civil War publishing boom in the United States.[5] Originally designed to compete with quality American monthlies like the *Century* and *Harper's, Lippincott's* established a firm reputation as a respectable middle-class, general interest magazine. By the mid-1880s, the magazine was in a slightly tenuous financial position, and the editors chose to eliminate illustrations, further removing the magazine from the ranks of the quality illustrated monthlies. This move, however, was ostensibly also intended to focus attention on the literary content of

the magazine (an argument the editors of the prestigious *Atlantic Monthly* continued to make in defense of their own editorial policy regarding illustration). Approximately two years later, in 1887, *Lippincott's* began publishing entire novels, by both British and American writers, in single issues of the magazine.[6] Wilde's ***The Picture of Dorian Gray*** appeared in the magazine under this policy, which also saw publication of Frances Hodgson Burnett's *Miss Defarge,* Arthur Conan Doyle's *The Sign of the Four,* Bret Harte's *A Sappho of Green Springs,* Rudyard Kipling's *The Light that Failed,* and Amélie Rives's *The Quick or the Dead*?, among many others. In 1890, Ward, Lock & Company in England entered into a distribution agreement with *Lippincott's,* by then known as *Lippincott's Monthly Magazine,* and the London firm distributed a British edition of the magazine from 1890-1892.

When published in *Lippincott's,* ***Dorian Gray*** ran concurrently in the American and British editions of the magazine, and both editions carried roughly seventy pages of articles and literature in addition to Wilde's novel:

Lippincott's, July 1890 American Edition

The Picture of Dorian Gray, Oscar Wilde, pp. 1-100
"A Unit," poem, Elizabeth Stoddard, pp. 101
"The Cheiromancy of To-Day," article, Edward Heron-Allen, pp. 102-110
"Echoes," poem, Curtis Hall, pp. 110
"Keely's Contributions to Science," article, Clara Jessup Bloomfield-Moore, pp. 111-123
"Round-Robin Talks, II," article, J. M. Stoddart, et. al., pp. 124-140
"Contemporary Biography: Senator Ingalls," Article, J. M. Stoddart, pp. 141-149
"Wait But a Day!" poem, Rose Hawthorne Lathrop, pp. 149
"The Powers of the Air," article, Felix L. Oswald, pp. 150-154
"Book-Talk," articles, Julian Hawthorne and Melville Philips, pp. 154-157
"New Books," book notices, pp. 157-160
"Current Notes," tidbits from other periodicals, pp. 161-174

Lippincott's, July 1890 British Edition

The Picture of Dorian Gray, Oscar Wilde, pp. 1-100
"A Unit," poem, Elizabeth Stoddard, pp. 101
"The Cheiromancy of To-Day," article, Edward Heron-Allen, pp. 102-110
"Echoes," poem, Curtis Hall, pp. 110
"Keely's Contributions to Science," article, Clara Jessup Bloomfield-Moore, pp. 111-123
"Round-Robin Talks, II," article, J. M. Stoddart, et. al., pp. 124-140
"Contemporary Biography: Senator Ingalls," article, J. M. Stoddart, pp. 141-149
"Wait But a Day!" poem, Rose Hawthorne Lathrop, pp. 149
A Dead Man's Diary, serial, [Coulson Kernahan], pp. 150-153
"Night," poem, William Cartwright Newsam, pp. 153
"The Indissolubility of Marriage," article, Elizabeth R. Chapman, George T. Bettany, pp. 154-156
"A Primrose," poem, Emily Hickey, pp. 157-158
"The Sick Settler, I," essay, John Lawson, pp. 159-162

The first 149 pages of each issue are identical, but the American edition includes approximately twenty-five pages of material not found in the British edition. The latter includes nearly fifteen

pages of unique material.[7] Both editions of the July 1890 issue and the milieu of writers and ideas represented in their pages demonstrate the rich intertextuality of the nineteenth-century general interest magazine. In addition to Wilde's ***The Picture of Dorian Gray,*** for example, the British edition of the magazine includes the final installment of the serial *A Dead Man's Diary.* Unsigned in *Lippincott's,* the *Diary* was written by Coulson Kernahan, the man who would become Wilde's editor for the 1891 book edition of ***Dorian Gray.*** The final episode of the serial explores themes similar to those in Wilde's novel, albeit from a much different perspective. Similarly, the British edition features some of George T. Bettany's thoughts on marriage, another theme resonant with ***Dorian Gray*** as well as *A Dead Man's Diary.*[8] And "The Cheiromancy of To-Day," by one of Wilde's friends, Edward Heron-Allen, was published in both the American and British editions. One might quite reasonably explain the co-appearance of these authors in *Lippincott's.* Wilde's novel had been recruited by the magazine's editor, and the others were all associated in some way with the British distributor of the magazine. What's more important than explanations of how or why these authors were assembled in *Lippincott's,* however, are the conversations that emerge across their works.[9]

Working outward from the July 1890 issue of *Lippincott's,* this essay considers ***The Picture of Dorian Gray*** within the context of other items in the magazine alongside which the novel first appeared, in order to enhance our understanding of Wilde's novel and the magazine.[10] Reading ***Dorian Gray*** alongside "The Cheiromancy of To-Day," *A Dead Man's Diary,* and "The Indissolubility of Marriage," three pieces of diverse length, genre, and purpose, illustrates clearly the way in which the individual components of a magazine act as discursive, intertextual counterparts, the ideas in one drawing on, engaging, enriching, and complicating or contradicting ideas in another.

The most illuminating example of this point is the appearance of Edward Heron-Allen's article "The Cheiromancy of To-Day" alongside ***The Picture of Dorian Gray*** in both the American and British editions of the magazine.[11] Together, the pieces form a dialogue on the occult and the desire to know one's soul via outer appearances; this conversation draws on and engages the nineteenth century's fascination with occultism and the pseudosciences. For the very metaphor of ***Dorian Gray,*** that the portrait reflects Dorian's real character and the state of his soul, is an extended form of cheiromancy (palmistry), or other of the arts of divination by outward appearance. Developing in part as a reaction to an increasingly scientific worldview, occult practices of the nineteenth century, like palmistry, offered followers a counter-history to empiricism and positivism.[12] But this notion of an outer knowable form as evidence of one's inner working is also steeped in the nineteenth century's scientific interest in physiognomy and phrenology.

By 1890, cheiromancy was a popular subject on both sides of the Atlantic. In the late 1880s and 1890s, articles on palmistry and fortune-telling frequently appeared in the periodical press, including in the *Cosmopolitan,* Frank Leslie's *Popular Monthly,* Godey's *Lady's Book, Harper's Bazaar,* the *Ladies' Home Journal,* Pearson's *Magazine, Peterson's Magazine,* the *Phrenological Journal,* and the *Universal Review,* among others.[13] Members of the scientific community also weighed in on the subject, as did medical doctor Frank Baker in an 1888 essay published in the *American Anthropologist.* In "Anthropological Notes on the Human Hand," Baker discusses the construction of this "pseudo-science, resembling phrenology and physiognomy, based upon the forms and characteristics of the hand."[14] As Baker explains, the cheirosophists "divide the line of life into sections which represent years of life, and predict

illnesses and death. ... A mark on the line of the heart indicates apoplexy, while a break in the line of the head naturally indicates a broken head." Baker is sure to point out that, "This is not, as might be supposed, the mere chatter of some astrological quack of the fifteenth century, but is taken from E. Heron-Allen's *Manual of Cheirosophy,* London, 1886."[15]

When "The Cheiromancy of To-Day" appeared with ***The Picture of Dorian Gray*** in *Lippincott's,* Edward Heron-Allen was a well known palmist in England and the United States. No formal, full-length biography of Heron-Allen exists, but according to the Heron-Allen Society, he knew Walter Pater, among other aesthetes.[16] He was also an acquaintance of Oscar Wilde. His earliest publications were on the art of violin-making, but it was primarily as a palmist that he established his reputation.[17] His first work on the subject, *Chiromancy,* was published in 1883, and in 1885, Ward, Lock & Company published his *Manual of Cheirosophy.* Meanwhile, Heron-Allen read palms for those in the circles he frequented, and in the early summer of 1885, Wilde wrote to Heron-Allen asking him to "cast the child's [Cyril's] horoscope for us."[18] Providing Heron-Allen with the necessary information, Wilde wrote, "It was born at a quarter to eleven last Friday morning. My wife is very anxious to know its fate, and has begged me to ask you to search the stars." The following year, in 1886, Heron-Allen's *The Science of the Hand* was published, and he embarked on a tour of the United States, where he lectured on palmistry. In 1887, while Heron-Allen was still in the U. S., Wilde sent a letter to the palmist, flattering him: "We are all charmed at your success, but of course we want you at home." Wilde used the rest of the letter as an opportunity to ask Heron-Allen to try to place his short story about cheiromancy, "Lord Arthur Savile's Crime," for publication. Though Wilde would settle for "any enterprising editor" in the United States, he suggested that Heron-Allen approach S. S. McClure and his powerful syndicate with the story.[19]

As Wilde's 1887 letter suggests, Heron-Allen's lecture tour in the United States was a great success. His lectures were regularly announced and reviewed in various weeklies and monthlies, including in *Life,* the *Critic,* and the *Independent.* During the course of Heron-Allen's tour in the U. S., his work received attention as far west as San Francisco, in the *Overland Monthly.* Reviewers of his lectures and books were enamored with his manner of speaking and presentation, his ability to discern character, his skill for teaching others the rules and practices of palmistry, and the entertainment value of his subject matter. Highlighting Heron-Allen's newfound celebrity status in the United States were the accounts of him that appeared in the national satirical magazine *Puck* and in the sensational crime tabloid, the *National Police Gazette.* The issue of *Puck* from 19 January 1887 includes a piece on Heron-Allen titled "It's all in Shakspere":

Heron-Allen Hamlet.--
For men, and ladies, too,
To know what things of joy, or grief may come,
Ere we have shuffled off this mortal coil,
Must give us paws.[20]

Similarly, the *National Police Gazette* spoofed Heron-Allen's success in the United States with a cartoon. Reminiscent of a line from "Lord Arthur Savile's Crime"--"'Dear Gladys! you are always so original,' murmured the duchess, trying to remember what a cheiromantist really was, and hoping it was not the same as a cheiropodist."--the cartoon ran over the caption, "Not Quite the Same Thing./ Ed. Heron-Allen, the English dude who coins money by reading women's hands,

is mistaken for a corn doctor by an old Irish apple woman."[21] Yet, despite the success of his American tour and his many books on the subject, Heron-Allen largely gave up his career as a palmist by the end of the decade, and he became a partner in an English law firm in 1889. After several years of publishing works almost exclusively on palmistry, Heron-Allen countered in 1889 with "My Breach of Trust: A Story of the Franco-Prussian War," published in the *Cosmopolitan,* and "The Violin," published in *Lippincott's.* He did, however, publish at least one additional article on hand-reading, "The Cheiromancy of To-Day." In the article, Heron-Allen explains the history and how-to of cheirosophy, particularly cheirognomy (divination according to the shape of the hand) and cheiromancy (divination based on the lines of the hand).

Though some professionals, such as Frank Baker, had criticized Heron-Allen's version of hand reading as unscientific, many people, including both occultists and scientists, were interested in collapsing the distinctions between divination and science by the end of the century. In fact, even while rejecting Heron-Allen's emphasis on lines and mounts of the palm, Baker himself conceded that "every physician knows that certain general information, both with regard to the natural disposition of the individual and his condition at the time, can be obtained from the hand." For example, the "firm and moderately supple hand, with elastic skin and general tonic quality of the muscles, is very different both physiologically and pathologically from the dry tense hand, or the nerveless moist one." Baker supplies a medical explanation rather than a spiritual or occult one, however. For Baker, the appearance of one's hands largely depends upon "the controlling influence which the nervous system has upon the muscles."[22] Working in part from positive claims like those of Baker, many hand readers of the period sought to build the reputation of palmistry by connecting it to science.

Similarly, reputable palmists sought to establish a distinction between legitimate fortune tellers and shams, and they frequently did so by comparing their work to both art and science. Cheiro, one of the most famous hand readers of the period, believed that "[e]xcellence in any branch of occultism" required "the same effort it is necessary to make in order to succeed in any other art, science, or profession."[23] Further developing this point, and undercutting disciplinary distinctions, Cheiro wrote, "the artist must first have the necessary temperament, the patience to study for years, and the courage to withstand the thousand and one disappointments that assail him on every side." And, according to Cheiro, "In science it is the same. ... think what study with the proper temperament can produce!" Just as "the simplest leaf may tell the story of the tree" to the botanist, or the "the smallest garment of a bone may tell the history of a race" to a zoologist, one can apply the same principles to the study of human nature. Doing so requires one to "concede that every line may also have its language and may tell the very thought or motive which produced it or called it into being" (xiv). Significantly, Heron-Allen evoked this same cross-disciplinary nature of palmistry in "The Cheiromancy of To-Day."

Heron-Allen subtitled his *Lippincott's* essay as "The Evolution of an Occult Science." The "occult" half of the subtitle signals palmistry as counter-history, while the "science" half anticipates William G. Benham's call for a scientific palmistry at the close of the century. Like the occult palmists before him, Benham maintained that the hand "exactly [reflects] the brain that directs it," but that only scientific palmistry can really ascertain the truth of the hand.[24] As did Heron-Allen with his article, however, Benham gave his *The Laws of Scientific Hand Reading* a provocative subtitle: A Practical Treatise on the Art Commonly Called Palmistry. This elision, from title to subtitle, of science and art demonstrates the permeability of the boundary between them. Tellingly, in ***The Picture of Dorian Gray*** both Lord Henry and Dorian illustrate this

dualistic nature of the physiognomic and psychological sciences. Dorian "[delights] in the conception of the absolute dependence of the spirit on certain physical conditions," and Lord Henry wonders "whether we should ever make psychology so absolute a science that each little spring of life would be revealed to us."[25] In 1890, then, palmistry straddled art and science, as did the aesthetic experiments of ***Dorian Gray*** and the very multi-disciplinarity of *Lippincott's Monthly Magazine.*[26]

Just as the hand, according to Heron-Allen, always reflects the "natural bent" of one's true self, so too does Dorian's portrait in Wilde's ***The Picture of Dorian Gray.***[27] But the juxtaposition of "The Cheiromancy of To-Day" and Wilde's novel, as framed by *Lippincott's,* highlights more than the obvious divining characteristics of the portrait as metaphor. The periodical-text of *Lippincott's* also allows one to read the hands of the characters in the novel and, indeed, the magazine encourages one to do so. Of course, not every reader, and perhaps no reader, would have read both of these pieces, nor can we know in what order they may have been read. But the composition of the magazine frames such a reading experience and the form fosters such an intertextual reading. Throughout ***Dorian Gray,*** descriptions of hands are a common component of the narrator's over all descriptions of individuals. Similarly, the narrator emphasizes characters' hands at many of the most significant moments in the text. Even intuitively, then, without any background in cheirosophy, the characters' hands suggest something of their inner selves to the reader. Lord Henry's hands are "cool, white" and "flower-like," with a "curious charm." His hands "moved, as he spoke, like music, and seemed to have a language of their own."[28] Meanwhile, Sibyl Vane's fingers are simply "little," reserved for stroking Dorian's hair, and the frame-maker's are given to us as "fat" and "freckled." And when Dorian anticipates how his portrait will change, he conjures the image of his stern uncle, with the "wrinkled throat, the cold blue-veined hands."[29] These descriptions of hands illustrate the text's presentation of them as a way to divine character.

While ***Dorian Gray's*** descriptions of hands do not enable one to read the lines and mounds of hands, as necessary for cheiromancy, Heron-Allen's how-to of cheirognomy allows for the interpretation of character via the shape of the hands. Not surprisingly, the practice is most telling when performed on Dorian. As he waits for Allen Campbell to arrive, Dorian reads "the poem about the hand of Lacenaire, the cold yellow hand 'du supplice encore mal lavée,' with its downy red hairs and its 'doigts de faune,'" and then, in juxtaposition, considers "his own white taper fingers."[30] (The review of ***Dorian Gray*** that appeared in *Light,* a journal of occult research, highlights this very description of Dorian's hands in passing.)[31] Even this most cursory estimation of Dorian's hands allows them to be read alongside Heron-Allen's text. The soft hands and long fingers, according to Heron-Allen, denote idleness, a fondness for details, carefulness in dress, and a "dignified and irritable" personality.[32] Dorian evinces all of these qualities, and a reading of his hands based on Heron-Allen's model proves exceptionally accurate. But when Basil Hallward makes an attempt at palmistry, he practices a failed cheirognomy. Confronting Dorian about the rumors regarding the latter's behavior, Basil denies the charges can be true partially because Dorian's hands do not suggest their possibility. He tells Dorian: "There are no such things as secret vices. If a wretched man has a vice, it shows itself in the lines of his mouth, the droop of his eyelids, the moulding of his hands even."[33] Basil does not know what the portrait reflects, but his belief that even one's hands reflect one's character is the most explicit intertextual link between ***Dorian Gray*** and "The Cheiromancy of To-Day."

A reading of the portrait's hands renders a much harsher judgment than the reading of Dorian's physical hands. In fact, much of the pleasure Dorian originally takes in the portrait, once he has accepted it as a mirror of his soul, is the disconnection between his real hands and the hands of the portrait: "He would place his white hands beside the coarse bloated hands of the picture, and smile."[34] While Dorian's own hands and fingers remain unchanged, the hands of his portrait bear the damning evidence, just as Dr. Meyer's palms identified him as a murderer in one of Cheiro's most famous cases.[35] As an adherent to even the most popular versions of cheirosophy would expect, the hands of the portrait have become the most haunting reflection of Dorian's soul by the end of the novel. For Dorian, the "loathsome red dew that gleamed, wet and glistening, on one of the hands, as though the canvas had sweated blood" is more horrible than the presence of Basil's corpse. And prior to Dorian's slashing of the portrait, the last description of the painting focuses on his hands. Their continued horrific change is perhaps what ultimately leads Dorian to pick up the knife again:

> The thing was still loathsome,--more loathsome, if possible, than before,--and the scarlet dew that spotted the hand seemed brighter, and more like blood newly spilt. ... Why was the red stain larger than it had been? It seemed to have crept like a horrible disease over the wrinkled fingers. There was ... blood even on the hand that had not held the knife.[36]

By this point in the text, Heron-Allen's rules of cheirognomy are no longer necessary to decipher what Dorian's hands say about his soul. Encountering ***The Picture of Dorian Gray*** alongside "The Cheiromancy of To-Day" promotes a richer understanding of the novel, the article, and fin de siècle culture that is not facilitated when Wilde's work is excised from the magazine.

A cheirosophic model of Dorian's soul, the portrait is also, as Dorian conceives it, a diary of his life. Prior to killing him, Dorian tells Basil about this diary that "never leaves the room in which it is written."[37] Importantly, Dorian's diary is not the only one in the British edition of the July 1890 *Lippincott's.* The magazine also features the final two chapters of the serial *A Dead Man's Diary.*[38] The serial was unsigned when it appeared in *Lippincott's,* and its author remained largely unknown to the general public through the book's fourth edition. When Coulson Kernahan's *A Book of Strange Sins* appeared in 1894, both the title page and preface positively identified him as the author of the earlier *A Dead Man's Diary.*[39] In the preface, Kernahan addressed the anonymous publication of the *Diary*:

> When the Fourth Edition of "A Dead Man's Diary" was in the press, my friend, Mr. James Bowden ... whose generous and honourable treatment in regard to the first book of a young and inexperienced author I shall not soon forget, was of the opinion that, as the First, Second and Third Editions were published anonymously, it would be well if the Fourth appeared with a preface by myself. I did not however feel that I had anything to say which was of sufficient importance to warrant me in thus specially coming forward. ...[40]

A letter from Wilde to Kernahan from the summer of 1890, however, indicates that Wilde knew Kernahan was the author of the *Diary,* at least by the time it was published in book form.[41] Concluding the letter, in which he invited both Kernahan and George T. Bettany to dine, Wilde wrote, "I am charmed to see your book [*A Dead Man's Diary*] is having so great a success. The account of the seduction--(what a cant phrase!) of the girl is really strong, and fine, and true.

Your next book will be a great book." Later, Kernahan was the editor assigned to the book edition of ***The Picture of Dorian Gray*** at Ward, Lock & Company, when the firm brought out the edition in 1891. Wilde sent Kernahan a series of letters regarding the book, and he also encouraged Kernahan's own creative efforts. Even still, critics of Wilde tend to overlook the appearance of the conclusion of *A Dead Man's Diary* alongside ***The Picture of Dorian Gray.*** Again, however, considering ***Dorian Gray*** and *A Dead Man's Diary* as intertexts in the larger multi-narrative project of *Lippincott's Monthly Magazine,* July 1890, proves illuminating for extending understanding of the two novels, the periodical-text, and the cultural moment.

In the British edition of the July 1890 *Lippincott's,* the fantastic *Diary* replaces the scientific article, "The Powers of the Air," of the American issue. The *Diary* shares several characteristics with ***Dorian Gray,*** including the protagonists' treatment of women and the texts' employment of the supernatural. *The Diary* is, after all, written after the man's death. Further, its Dorothy resembles ***Dorian Gray***'s Sibyl Vane. But the final installment of Kernahan's serial is more overt, even, than Wilde's novel, especially in its sensationalism, supernaturalism, and rhetoric. The penultimate chapter begins with the protagonist suffering in hell. From this single installment, we do not learn how he died, but we glean something of his sins: like Dorian, he has brought sexual ruin to others and is in some way responsible for the death of at least one woman. Coming to a recognition of his sins, the dead man laments that he cannot restore virtue to the woman he has ruined. He then has a vision of Christ and begins to hope that there may yet be some way to save himself and the fallen woman. He narrates: "[The] darkness seemed once more to close in around. A horde of hideous thoughts, the very vomit of hell, swarmed like vermin in my mind; there was the breath as of a host of contending fiends upon my face; a hundred hungry hands laid hold of me, and strove to drag me down and down as to a bottomless pit." Lamenting his actions on earth, he cries out to God. The *Diary* continues, "I flung the foul things from me; and battling, beating, like a drowning man for breath, I fell at the feet of a woman, white-veiled, and clad in robes like the morning, whose hand it was that had plucked me from the abyss in which I lay."[42] His unselfish concern for his victim leads to a last chance for salvation, and in the final chapter the dead man confesses before being fully raised to heaven. The serial concludes:

> And with a great cry of anguish I fell to my knees: "O Lord Christ! I am foul and selfish and sinful! I do not know that I love Thee! I do not know that I have repented of my sins even! I only know that I cannot do things I would do, that I can never undo the evil I have done. But I come to Thee, Lord Jesus, I come to Thee as Thou biddest me. Send me not away, O Saviour of sinners. Amen. ... I saw that He held one by the hand--even she who had plucked me out of the abyss into which I had fallen--and I saw that she was no longer veiled. It was Dorothy--Dorothy whom He had of His infinite love sought out and saved from the shame to which my sin had consigned her. ... And to him be the praise. Amen.[43]

A Dead Man's Diary thus offers a highly theological and moralized ending, and there is no room for the ambiguous conclusion that some critics have argued for ***Dorian Gray.***[44] In fact, an advertisement in the British edition of the July 1890 *Lippincott's* announced the forthcoming book edition of *A Dead Man's Diary* and included praise from several religious periodicals, including *The Christian. The Christian's* review of the *Diary* champions the writer as possessing the "profound insight of the Christian philosopher."[45] The blurb continues, "The writer's close analysis of human motive and conduct, and the varied ways in which these overstep the line of

rectitude is very striking; and the influence of these articles on the living must be good, however speculative they may be as to the fate of the unrepentant dead."

Like *A Dead Man's Diary,* ***The Picture of Dorian Gray*** provides a "close analysis of human motive and conduct," often "[overstepping] the line of rectitude"; but unlike *A Dead Man's Diary,* interpretations of the conclusion of ***Dorian Gray*** have been widely diverse since the novel's publication in *Lippincott's.* Indeed, *A Dead Man's Diary* offers the ending, hell and full repentance, that some contemporary critics seem to have desired for Dorian. In the summer of 1890, opinions on Dorian's death ranged from an occult explanation of "astral suicide," whereby Dorian's "murderous attack" on the portrait "reverts to his physical body," to one which saw the death as evidence of Wilde's status as a "moral reformer."[46] Reviewers also varied in their interpretations of whether the novel lacked morality, whether it lacked artistry, or whether it lacked both. The often reprinted review from the *Daily Chronicle* (one of the reviews to which Wilde responded) synthesizes the opinions of those who saw the novel as morally dangerous. *The Chronicle* reviewer wrote, "Mr Wilde says his book has 'a moral.' The 'moral,' so far as we can collect it, is that man's chief end is to develop his nature to the fullest by 'always searching for new sensations'. ..."[47] According to the review, Dorian's only regret is that his unbridled indulgence has not provided the desired results; he does not regret his actions, only that they have not ultimately resulted in pleasure. The reviewer considers the ending, with Dorian dead, "a sham moral, as indeed everything in the book is a sham, except the one element in the book which will taint every young mind that comes in contact with it."[48] In comparison to the protagonist of the *Diary,* and I argue that *Lippincott's* sets up and invites this comparison, there is little sense that Dorian has either suffered or repented of his actions. His slashing of the portrait, in this context, as understood by the reviewer, is not prompted by a sense of regret for evil deeds, but rather by ennui, brought on by the decrease of pleasure in his life, and partially because of the omnipresent diary of his soul.

The degree to which ***Dorian Gray***'s moral is absent or ambiguous is exacerbated by the absence of Dorian's death scene. *The Chronicle* reviewer sees Wilde's "desperate effort to vamp up a 'moral' for the book at the end" as "coarse and crude, because the whole incident of Dorian Gray's death is, as they say on the stage, 'out of the picture.'"[49] With the death scene absent, and in comparison to the vision of death and afterlife presented by Kernahan's dead man, the cause of Dorian's death, like Sybil Vane's, can be ruled as "misadventure": unintentional. Without the sermonizing of the dead man, the *Diary's* brimstone, and its invocations of Christ, Dorian's death and apparent repentance are particularly noncommittal and selfish. He does not conceive of slashing the portrait as a way to right his wrongs or in admission of his guilt; nor does he imagine that by ripping the portrait he will kill himself. Instead, his desire to kill the portrait is to kill his conscience in the hopes that without the diary, living for sensation will give way to pleasure rather than continued emptiness and disillusionment. The extreme investment of a moral ending in *A Dead Man's Diary* contextualizes the possible lack of one in ***Dorian Gray.*** Within this framework, Dorian's lack of suffering or genuine repentance overshadows his disillusionment and the notion that a life lived only for sensual experience ultimately leads to dissatisfaction; mere dissatisfaction, alongside *A Dead Man's Diary,* is not a strong enough condemnation.

Alongside its participation in the cultural dialogue on the intersections of the occult and science, art and science, and the divining of character via science or the occult, *Lippincott's* of July 1890 thus participates in the discussion of morality that came to define the latter years of the

nineteenth century. Within this dialogue, the July 1890 issues advance both a traditional morality and potentially shakes this traditional morality. One must consider this rich, intertextual conversation and record that marked the novel's first appearance within the periodical-text. Such an acknowledgment is particularly crucial for advancing understanding of the novel as it was first published. As further example, consider the literal dialogue on marriage in the July 1890 *Lippincott's* that occurs within the article "The Indissolubility of Marriage," as well as across texts in the issue, including ***Dorian Gray*** and *A Dead Man's Diary.*[50] Whether the British distributors of the magazine, who were allowed to add material for their British audience, placed "The Indissolubility of Marriage" in the issue so that it created an intentional dialogue with the views of marriage found in ***Dorian Gray*** is not, at this point, knowable. Intentionally placed or not, the article does engage in a conversation about marriage with ***Dorian Gray*** and notions of marriage in England in the late nineteenth century. As such, "The Indissolubility of Marriage" provides another example for reading the various heterogeneous articles and literature in *Lippincott's* as intertextual counterparts, several of which are in conversation with ***The Picture of Dorian Gray.***

Though a relatively minor one, marriage is a recurring theme of the novel, and Lord Henry offers a number of aphorisms in its regard. Like everything else Lord Henry does or professes, his view of marriage is not likely one that nineteenth-century readers held up as a model for the rest of society, especially as the companionate marriage became more feasible and desirable.[51] The extent to which ***Dorian Gray*** participates in a conversation about marriage rests in the disconnection between the view of marriage Lord Henry professes and what was understood as normative for the middle class readers of *Lippincott's.* This disconnection is apparent in Lord Henry's first witticism on the subject: "I am married, and the one charm of marriage is that it makes a life of deception necessary for both parties. I never know where my wife is, and my wife never knows what I am doing."[52] As becomes clear throughout the novel, there is a dangerous quality to Lord Henry's examples, whatever the subject. His views of marriage, disconcerting to Basil, would most likely have been disconcerting to the middle-class *Lippincott's* readership. To some extent the flippant Lord Henry's aphorisms are dismissible, but considering the ways in which they hit at very real cultural conversations of the period, they cannot be dismissed entirely.

Further developing the conversation on marriage begun by Lord Henry is the article "The indissolubility of Marriage," which is intentionally framed as a dialogue between two parties. Part one of the dialogue, by Elizabeth Rachel Chapman, argues for the indissolubility of marriage, and she may as well be speaking directly to Lord Henry. Chapman writes, "We are almost coming to feel that in the marriage relation, as in all other relations of life, freedom is the great desideratum--freedom to change partners if we have been wronged, or even if we are not ideally happy."[53] She continues, "History shows conclusively that where divorce has been easy, licentiousness, disorder, and often complete anarchy have prevailed," and "We know, from observation, what are the consequences of temporary connections and of fugitive passions."[54] In response to what he sees as the spiritual basis for Chapman's argument about marriage, George T. Bettany, friend to Kernahan and acquaintance of Oscar Wilde, proposes what he sees as a more practical model, with its basis in worldly concerns. As such, Bettany examines marriage as a contract. A contractual relationship, the marriage bond can, and sometimes should, be broken. According to Bettany:

> Divorce is unavoidable, if we aim at promoting the general well-being of mankind in

> their present imperfect state. ... One thing is certain, if a marriage has turned out to be no real marriage ... the legal recognition of the fact is better than blindness to it. A fictitiously maintained contract [as that by Lord Henry], which has no reality about, can only promote immorality.[55]

Both scenarios, Chapman's and Bettany's, comment discursively on Lord Henry's actions, and Lord Henry's actions provide examples on which both Chapman and Bettany could ostensibly draw in support of their own arguments. Reading ***The Picture of Dorian Gray*** outside of *Lippincott's,* as consideration of both "The Cheiromancy of To-Day" and *A Dead Man's Diary* has more fully demonstrated, is to the detriment of a more complete understanding of all of the pieces. Reading them together adds to a fuller understanding of the historical conversation, whereas separately they are neither as comprehensive nor as historically relevant. Overlooking the various components of *Lippincott's* as intertexts, as well as the intertextual relationships between pieces, removes the very quality fundamental to the form of, and the systems of interpretation framed by, the magazine. Conversely, examining the periodical-text of *Lippincott's,* July 1890, leads to a more developed understanding of the magazine's inner discourse, of ***Dorian Gray*** and all of the items in the magazine, and of the role of *Lippincott's* within the larger systems of cultural production.

Yet, despite their important intersections with Wilde's text, the dynamic exchanges and conversations within the July 1890 *Lippincott's* have remained outside the scope of literary studies. Undoubtedly, the *Lippincott's* printing of ***Dorian Gray*** has been important for establishing the textual history of the novel. And Nicholas Frankel, a scholar interested in the typographic features of Wilde's works, has even evaluated the *Lippincott's* text for its print aesthetics.[56] Frankel argues that the *Lippincott's* text is inherently inferior to Wilde's book artifacts because it is typographically "the least remarkable and most 'Victorian' of all Wilde's major works" and laments that the magazine "subordinates Wilde's novel ... to the larger program of *'Lippincott's Monthly Magazine'* at the same time as it establishes the novel's parity with now-forgotten articles on "'The Indissolubility of Marriage'" and "'The Chieromancy of To-Day' [sic]."[57] Frankel's rhetoric here implies that this parity reflects a flawed hierarchy. But, as this essay has shown, "The Cheiromancy of To-Day," "The Indissolubility of Marriage," *A Dead Man's Diary,* and ***The Picture of Dorian Gray*** are intertextually very significant to one another. Together, they establish a particular cultural environment that is lost when the novel is read outside of the magazine. To see magazines and the periodical-text as only a haphazard throwing together of materials in an attempt to garner a large readership denies the degree to which they participate in and shape cultural thought. The lack of a linear argument or narrative throughout an entire issue may make such a reading appealing, but it overlooks the more subtle intertextual relationships and the varied ways in which a magazine's components interact to comment on, support, interrogate, and complicate one another as well as cultural discourse. Ultimately, then, the approach advocated here requires a revision of Ellmann. In remediating his dismissal of *Lippincott's,* I argue that it is precisely because ***Dorian Gray*** appeared in a magazine that its publication brought Wilde all the attention he could desire.

Notes

1. Richard Ellmann, *Oscar Wilde* (New York: Vintage, 1988), 320. Emphasis added.

2. I would like to thank Susan Belasco and Laura White for their help with this essay, which I

could not have completed without their multiple readings, thoughtful comments, and challenging questions.

3. See Donald Lawler, *An Inquiry into Oscar Wilde's Revisions of The Picture of Dorian Gray* (New York: Garland, 1988) and Lawler's *Norton Critical Edition* of the novel (New York: W. W. Norton, 1988). Nicholas Ruddick, as well as Josephine M. Guy and Ian Small, draw on Lawler's studies of Wilde's revisions, including the Norton edition. See Ruddick, "'The Peculiar Quality of My Genius': Degeneration, Decadence, and *Dorian Gray* in 1890-91," in *Oscar Wilde: The Man, His Writings, and His World,* Robert N. Keane, ed. (New York: AMS Press, 2003) and Josephine M. Guy and Ian Small, *Oscar Wilde's Profession: Writing and the Culture Industry in the Late Nineteenth Century* (Oxford: Oxford University Press, 2000).

Other important examinations of Wilde's novel and *Lippincott's* include Joseph Bristow, ed., *Introduction to The Complete Works of Oscar Wilde,* volume 3, *The Picture of Dorian Gray: The 1890 and 1891 Texts* (Oxford: Oxford University Press, 2005), and Nicholas Frankel, *Oscar Wilde's Decorated Books* (Ann Arbor: University of Michigan Press, 2000). Bristow has done more work than the other scholars in detailing the circumstances surrounding the publication of *Dorian Gray* in *Lippincott's* and has clearly spent time working with both magazine editions of the novel. He sets out the bibliographic differences between the American and British editions of the magazine, therefore laying important groundwork, but he does not develop the significance of these differences or the important connections between Wilde's text and others in the magazines. As appropriate for the purpose and scope of his edition, Bristow is primarily interested in the textual differences between the 1890 and 1891 versions, differences between manuscript and print versions, and the reception of the novel in the press.

4. My understanding of the relationship between the periodical form and the novel--that we should not consider the periodical separately from the novel itself, that literature and context exist in a particular discursive system, and to explore one only is to study an incomplete part--draws on the work of Lyn Pykett and Laurel Brake. See Pykett, "Reading the Periodical Press: Text and Context," and Brake, "Towards a Theory of the Periodical as Publishing Genre," in Laurel Brake, Aled Jones, and Lionel Madden, eds., *Investigating Victorian Journalism* (New York: St. Martin's Press, 1990), 3-18 and 19-32.

5. Especially in contrast to the wealth of material available on magazines like the *Atlantic Monthly* and the *Century,* there is very little scholarship on *Lippincott's.* Developing a more complete history and profile of the magazine is important work that needs to be undertaken. See Frank Luther Mott, *A History of American Magazines,* volumes 3 and 4 (Cambridge: Harvard University Press, 1938, 1957). Also, in *Toward a Third Century of Excellence: An Informal History of the J. B. Lippincott Company on the Occasion of its Two-Hundredth Anniversary* (Philadelphia: J. B. Lippincott Company, 1992), J. Stuart Freeman offers a brief, but as yet the most sustained, discussion of the magazine in the overall history of the publisher. See also Bristow, the introduction to the Oxford edition of *The Picture of Dorian Gray,* xvi-xviii, which draws on Freeman.

6. For more on this shift in the *Lippincott's* editorial policy, see Pat Okker, *Social Stories: The Magazine Novel in Nineteenth-Century America* (Charlottesville: University of Virginia Press, 2003), 135.

7. These page counts do not include advertisements that appeared at the beginning or end of

the periodical number. The advertisements certainly constitute part of the periodical as text, but they were not preserved in the bound volume of the American edition that I consulted, and I could not compare advertisements between editions; consequently I have not included discussion of them here. Unfortunately, the standard microfilm of the American edition of *Lippincott's* also omits most of the advertisements. The British edition of the July 1890 *Lippincott's* available in Special Collections at the University of Nebraska-Lincoln's Love Library does include all original advertisements.

In an important departure from other examinations of *Lippincott's* and *Dorian Gray,* Bristow briefly discusses the differences in advertising between the American and British editions.

8. Coulson Kernahan and George T. Bettany were good friends. For information regarding their friendship, see Coulson Kernahan, *A Book of Strange Sins* (London: Ward, Lock & Co., 1894), iii. Kernahan later married Bettany's widow.

9. As the point of this essay is not to argue that every piece in the magazine is in some way tied to every other piece but rather to trace certain threads of conversation shared across several pieces, discussing every item in each edition in detail is neither practical nor necessary. While other of the pieces not discussed in this essay likely have connections to *Dorian Gray,* "The Cheiromancy of To-Day," *A Dead Man's Diary,* and "The Indissolubility of Marriage," as well as to one another, I have not attempted to identify every shared idea. Certainly, one could examine the various poems in the issues for similarities and differences in aesthetics and content and compare these works to prose pieces in the magazine or the aesthetics advanced by *Dorian Gray,* for example, but such is not the goal of this essay at this point. Instead, I have followed what I see as the most important, telling, or developed conversations between *Dorian Gray* and other selections. Yet, in support of the argument to see the periodical as the text for study, I provide brief descriptions of the other items in both editions of the July 1890 issue:

Both editions share American author Elizabeth Stoddard's historical poem "A Unit," and "Echoes," a short poem by Curtis Hall, which depicts the narrator stumbling into his "long-disused guitar" and creating "tones like haunting memories." In "Keely's Contributions to Science," Clara Jessup Bloomfield-Moore, John Ernest Worrell Keely's ardent supporter, summarizes Keely's experiments in the "vibratory and etheric science" and discusses what he has proven for science. The piece concludes with a short verse about "the brave feet in all the ages." Next, *Lippincott's* editor J. M. Stoddart summarizes the meeting of the Round-Robin Club in his "Round-Robin Talks, II." The topics of discussion include the eating of horse meat; Colonel Thomas P. Ochiltree's impersonation of Henry Morton Stanley at a dinner; Wyoming; cattle; Richard Malcolm Johnson as a writer of character sketches and dropping his penname, 'Philemon Perch'; what brought Thomas Nelson Page to literature; Moses P. Handy's beginnings in journalism; Ochiltree's experience in journalism and running a newspaper; Washington state; General Lewis Merrill and his military service; Julian Hawthorne and his start in writing; an impromptu news story composed by Melville Philips; discussion of a poem, "Venice," by Lloyd Mifflin, read by Hawthorne; and Colonel James M. Scovel on Roscoe Conkling, Nathaniel Hawthorne, and Emerson. Stoddart's highly positive biography of John J. Ingalls follows his overview of the Round-Robin Club. Next, Rose Hawthorne Lathrop's poem "Wait But a Day!"--written shortly before her conversion to Catholicism--presents one lover arguing to another to seize the moment, because the next day may not come for one or both.

The American edition then continues with "The Powers of the Air," in which Felix L. Oswald

speculates about the origins of air currents and discusses the forces of the air, including tornadoes, gales, and cyclones. In the "Book-Talk" selection, Julian Hawthorne writes about "Success and Philanthropy," reviewing George W. Childs's book *Recollections.* Melville Philips's "God in His World" follows within "Book-Talk" and reviews a book of the same name. *God in His World,* according to Philips, requires the reader to question whether he or she is living as Christ lived. The "New Books" column includes brief notices and reviews of a number of books, including but not limited to: Emile Zola's *La Bête Humaine,* which *Lippincott's* maintains is filled with "horrors and filth in plenty"; *Los Cerritos,* by Gertrude Atherton; *A Waif of the Plains,* by Bret Harte; *Organic Evolution as the Result of the Inheritance of Acquired Characters, According to the Laws of Organic Growth,* by J. T. Cunningham; and *Studies in Hegel's Philosophy of Religion,* by J. Macbride Sterrett. Finally, "Current Notes" includes brief items about the "human machine" and necessity of eating pure foods; clips from other periodicals, including "Divides and River Basins" from *American Notes and Queries,* "The Speed of Thought" from *Nineteenth Century,* "Why Bird's Sing" from *Longman's*; "Communism on Trial" from *The Contemporary Review*; and additional items on nature, travel, politics, and international and national news, along with advertisements.

Following "Wait But a Day!" and the conclusion of *A Dead Man's Diary,* the British edition continues with two poems, "Night," by William Cartwright Newsam, American grandson of a British author of the same name, and "A Primrose," by Emily Hickey. ("The Indissolubility of Marriage" appears between the two poems). "Night" is an impressionistic poem that describes the coming of night and moonrise, and "A Primrose" is similarly concerned with nature. In the poem, the primrose allows for discussion of the poet and poetry, inspiration, and nature. The body of the British edition then concludes with the first installment of John Lawson's "The Sick Settler," a travel narrative of sorts set in Upper Canada.

10. Throughout this essay, I use the compound "periodical-text" to distinguish between the periodical printing of a piece of literature--the periodical text--and the periodical itself as a literary text. That is, "periodical-text" indicates the periodical as a whole, the periodical as text. "Periodical text," on the other hand, indicates the text of a short story, for example, as it appeared in its periodical printing.

11. Interestingly, Edward Heron-Allen's *Ashes of the Future* (*A Study of Mere Human Nature): The Suicide of Sylvester Gray* is recognized as a source text for *The Picture of Dorian Gray* and Wilde is believed to have based his cheiromantist in "Lord Arthur Savile's Crime" on Heron-Allen's *Manual of Cheirosophy.* See Bristow, p. iii, note 6 and p. 365, and Guy and Small, *Studying Oscar Wilde,* note on the sources of *Dorian Gray,* p. 165. Even so, the significance of the co-appearance of "The Cheiromancy of To-Day" and *The Picture of Dorian Gray* in the July 1890 Lippincott's has escaped attention. The co-appearance has been casually noted (in Bristow and Frankel, for example), but the implications have not been drawn out, as I seek to do here.

12. "Counter-history" is Gary Lachman's term for describing the occult practices. See *A Dark Muse: A History of the Occult* (New York: Thunder's Mouth Press, 2005).

13. See, among many others: "Amateur Palmistry," *Harper's Bazar* (5 March 1881): 160; "Palmistry," *Harper's Bazar* (10 February 1883): 91; "Palmistry: Its Theory," *Frank Leslie's Popular Monthly* (1 October 1889): 391; "Parlor Fortune Telling," *Harper's Bazar* (16 May 1891): 376; "Phrenology and Cheirosophy," the *Phrenological Journal and Science of Health* 100.4

(1895): 193; "A Woman's Hand: Some Remarks on Cheirognomy," *The Phrenological Journal* 99.1 (1895): 58; Amelia E. Barr, "The Fad of Fortune-Telling," *The Ladies' Home Journal* (1 Dec. 1895): 14; Rosa Baughan, "Palmistry, Ancient and Modern," *Frank Leslie's Popular Monthly* (1 February 1888): 190; Anna Canover, "A Visit to Cheiro the Palmist," *Englishwoman* 4 (January 1897): 419; W. L. Courtney, "Palmistry, as a Fine Art," *Universal Review* 4 (1889): 401; F. W. Fitzpatrick, "Palmistry; a Glance at the Dark Arts," *The Cosmopolitan* 24 (1897-1898): 89; Dora Hastings, "Fortune-Telling," *Godey's Lady's Book* (1 August 1884): 170; Robert Machray, "Is Palmistry Dependable?" *Pearson's Magazine* 3 (January 1897): 91; Clinton Scollard, "Fortune-Telling," *Harper's Bazar* (14 March 1896): 239; Fannie Isabelle Sherrick, "Palmistry," *Peterson's Magazine* (1 January 1884): 76; and Jean Weir, "Amateur Gypsy Fortune Telling," *The Ladies' Home Journal* (1 January 1898): 30.

14. Frank Baker, "Anthropological Notes on the Human Hand," in the *American Anthropologist* 1.1 (January 1888): 51-76.

15. Baker, 65.

16. See the Heron-Allen Society's biography, from which some of this biographical information is drawn, available at http://www.nhm.ac.uk/hosted_sites/heronallen/society.htm *The Dictionary of National Biography* also includes an entry on Heron-Allen. See Brian W. Harvey, "Allen, Edward Heron-(1861-1943)," *Oxford Dictionary of National Biography* (Oxford University Press, 2004). I have derived other biographical details from various sources, including Oscar Wilde's letters and contemporaneous articles by, or about, Heron-Allen.

17. In 1885, Heron-Allen sent Wilde a copy of one of his books on violin-making. In a letter to Heron-Allen, dated 9 January 1885, Wilde acknowledged receipt of the book, and he concluded, "I hope you will often come and see us: in the interim I am glad to have your photograph, violin and all." See *The Letters of Oscar Wilde,* Rupert-Harte Davis, ed. (New York: Harcourt, Brace & World, Inc., 1962), 167.

18. *The Letters of Oscar Wilde,* p. 177.

19. Merlin Holland Rupert Hart-Davis, editors, *The Complete Letters of Oscar Wilde* (New York: Henry Holt, 2000), 209.

20. "It's all in Shakspere," *Puck* (19 January 1887): 345.

21. *The National Police Gazette* (15 January 1887): 49.

22. Baker, 66.

23. Cheiro [pseud.], *Cheiro's Memoirs: The Reminiscences of a Society Palmist* (Philadelphia: J. B. Lippincott Company, 1912), xiv. As Ellmann and others recount, Cheiro read Wilde's palms at a party and predicted his tragic end. Cheiro also describes this encounter in his *Memoirs*: "I was however so struck with the difference in the markings of the left and right hands, that from behind my curtain I explained that the left always denoted the hereditary tendencies, while the right showed the developed or attained characteristics, and that when we use the left side of the brain the nerves cross and go to the right hand, so that the right consequently shows the true nature and development of the individual. I pointed this case out as an example where the left had promised the most unusual destiny of brilliancy and uninterrupted success, which was

completely broke and ruined at a certain date in the right. Almost forgetting myself for a moment, I summed up all by saying, 'the left hand is the hand of a king, but the right that of a king who will send himself into exile'" (57).

24. William G. Benham, *The Laws of Scientific Hand Reading: A Practical Treatise on the Art Commonly Called Palmistry* (New York: G. P. Putnam's Sons, 1900), 5.

25. Oscar Wilde, *The Picture of Dorian Gray* in *Lippincott's Monthly Magazine* (July 1890): 3-100. Content and pagination is the same in both the American and British editions.

26. According to Mott, *Lippincott's* was founded in 1868 as *Lippincott's Magazine of Literature, Science and Education,* later titled *Lippincott's Magazine of Popular Literature and Science,* then *Lippincott's Magazine: A Popular Journal of General Literature, Science and Politics* and finally *Lippincott's Monthly Magazine.* Mott indicates that that the third title would have been the official one for *Lippincott's* in 1890; the title on the American and British issues of the magazine, however, is simply *Lippincott's Monthly Magazine.* Regardless, the content of both issues indicates the magazine's continued interest across disciplines, particularly literature and science.

27. For most of the novel, we do not see the portrait, except through Dorian's experience of it. Our reading of it, therefore, is mediated by Dorian, but the invitation to read is there nonetheless. Whether the portrait actually physically changes, or the changes take place only in Dorian's mind, the emphasis on the hands remains significant. In fact, if we read the changes in the portrait as taking place only in Dorian's mind, the relationship of these changes to Wilde's own interest in palmistry, and the influence of palmistry on the novel, perhaps becomes even greater.

28. Wilde, 16.

29. Wilde, 62.

30. Wilde, 87.

31. See the review from Light reprinted in Stuart Mason, *Oscar Wilde, Art & Morality: A Record of the Discussion Which Followed the Publication of "Dorian Gray,"* New Revised Edition (London: Frank Palmer, 1912), 145-148.

32. Edward Heron-Allen, "The Cheiromancy of To-Day," *Lippincott's Monthly Magazine* (July 1890): 102-110. Content and pagination is the same in both the American and British editions.

33. Wilde, 79.

34. Wilde, 66.

35. In this case, Cheiro identified Dr. Meyer as a murderer as part of a story for a New York newspaper. See Cheiro's *Memoirs,* pp. 108-112.

36. Wilde, 99.

37. Wilde, 81.

38. [Coulson Kernahan], *A Dead Man's Diary,* in *Lippincott's Monthly Magazine,* British edition (July 1890): 150-153. Because this essay works from the July 1890 issues of *Lippincott's* as the periodical-text, I have not provided additional details about the serial than what appear in the July 1890 issue, except for the evidence of authorship. I am interested in the interaction within this periodical-text of individual component texts.

39. According to the *Oxford Dictionary of National Biography,* Kernahan was exposed as the author after a scam in which a con-man claimed to be the author of the novel in order to receive an advance on a manuscript. See Jad Adams, "Kernahan, (John) Coulson," *Oxford Dictionary of National Biography* (Oxford University Press, 2004). Ward, Lock & Co.'s pre-publication advertisement for the book edition, which appeared in the July 1890 *Lippincott's,* includes some indication of this scandal. The advertisement reads, "The volume will contain additional chapters of striking interest which were withheld from the Magazine issue. Dishonest claims having been put in to the authorship, and a book having already widely been advertised by being 'by the Author of "A Dead Man's Diary,"' Messrs. Ward, Lock & Co. wish to state that the author has written no other book of the sort, and that the announcement of any similar work as from his pen is absolutely untrue." See the "Lippincott's Magazine Advertiser" section of the British edition of the July 1890 Lippincott's, p. 3.

40. Kernahan, [i].

41. The editors of *The Complete Letters of Oscar Wilde* have dated this letter as "Summer 1890." See p. 438.

42. Kernahan, 151.

43. Kernahan, 152-153.

44. For the most complete collection of reviews on the *Lippincott's* printing of *Dorian Gray,* see Mason. Mason indicates that there were more than 200 responses in the periodical press to *Dorian Gray* and that Wilde responded to only three of them. At this point, no complete bibliography of all of the reviews appears to exist.

45. See the "Lippincott's Magazine Advertiser" section of the British edition of the July 1890 *Lippincott's,* p. 3. The advertisement announces the forthcoming book edition of *A Dead Man's Diary* under the heading "Important New Book."

46. See reviews from the *Scots Observer* (19 July 1890), the *Christian Leader* (3 July 1890), and *Light*; reprinted in Mason, 83-88; 137-138; 145-158. The discussion of "astral suicide" appears in the *Light* review, p. 155 in Mason.

47. Reprinted in Mason, p. 66.

48. Reprinted in Mason, p. 69.

49. Reprinted in Mason, p. 67.

50. George T. Bettany and Elizabeth R. Chapman, "The Indissolubility of Marriage" in *Lippincott's Monthly Magazine* (British edition) (July 1890): 154-156.

51. For more on the companionate marriage in the nineteenth century, see Carl N. Degler, *At*

Odds: Women and the Family in America from the Revolution to the Present (Oxford: Oxford University Press, 1980) and Judith Flanders, *Inside the Victorian Home: A Portrait of Domestic Life in Victorian England* (New York: W. W. Norton & Company, 2003).

52. Wilde, 5.

53. Bettany and Chapman, 154.

54. Bettany and Chapman, 155.

55. Bettany and Chapman, 156.

56. Nicholas Frankel, *Oscar Wilde's Decorated Books* (Ann Arbor: University of Michigan Press, 2000).

57. Frankel, 140. I had already decided to examine both of these pieces alongside Wilde's novel before I read Frankel's assessment.

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