9. “The Picture of Dorian Gray” and the History of the Novel. It’s tempting to focus entirely on the erotic energies informing “The Picture of Dorian Gray,” but in recent years rather little criticism has been devoted to “The Picture of Dorian Gray” as a formal achievement. Although the work reflects a range of nineteenth-century literary discourses—gothic and melodrama, primarily-- the novel also represents a radical deviation from Victorian fictional traditions. And if the British reading public was outraged by the novel’s dissident erotics, modernist critics hailed Wilde’s novel: Yeats, and Mallarmé were especially admiring of “Dorian Gray,” while Joyce may have drawn on the novel for “Portrait of the Artist as a Young Man.” **Is the novel a bizarre hybrid, a radical counter-bildungsroman, a failed homosexual novel or a successful one?** What is “modern” about Dorian Gray and what looks backward in literary history**? Explore the formal strategies of Wilde’s novel and its relation to the history of the novel (English, European.)**

- *Dorian Gray* as a formal achievement, how it conform/subverts genre, and how its composition history informs its formal aspects.
- Further, what these formal aspects of the narrative reflect about artifice and nature, homosexuality, modernist aesthetics, decadence/aestheticism.

Ross, Alex.
"Deceptive Picture." The New Yorker, 8 Aug. 2011, p. 64...

- The earliest surviving manuscript is at the Morgan Library, along with the first edition.
- Essays he published between 1889 and 1891, “dug tunnels under the moral foundations of Victorian England” (66).
    - “The truth of masks”; “pen, pencil, and poison”; “The decay of lying”; “critic as artist”; “the soul of man under socialism”
- In the morgan manuscript:
    - “wilde’s hand flows confidently, as if taking dictation” (68); but this was probably a copy of an earlier, discarded manuscript.
    - Revisions to stifle gayness, pg. 68:
        - In the opening scene, “a masterpiece of precise evocation...Wilde’s handwritten changes sharpen the imagery yet more” (68)
        - Adds the word “distant” to “organ,” “adding a twinge of far-off religious dread” (68)
        - “Wilde’s revisions of the opening dialogue between Basil and Lord Henry betray a rising anxiety, an urge to lower the emotional temperature” (68)
            - “Exclamations over Dorian's beauty give way to more reserved remarks about his "good looks" and "personality.”"
            - " "Passion" becomes "feeling," "pain" becomes "perplexity." “
            - “Wilde's pen stops Basil from mentioning the time Dorian brushed against his cheek and from announcing that "the world becomes young to me when I hold his hand." And when Basil explains why

he is withholding the painting from London gallery-goers he is prevented from saying that "where there is really love, they would see something evil, and where there is spiritual passion they would suggest something vile."
                - “Tellingly, Wilde removes intimations of a prior attachment between Basil and Lord Henry. He deletes a description of Basil "taking hold of [Lord Henry's] hand."”
                - “One passage is so heavily scratched out as to be almost illegible, but in it Lord Henry seems to berate Basil for having become Dorian's "slave," and then blurts out, "I hate Dorian Gray."”
            - “In the end, Wilde cancels any hint of jealousy and gives Lord Henry the mask of an amused aesthete: "Basil, this is quite wonderful! I must see Dorian Gray.”"
        - Revisions by Stoddard, pg. 69:
            - “[Stoddard] or an associate, cut another of Basil's confessional remarks about the portrait--"There was love in every line, and in every touch there was passion"--and several descriptions of Dorian's nighttime wanderings, including a sentence that might depict the ancient ritual of cruising: "A man with curious eyes had suddenly peered into his face, and then dogged him with stealthy footsteps, passing and repassing him many times." In good American style, Stoddart had no problem with the violence.”
        - Additions add further episodes, social comedy, the subplot of James Vane, a fuller picture of the Vane family.
            - “These excursions into high and low society feel a bit as staged distractions” (69)
        - Lippencott’s version is “better”,
            - “it has the swift and uncanny rhythm of a modern fairy tale”
            - “The hideousness of Dorian’s demise is as integral to the work’s conception as any bloodcurling twist in Poe, and looking at the final pages of the manuscript you can almost see Wilde’s lips curly cruelly as he wrote” (69).
            - “What begins as an alluring fable ends as a full-on modernist nightmare” (70).

Be’nyei, Tama’s.

“Double Vision: Some Ambiguities of *The Picture of Dorian Gray*.” Dubs, Kathleen E., and Janka Kaščáková. *Does It Really Mean That? : Interpreting the Literary Ambiguous.* New Ca upon Tyne: Cambridge Scholars, 2010. Print.

- The problem is that there are so many allegories that its difficult to find out what is being allegorized.

- “Many of the ambiguities of Dorian Gray result from the fact that Wilde's novel is a curious textual hybrid in which the discourses of several genres intermingle: Most importantly, those of the comedy of Manners and the gothic horror story” (60).
    - “Textual doubleness” is further complicated by the revenge story of James Vane (60).
    - “Allegorical impulse is splayed” and opens itself to many different interpretations (60).
    - “Mythical parallels” (61).
- The portrait is the “fulcrum” around which the various allegorical interpretations revolve.
    - Never an attempt to describe the portrait, it remains “the site of allegorical excess” (61). Quoting from Ed Cohen, overburdened with too much meaning… the portrait is " outside " the text , establishing " a gap whereby unverbalized meaning can enter the text" (Cohen 1996 , 113)” (61).
    - The portrait slips from art to life, metaphors break, dorian is his own double, life and art join the same plane of existence: “things tend to ooze metonymically into each other” (64).
    - Dorian is an image and a character (65).
    - “Wilde’s novel can be read as an important early example of the radical modernist questioning of the continuity between seeing and knowing.” “General crisis of phenomenality is the phenomenon of beauty… through this that the novel dramatizes not only the various modalities of the chiasmic inversions between art and life, but also the more general confusion of the relationship between exterior and interior” (68).
        - “For Basil, finding Dorian amounts to the discovery of the ultimate model that could close off the endless chain of referring set off by the phenomenon of beauty” (70).
    - “Lord Henry transforms Dorian from Narcissus into Echo” (73).
    - Painting like a photograph, the trace: “The Birth of the image entails the possibility of the absence and ultimately the death of the original” (76).
- “Primarily a work of art (setting off an allegorical narrative concerned with the nature of art and the relationship between art and life) that gradually becomes a gothic double (the monstrous embodiment of conscience, guilt or the Super-Ego)” (61).
- “The novel can be read as a series of two-way transgressions between art and life, narrativized through repeated metamorphoses of the Pygmalion myth (which, in turn, is presented as a version of the Narcissus Myth)” (64).

Lawler, Donald L.
"Oscar Wilde's First Manuscript of "The Picture of Dorian Gray"." *Studies in Bibliography* 25 (1972): 125-135. Print.

- **Wildean bibliographic and textual scholarship is a good thing because it allows us to find the “right” texts to study : “such research can offer the critic the necessary facts and accurate texts with which to work” (125).**

- This is a “preliminary study in textual bibliography to a more ambitious inquiry on the significance of the *Dorian Gray* manuscripts” (126).
- The drafting begun in 1889, there’s a letter to Stoddart (Dec. 17 1889), who “had found one of Wilde’s adult fairy tales unsuitable” and Wilde says he has invented a better story (127).
- The holograph was edited heavily by Wilde, “affect[ing] characterization, setting, action and theme” as well as accidental changes. Then Wilde typed up the manuscript, and the typescript was again heavily revised. Then, in the 11 months between Lippencott’s and the novel, Wilde again revised most extensively (127).
- **“The novel, published by Ward, Lock & Co. in June of 1981, represents the final state of the text and, therefore, expresses the author’s final intention for his work” (128).**
- Lawler’s reading finds that Wilde revised the novel at least three times before the holograph we now have (128). There are errors suggested as a result of copying, “errors of transcription” (131).
- Transferring passages, one of which was from Basil to Lord Henry, “represent[ing] an early step in reducing Basil’s importance in the novel” (132).
    - **“Had Wilde been composing as he went along, it is doubtful that such a change in the importance and the role of a character would have been conceived before the first chapter was completed and then forgotten in subsequent chapters, whereas the changes made in the later proofreading editions of the novel reveal a consistent program to expand the characterization of lord henry and to reduce the influence of Basil Hallward on the story” (132).**
- As a result, “any future editor of a critical or scholarly edition of *The Picture of Dorian Gray* should not treat the Morgan Library holograph as the original manuscript.” It does not reveal “Wilde’s original inspiration” or “the shaping of the novel which a first draft would impose” (135).

Leckie, Barbara.
“The Novel and Censorship in Late-Victorian England.” *The Oxford Handbook of the Victorian Novel.* Corby: Oxford University Press, 2013. Print. Oxford Handbooks of Literature; Oxford handbooks of literature.

- This essay explores certain writer’s attempts to “redefine the censorship debates in the prefaces to their novels”; as a response to pressures of censorship (166).
- Looking not at the legality of censorship, but “censorship as a complicated network of relations … a diversity of regulatory mechanisms” (168).
- “Wilde situated his response in the context of aestheticism and a rejection of the utilitarian approach to literature” (180).
    - **“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).**

    - The preface is a response to criticism of his work in Lippicott's, "speaks to the novel's reception history" (172).
    - **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).**
- The regulation of print in the Victorian period implies a link between reading and social action (166).
    - Audience is the key to censorship pressures. Works were thought to corrupt minds (170).
- Wilde's self censorship in the novel:
    - "When Wilde published the novel in book form he significantly revised a great deal of the text, arguably censoring his own work in response to the many negative reviews the first version of the novel received" (endnote 13, 185?).

Riquelme, John Paul.
"Oscar Wilde's Aesthetic Gothic: Walter Pater, DarkEnlightenment, and The Picture of Dorian Gray." MFS 46.3 (2000): 609-631.

- "Oscar Wilde's Aesthetic Gothic: Walter Pater, Dark Enlightenment, and *The Picture of Dorian Gray*," the novel's complex doublings and role shiftings blur distinctions between good and bad. The blurring contributes to engaging and implicating the reader in ways that anticipate *Dracula*. Wilde's novel is an important precursor for later narratives of consumption and violence, including *American Psycho* (1991), whose central characters embody an ugliness hiding deceptively beneath an attractive social veneer. More explicitly than he does in *Salomé*, and in a domestic rather than an exotic setting, **Wilde provides a Gothic rendering of Walter Pater's aestheticism in a work that fuses aesthetic issues with political and moral concerns**. [9] In the case of *Dorian Gray*, by embedding the myth of Echo and Narcissus in the narrative, he produces an early instance of "the mythical method," a strategy that Eliot identifies in later writings by Yeats and Joyce. [10] Wilde brings out the dark implications of the pursuit of beauty as a narcissistic activity that represents in his narrative the hypocritical tendencies of British society at their worst. **He takes an important step into modernism when he gothicizes the aesthetic and aestheticizes the Gothic. The merger enables Wilde to distance himself from Pater by writing a text that transforms realistic writing in complexly echoic and mythic ways in order to explore anthropological issues and reveal delusive, self-destructive aspects of the society the book addresses.**

Jones, Justin T.
"Morality's Ugly Implications in Oscar Wilde's Fairy Tales." *SEL Studies in English Literature 1500-1900* 51.4 (2011): 883-903. Print.

- "In Wilde's unorthodox tales, ugliness frequently accompanies the often brutal moral instruction of his most beautiful characters" (883).
    - Many critics "read his tales as traditional homilies because of their inclusion of such apparently blatant moral lessons" (884), but there is disagreement: "For example, Naomi Wood writes that Wilde's tales are textual opportunities for

"soliciting" his younger audience members "with more than words"; Wood asserts that Wilde's stories "encode the vision of an idealistic pederast" (884).
    - There is no happily ever after in these stories.
- "In contrast to the tales of the classical tradition, however, Wilde's fairy tales challenge the superficial moral tenets of the British bourgeoisie" (884).
- "Wilde's fairy tales use their subversive components and the motif of ugliness to denote the damaging effects of compulsory, imitative, spurious morality on the ideal realm of aesthetic beauty." (898)
    - "his fairy tales consistently resist the intrusion of systems of moral conformity into the autonomous world of art,...he uses the theme of ugliness to demonstrate the inevitable results of such an intrusion." (898)
- "The struggle between artistic liberty and moral edification occurs in each story, but to try to align one side or the other with Wilde's intent is, I think, to miss the point. Rather, it seems Wilde was using his ostensibly moral or Christian tales to demonstrate how the spectator always sees what she wants to see in any artistic creation." (898).

Waldrep, Shelton.
"THE AESTHETIC REALISM of OSCAR WILDE'S DORIAN GRAY." *Studies in the Literary Imagination* 29.1 (1996): 103 . Print.

- The novel is very much a product of a realist tradition, of a specific branch (103)
- Dorian in light of Wilde's criticism.
    - "Wilde believed that realism was clearing the way for a new kind of romanticism" (4).
- Pater and Zola as influences
- Realism
    - Dorian relies on it for background, plot, (5)
- Aestheticism and Naturalism overlap (8)
    - Commenting on society is a goal of naturalist writers.
    - A rebours is naturalistic in its cataloguing and fidelity to "objective" sources (7).
- A move in the portrait from idealism to realism.

Cohen, Ed.
"Writing Gone Wilde: Homoerotic Desire in the Closet of Representation." *PMLA* 102.5 (1987): 801-813. Print.

- Looks at how Dorian Gray subverts hegemonic representations of male homoerotic experience (the spectrum according to Sedgwick) even when it represses homosexuality.
    - "[B]y analyzing the better-known and yet manifestly "straight" text The Picture of Dorian Gray, I illustrate that even in the absence of explicit homosexual terminology or activity, a text can subvert the normative standards of male same-sex behavior" (803).
    - During this time in history, "At issue was the discursive production of "the homosexual" as the antithesis of the "true" bourgeois male." (801).

- Male friendships are subversive, permitting homoerotic desire: LH and Basil use Dorian in order to express/displace their aesthetic and erotic energies.
    - “The Picture of Dorian Gray juxtaposes an aesthetic ideology that foregrounds representation with an eroticized milieu that inscribes the male body within circuits of male desire” (805).
        - There are romantic friendships (accepted by society) and aesthetic values (rejected by society).
    - “The novel constructs Dorian as a template of desire” (806): “Within the narrative structure, Dorian is an image-a space for the constitution of male desire” (806). He is where desire is inscribed verbally and visually.
        - Basil displaces the erotic into the aesthetic by painting Dorian.
            - “the picture's absent presence (which motivates the narrative development) interrupts the novel's overt representational limits by introducing a visual, extraverbal component of male same-sex desire” (806).... “Thus, although Basil's paint- ing is entirely exterior to the text, it provides the reference point for a mode of representation that admits the visible, erotic presence of the male body” (807).
        - LH uses language to inscribe his desire on Dorian: “segments this aesthetic space into the paradoxes and conundrums that characterize his linguistic style” (807).
            - “Detached” “cynical posture”
        - “By dialectically transforming Lord Henry's verbal and Basil's visual representations, Dorian enters into the circuits of male desire through which these characters play out their sexual identities. He inspires both Basil and Lord Henry to new heights of expression, but only by internalizing and modifying images through which the older men would have themselves seen” (808).
- “The rivalry between the two older friends for Dorian's affection vitalizes the surface of Basil's painting by attributing an erotic charge to Dorian's body itself. And as this body becomes the object of male attention and representation, the young man's concept of his own material being is transformed-he is "revealed to himself."” (808)
    - “In describing Dorian's identity as a product of aesthetic and erotic images, Wilde locates "the problem" of male homoerotic desire on the terrain of representation itself.” (809)
        - “Wilde's text doubly displaces male homoerotic desire, thematizing it through the aesthetic production of a medium that the novel cannot represent” (811).
- “As Dorian realizes the separation between self-representation and self-image, his behavior becomes ominous and degenerate. He enters into a world of self-abuse and destruction” (810).
    - “Terrifying gap between self-representation and self image” …. “Agonizing dichotomy” (810).

Gomel, Elana.
"Oscar Wilde, the Picture of Dorian Gray, and the (Un)Death of the Author." *Narrative* 12.1 (2004): 74-92. Print.

- “In the sections that follow I discuss the issue of authorship in The Picture of Dorian Gray and several essays by Wilde, and in the last section I consider some parallels between postmodern narratological theory and fin de siècle Gothic fantasy” (75).
- “The Picture of Dorian Gray is a novel about the perils of identity. While Eve Kosofsky Sedgwick describes it as one of the key texts “that have set the terms for a modern homosexual identity” (49), I would argue that it in fact disrupts the emerging connection between (homo)sexuality and self-definition.” (83)
    - “In identifying with the picture, Dorian initially believes that he can collapse the sexual and the textual, having the fullness of desire without the inconvenient and burdensome flesh that always falls short of the imaginary consummation. He sees his transformation as the liberation from the shackles of puritan morality that would allow him to dedicate himself to pursuit of pleasure. Once protected from the ravages of corporeal existence, he seeks to embark on the career of an homme fatale.” (83)
- “If Dorian’s identification with his representation destroys him, what about Wilde’s own relationship with his own text?” (85)
- “Violent imagery that clusters around the process of writing acts as a knife, attempting to cut the discursive identity of the textual author from the physical body of the writer.” (88)
- ‘Oscar Wilde’s rendering of “the death of the author” stands out by virtue of its artistic, moral, and social complexity, making The Picture of Dorian Gray a precursor of both theoretical and fictional explorations of the subject in postmodernism. The novel demonstrates both the inevitable split between the author and the writer, and the impossibility of their complete separation. Haunted by the materiality of its creator, the textual author can never completely escape into the freedom of discourse.” (91)

Buzzwell, Greg.
“The Picture of Dorian Gray: Art, Ethics and the Artist.” *Discovering Literature: Romantics and Victorians*, British Library.
https://www.bl.uk/romantics-and-victorians/articles/the-picture-of-dorian-gray-art-ethics-and-the-artist#sthash.LsxcSQwK.dpuf

- “The Picture of Dorian Gray first appeared in the July 1890 number of Lippincott 's Monthly Magazine and immediately caused an outcry due to its perceived references of homosexual desire . The review in the Scot's Observer memorably described the book as having been written for 'outlawed noblemen and perverted telegraph-boys ' - a reference to a recent scandal involving a homosexual brothel in London's Cleveland Street. In response to such hostile criticism Wilde considerably amended the text and a longer, noticeably 'toned-down ' version of the book was published by Ward Lock and Co in April 1891. It is this later version that forms the standard text of the novel.”

Clausson, Nils.
"'Culture and corruption': Paterian self-development versus Gothic degeneration in Oscar Wilde's The Picture of Dorian Gray." Papers on Language & Literature. 39.4 (Fall 2003): p339.

- "I hope to shed some new light on the conflicting readings of the novel's generic affiliations, as well as on its meaning and artistic success, by arguing that The Picture of Dorian Gray is neither governed by a single unifying genre nor dispersed intertextually (and unoriginally) among multiple heterogeneous ones, but rather is disjunctively situated between two conflicting genres, each of which is related to one of the two antithetical literary and cultural discourses that the novel engages but cannot successfully integrate: namely, self-development (including what we would today call "sexual liberation") and Gothic degeneration." (342)
- The gothic plot is unrelated to the Paterian plot of self-development, because these have different perspectives on the effect of transgression.
    - "the Gothic plot of degeneration takes over and eventually supersedes the incompatible Paterian plot of self-development and individual liberation. The "Gothic" Wilde thus finds himself committed to the implications of a narrative of degeneration that undercuts the Paterian ideal of self-development posited by Lord Henry in the early chapters. In particular, the goal of (homo)sexual liberation promised by the self-development plot is subverted by the necessity, within the conventions of the fin-de-siecle Gothic tale of degeneration, of seeing Dorian's emerging homosexuality, along with his other crimes and sins, as further evidence of his degeneration." (343-44)
- "The potentially subversive homosexual plot of the novel is itself seriously, even fatally, subverted by the association between homosexuality and degeneration required by the Gothic plot." (344)
    - In order to develop, to individuate, Dorian needs to commit transgressions. They must be carried out in secrecy, Dorian must take on a double life. These transgressions become degenerative (he corrupts young men) according to conventions of the plot, the gothic parameters. This is when the novel goes into the gothic:
        - "Transgression, what Wilde calls sin and disobedience, is first posited as necessary for self-development to take place, but is then, in compliance with the Gothic plot, shown to lead inevitably to degeneration. And while the Paterian plot of *Dorian Gray* condemns the laws that criminalize transgressive sexual acts, the Gothic degenerationist plot requires that homosexual acts be a sin and a crime from which nothing can be gained" (362).
    - Also includes gothic themes and conventions:
        - The innocent heroine, the enigmatic and wealthy hero/villain, the mysterious dwelling that conceals something repulsive, the scientific experiment (here transformed to art) gone wrong. (352)

        - The theme of transgression: “Wilde needed a plot that could combine “self-development with transgression, the later being a necessary precondition of the former.” (354)
- This double genre undermines itself, it “is a flawed work, riven by generic dissonances”. (363)
    - “The incompatibility of the novel's double genre undermines Wilde's attempt to tell a subversive story of dissidence and transgression leading to self-development and liberation” (363)

Wilde, Oscar, and Nicholas Frankel.
The Picture of Dorian Gray : An Annotated, Uncensored Edition. Cambridge, Mass., Belknap Press of Harvard University Press, 2011.

Coding homosexuality:

Wilde used terms like “friendship”, “personality” “romance of feeling” to code the homoerotic attachment Basil felt for Dorian (Frankel 10).

Hallward’s “worship” of Dorian was transformed to a “quest for a Platonic ideal in art” in the 1891 version (Frankel 11).

This version:

Frankel’s version reinstates Wilde’s typescript prior to outside editing: “it represents 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, when he revised it and enlarged it for Ward, Lock and Company” (Frankel 21).

Lippincott’s excised about 500 words (mostly to do with homosexuality) from Wilde’s TS (Frankel 10).

“A more daring and scandalous version” (Frankel 38).

On intention:

“Even if it were possible to recover an author’s ‘original’ or ‘final’ intentions, to suggest that such intentions are entirely stable and self-consistent is to misrepresent how literary works often change, in the lifetime of their own authors, as the result of a combination of factors…” (56, note 2 Frankel).

“The present edition is designed to clarify how Wilde’s own personal intentions for his novel were seriously compromised by the extraordinary circumstances surrounding its early publication” (56, note 2 Frankel).

The ending -- turning on the morality vs aesthetics in art:

For the 1891 edition, “Wilde brought the novel to a moral conclusion that he thought would silence his critics… by heightening 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”, which results in “a less sympathetic and complex figure than he is in the earlier versions” (Frankel 30).

“From an artistic point of view, Wilde felt that emphasizing the human and moral cost of pursuing pleasure to its logical conclusion was the novel’s central weakness” (Frankel 31).

Dorian falls prey to moralizing art -- “Dorian’s (and our own) willingness to be judged by the portrait, to see it as the document of his inner corruption, is to misunderstand that ‘the sphere of art and the sphere of ethics are absolutely distinct.’ Dorian has, in truth, misconstrued the nature of the portrait from the start, gazing at it as if it were a mirror of his true being or soul. Had he understood the portrait from a more purely ‘Wildean’ perspective, seeing it (like any artwork) not as a truth-telling entity so much as a purely imaginative one, he would never have come to be so haunted and possessed by it” (Frankel 31).

> “By confusing the relations between life and art --- to the degree that he *becomes* the work of art and feels he can act with impunity as a result --- Dorian has allowed not merely his humanity to become diminished and shrunken but his ‘aestheticism’ as well” (Frankel 32).

The revisions:

The revisions for the book version were influenced by the novel’s reception and publisher’s anxieties (Frankel 38).

> Stoddart and company removed homoerotic and sexual references. (Frankel 40).

Wilde “heightened Dorian’s monstrosity in the moments before his fateful, final encounter with the portrait, to being the story to a more appropriate moral conclusion” (Frankel 45).

Chapter VII -- deleting passages of explicit homosexual references (Frankel 47)
Chapter X -- passages where Basil “laments the corruption of Dorian” (Frankel 47)
Chapter V -- Dorian being cruised was deleted (Frankel 47)
Chapter XIII --- “passages related to promiscuous or illicit heterosexuality”, on Hetty Merton and Victoria (lady henry) (Frankel 47-48).
Chapter IX -- “elimination of anything that smacked generally of decadence”: *le secret de raoul, par catulle sarrazin* (Frankel 48).

Was striking the portrait an act of repudiation for a life of crime or to destroy his conscience? In 1891, Wilde revised to make Dorian’s corruption less ambiguous, and the moral more plain, by adding: “it would kill this monstrous soul-life, and without its hideous warnings, he would be at peace” --- “the new wording eliminates any suggestion that ‘freedom’ implies salvation, and instead reinforces the straightforward, morally conventional reading” (Frankel 60-61 note 23).

Wilde, Oscar, and Michael Patrick Gillespie.

The Picture of Dorian Gray : Authoritative Texts, Backgrounds, Reviews and Reactions, Criticism. 2nd ed. ed., New York, W.W. Norton, 2007.

The Picture of Dorian Gray articulates, without offering a clear resolution, the conflict that arises as a result of the struggle within an individual's nature between the impulse toward self-gratification and the sense of guilt that is a consequence of acting upon that inclination" (Gillespie ix).

"Wilde pursues these topics [the relation of art to morality, the impact of hedonism] without turning the book into a polemic because his formal writing skills give him the ability to engage ideas without seeming to assume a didactic mode" (Gillespie xi).

"Although Wilde steadfastly defended his work, the criticism did in fact have an impact on his revisions when he rewrote it as a full-length novel" (Gillespie xii).

Wilde, Oscar, and Joseph Bristow.
The Complete Works of Oscar Wilde. Edited by Joseph Bristow, Volume Iii, the Picture of Dorian Gray : The 1890 and 1891 Texts / Edited by Joseph Bristow, Oxford, Oxford University Press, 2005.

A variorum edition.

"Introduction"

"Hidden away in the protagonist's home, the increasingly misshapen canvas bears supernatural witness to this attractive youth's secret life of sin. What is the precise nature of his crimes? Why has he committed them? And what is the lesson of this fantastic plot? Such questions habitually arise in critical discussions of a fascinating tale whose textual identity has also been the subject of much debate" (Bristow xi).

"Are we to conclude that the story ultimately either champions or criticizes the ideals of aestheticism, whose advocates advanced the view that art exists for its own sake? Does the narrative relish the decay that it depicts? Or does it seek to establish an ethical position that exposes the errors of its hero's ways? Why, in other words, is the work both hard to classify and taxing to interpret?" (Bristow xi).

Stoddart soliciting stories from Wilde and Conan Doyle in summer 1889 (Bristow xvii).

The story in Lippincotts got mostly bad reception, especially from prominent newspapers like *Scot's Observer, St. James Gazette,* and *Daily Chronicle* (Bristow xiii). Wilde's response in the *Daily Chronicle* talks about how he was "incapable of understanding how any work of art can be criticized from a moral standpoint" (Bristow xlviii).

The Two (Published) Works

“It is therefore perhaps fitting that, like the story’s duplicitous protagonist, there are two distinct works called *The Picture of Dorian Gray*” (Bristow xii).

The Lippincott’s edition --- just over 50,000 words, of thirteen chapters, ninety-eight pages, published on June 20 1890 (Bristow xii-xiii). The Ward, Lock & Co. edition, 78,000 words, preface and twenty chapters, 337 pages (Bristow xix).

The second version “does not so much constitute a revision of an earlier work as a wholesale rethinking of it…. The respective editions of 1890 and 1891 were written for two different occasions and thus with two different sets of aims in mind” (Bristow xxx-xxxi)

The Morgan Manuscript

“Wilde’s meticulous practices of composition come into sharp focus when we study the types of corrections that he made to the manuscript of the 1890 edition” (Bristow xxxv).

“First, Wilde paid significant attention to the nature of the exchanges that take place between Dorian Gray, Basil Hallward, and Lord Henry, most noticeably when the conversations between these characters were in jeopardy of fixing too much attention on the nature of the painter’s intense fascination with his subject. Secondly, he decided to remove some of the short instances of reported speech in French that occur between Dorian Gray and his valet. Thirdly, Wilde proved vigilant in not keeping any wording that might make his narrator sound too didactic” (Bristow xxxv).

“...eliminating suggestions of physical intimacy between painter and model…”
“...minimize the jealous passions that Basil Hallward projects onto his subject”
“...thoughtfully eliminated Basil Hallward’s admission of his fantasies about Dorian Gray’s absorbing beauty: ‘I like to isolate him…’” (Bristow xxxvi).

“Wilde’s corrections to the manuscript show that --- for all his dedication to Huysmann’s emphatically Decadent fiction --- he proved wary in making too many explicit references to his antipathy to literary realism” (Bristow xxxvii).

Chapter II, passage deleted (“Most modern portrait painting comes under the head of elegant fiction…”) , which Bristow describes as “rather didactic third-person commentary” (Bristow xxxvii).

Chapter IX, at the end, cancelled “Lord Henry had given him the one, and Basil Hallward the other” --- “such cancellations indicate that Wilde had thought twice about outlining and interpretation of the story that might be better left to the reader’s discrimination” (Bristow xxxvii).

The Typescript

“In keeping with the manuscript, in the typescript Wilde proved reluctant---as Lawler points out---to preserve any statements that might lend unnecessary emphasis to what might be viewed as the implicit moral of the tale. As he would put it in a letter to the *Daily Chronicle*…. to show that ‘all excess, as well as all renunciation, brings its punishment.’ Yet it was also the case, as he remarked in the same letter, that the ‘new form’ of his story demanded that the ‘moral’ be kept ‘in its proper secondary place.’” (Bristow xxxvii-xxxviii).

In the typescript, Wilde worked to silence Lord Henry’s “voice of conscience”, which would undermine his cynicism, according to Bristow. “In Chapter XVIII, Wilde excised two short passages in which Lord Henry admits to a moral awakening” … “In both sets of cancellations, the character’s sentiments threatened to push the largely anti-moral impulses of Wilde’s aestheticism toward the very type of righteous allegory that, as his responses to his harshest critics show, he ostensibly resisted” (Bristow xxxviii).

Stoddart removed the details of the yellow book (Bristow xxxix).

Stoddart, in chapter VII, emended “certain kinds of indiscreet references to sexual passion”, particularly in the line “‘It is quite true that I have worshipped you with far more romance of feeling than a man usually gives to his friend.’ Where Wilde refined ‘romance’ by changing it to ‘romance of feeling’, Stoddart intervened to revise ‘should ever give’ to ‘usually gives’. Such rephrasing tempers what might otherwise appear to be the painter’s erotic enthusiasm for the eternally young protagonist” (Bristow xxxix-xl).

“Lower down… ‘There was love in every line, and in every touch there was passion.’ Once again, it would seem that such remarks displayed insufficient caution, perhaps between the noun ‘touch’ might be taken to hint at physical intimacy between men” (Bristow xl).

“‘There was something infinitely tragic in a romance that was at once so passionate and sterile’. While Stoddart may have deleted this working in the name of minimizing repetition, its selective removal from a chapter that contains much material on the painter’s romantic fantasies prompts the reader to consider how an epithet such as ‘sterile’ might have intimated male same-sex desire” (Bristow xl).

“Altogether clearer is Stoddart’s unwillingness to permit explicit references to Dorian Gray’s illicit relations with women”, such as Sibyl Vane, Hetty, and prostitutes (Bristow xl-xli).

“Substantial additions” to the typescript in moments where “Wilde clearly felt that the narrative needed greater space on which to dwell on significant details”, chapter II, when Dorian says “Stop!” (Bristow xliii).

The 1891 Edition

“Notable omission” in chapter 1, “where Wilde lessens, but scarcely eliminates, the frequency of references to the intimacy among the three male protagonists” (Bristow lii).

“Hand on the painter’s shoulder”

“Would become absolutely devoted”

“Worshipped”

“Wilde took pains on a number of occasions to refer to Basil Hallward not by his proper name but instead as ‘the painter’---an alteration that helps to focus attention on the character’s artistic profession rather than his sexual desire” (Bristow liii).

“Necessarily more substantial are the sections of prose that Wilde inserted in order to magnify the intensity of crucial moments in the plot” (Bristow liii).

Alan Campbell

“Lord Henry engages in a short philosophical debate about pleasure---’the only thing worth having a theory about’”

“The addition gives the reader greater space in which to pause over whether the ghastly fate of DOrian Gray is supposed to uphold or critique Lord Henry’s controversial claim that ‘Pleasure is Nature’s test, her sign of approval’” (Bristow liii-liv).

“New episodes… Chapters XV-XVIII… broaden the social canvas of Wilde’s 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).

Lawler, Donald L.

An Inquiry into Oscar Wilde's Revisions of the Picture of Dorian Gray. New York, Garland Pub, 1988.

“Although the revisions of *Dorian Gray* have never been investigated, they reveal a consistency of purpose and of execution which can be explained only by assuming a conscious intention on the part of the author” (Lawler 1).

“The thesis of this study of the revisions of *Dorian Gray* is that the dominant motive underlying all the important changes made by Wilde was an artistic desire to suppress an underlying moral which Wilde considered to be too obvious and, for that reason, distracting” (Lawler2).

“An artistic purpose---to make over the implicit moral of the story so as to produce and aesthetic effect rather than a didactic one” (Lawler 4).

Wilde’s work between the *Lippincott’s* and Wark, Lock & Co. versions -- answering to criticisms in the newspapers, and writing “The Critic as Artist” and “The Soul of Man under Socialism” and “The Preface to *Dorian Gray*” (Lawler 15). This activity is “closely related to Wilde’s writing of *Dorian Gray* than would at first appear” (Lawler 16).

"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" (Lawler 16).

"A study of this nature which hopes to prove an author's intentions"... "the revisions reveal an authorial design" (Lawler 18).

"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" (Lawler 22).

Chapter One

Considers the changes to the conclusion in the last two revisions, 1890 and 1891. "The reasoning behind Wilde's decision to add two critical passages makes clear his interpretation of the final section. In the original conclusion, Wilde left open the question of Dorian's repentance" (Lawler 19).

"[Wilde] did try to make the final effect of his novel poetic rather than didactic" (Lawler 24).

> "To suppress that which he himself described as an 'obvious moral' implicit in the original draft of the novel and to make that moral function as a dramatic principle of character and action" (Lawler 23).

The MM emphasized Basil's attachment as a homosexual passion, while the later versions emphasize his aesthetic interest. The result is to "muffle and reduce" Basil's culpability (Lawler 26). As Basil's influence diminishes, LH's increases (Lawler 26). Dorian then "draws out the creed of aestheticism to its logical extreme. In practice, Dorian's noble-sounding purpose works out to be an obsessive self-indulgence" (Lawler 27).

In the 1890 version, there was a "serious ambiguity in the plot" --- "Dorian's self-proclaimed repentance might be sincere" (Lawler 31). Wilde's subsequent insertion--- "No. There had been nothing more… He recognized that now." was "intended to remove the doubt and the ambiguity" (Lawler 32).

> "This is the only example in all three revisions in which Wilde sacrificed implication for clarity.... Dorian must be able to see himself as he really is, as he has become. Wilde wants him to recognize that repentance and a change of life are impossible. He must be able to know the true nature of his condition or the plot becomes a didactic lesson" (Lawler 33).

"The revisions … were made with the intention of specifically excluding a simple didactic interpretation of Dorian's suicidal actions. The new passages help to direct our interest to the hero's mental state rather than his moral state… giving [the reader] other interests of sufficient importance and interest so as to conceal, in effect, the underlying moral" (Lawler 38).

Chapter Two

Examines “the deletions and substantive additions to the plot which affect the moral and Dorian Gray” (Lawler 19).

> “Without recasting the entire story, the best that Wilde could hope to do was to remove anything in the story which gave emphasis to the implied moral and to try to make the moral action serve as much of a dramatic role as possible in the action” (Lawler 44).

“Wilde’s conflicting statements [in letters to the editor] actually refer to two different versions of *Dorian Gray*---the original and the revised forms of the novel” (Lawler 20).

> “Wilde had altered his first intention of a moral whose purpose was to show that ‘all excess as well as all renunciation brings its own punishment.’ Instead of having a general moral, Wilde had decided on making the moral a ‘dramatic element in the work of art and not the object of the work of art itself; by the time he made his first revision” (Lawler 20).

“One consequence of Wilde’s deletions [of the yellow book] was to focus the moral action squarely upon Dorian Gray. The moral is never overt, but it is implied in the consequences of Dorian’s choice of life. Stated simply, the moral that Wilde had retained was that a life of self-indulgence poisons the mind, corrupts the body, and destroys the soul” (Lawler 20).

Wilde shifted the moral from Basil and LH solely onto DG (Lawler 45).

> Chapter 13, Wilde deletes LH’s confessions -- “his confession is a retraction of his life and of all his former cynicism. The two passages … show us a man caught by his own trap” (Lawler 49)
>
> > “The tragedy of old age is not that one is old but that one is young” --- “shift[s] the whole meaning of the passage from remorse over a ruined life to a more natural regret over advancing age” (Lawler 52).

Basil’s homsexuality is stifled.

> DG90 deletions, page 58, note 1
> MM deletions, page 60, note 1

“In most cases the offensive passages shown above in the notes were cut because of their mawkish and sentimental writing as much for their affront to contemporary moral standards. The purging of this element from the book, therefore, was not initially in response to the outrage of the press; and it was begun for artistic reasons” (Lawler 65).

> “...changed the character of the moral from a general didactic principle involving all three main characters to an implied moral reflected in Dorian’s decline and fall” (Lawler 66).

“Also consider the important additions Wilde made in order to soften further the didactic effect of Dorian’s deterioration… James Vane subplot with its melodramatic theme of revenge and the society scenes in which Lord Henry is featured to help balance the ‘too evident’ moral implied in

Dorian's life of self-indulgence… Each helps to distract our attention from the moral, and contributes in an important way to the creation of a dramatic interest and to new aesthetic effects" (Lawler 21).

Adding two early chapters (III and IV) and four later ones (XV, XVI, XVII, XVIII) and divided the conclusion into two chapters (Lawler 77).

With James Vane, "the emphasis is upon the psychological melodrama rather than upon moral choices of life" …. "provides new distractions for the reader" (Lawler 84).

"Diverting the reader's interest from the moral" (Lawler 86).

Chapter Three

Stylistic revisions… "Wilde's use of decorative detail and his increased emphasis on Gothic psychological effects… to add new emphasis and new interest to the story, distracting our attention from the underlying moral" (Lawler 21).

"The purpose of the stylistic additions and the changes in theme is clearly a part of the whole pattern of change we have seen develop in the course of this study---to emphasize psychological, dramatic, aesthetic effects over ethical, didactic, and moral precepts" (Lawler 129).

Morgan Manuscript:

All page numbers refer to Morgan Manuscript (MS).

Chapter one:

" 'When I like people immensely, I ~~can't~~ never tell their names to anyone.'" (MS 6).

" 'When I ~~dine out~~ leave town I never tell my people where I am going.'" (MS 6-7).

"'Being natural is simply a pose, and the most irritating pose I know,' ~~said~~ cried Lord Henry laughing,..." (MS 8).

" 'I am afraid I must be going,' he ~~said~~ murmured,..." (MS 8).

" 'Harry,' said Basil Hallward, ~~taking hold of his hand, and~~ looking at him straight in the face, 'every portrait that is painted with ~~passion~~ feeling is a portrait of the artist, not of the sitter.'" (MS 9).

"Lord Henry ~~hesitated for a moment~~ laughed. 'And what is that?' he asked, ~~in a low voice~~.
'I will tell you,' said Hallward, and a^n ~~look~~ expression of ~~pain~~ perplexity came over his face.
'~~Don't if you would rather not~~ I am all expectation Basil,' murmured his companion, looking at him." (MS 9).

"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~~ wondered what was coming.
'Yes. There is very little to tell you,' whispered Hallward rather bitterly, 'and I ~~am afraid~~ dare say you will be disappointed. Two months ago...'" (MS 10).

" 'I knew that I had come ~~across~~ face to face with someone whose mere personality was so fascinating that it would ~~[indecipherable]~~ absorb my ~~life~~ nature, my soul, my art itself.'" (MS 11).

" 'I knew that if I spoke to him, I would ~~never leave him till either he or I were dead~~ become absolutely devoted to him, and that I ought not to speak to him.'" (MS 12).

" 'Suddenly I found myself face to face with the young man whose ~~beauty~~ personality had so strangely stirred me.'" (MS 13).

" 'I could^nt ~~not~~ be ~~live~~ happy if I did^n't ~~not~~ see him every day.'" (MS 17).

" '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~~ hair ~~just brushed~~ touched ~~my cheek~~ hand~~. The world becomes young to me when I hold his hand, as when I ask him the [indecipherable] yield [indecipherable] their [indecipherable]~~'

Commented [1]: ability vs. choice

Commented [2]: dramatizing the scene

Commented [3]: diminish signs of intimacy

Commented [4]: obscuring intensity of emotion

Commented [5]: diminish intimacy, replace with lightheartedness

Commented [6]: diminish intensity of emotion

Commented [7]: substituting "nature" for "life"

Commented [8]: diminish Basil's devotion, intensity

Commented [9]: later completely cut from DG91

Commented [10]: substituting "personality" for "beauty"

Commented [11]: diminish Basil's devotion

Commented [12]: diminish eroticism between Basil and Dorian.

'Basil, this is quite wonderful. I must see Dorian Gray ~~[indecipherable] you must not talk [indecipherable] [indecipherable] his power, you [indecipherable] to make yourself the [indecipherable] of [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, (MS 20) 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~~ portrait?'

'Because I have put into it all the extraordinary romance of which, of course, I have never dared to speak to him. He knows nothing about it, he will never know anything about it, but the world ~~[indecipherable]~~ might guess it and ~~where there is merely love, they would see something evil, where there is spectacular passion, they would suggest something vile.~~ I will not bear my soul to their shallow prying eyes. My heart shall ~~not be made their mockery~~ never be put under their microscope . There is too much of myself in ~~[indecipherable]~~ the thing, Harry, too much of myself!' " (MS 20-21).

~~" 'I tell him that beauty like this is genius, is higher than genius, as it needs no expression, and is one of the great facts of the world, like sunlight, or spring time, or, the reflection in dark waters of that thin silver shell we call the moon.'"~~ (MS 22).

" 'Then I feel, Harry, that I have given away my whole soul to someone ~~seems to take a real delight in giving me pain. 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! I have [undecipherable]...'"~~ (MS 23).

" ~~'I am not afraid of things, but I am afraid of words. I cannot understand how it is that no prophecy has ever been fulfilled. None has, I know. And yet it seems to me that to say a thing is to bring it to pass. Whatever has found expression becomes true, and what has not found expression can never happen. As for genius lasting longer than beauty---it is only the transitory that stirs me. What is permanent is monotonous, and produces no effect. Our senses become dulled by what is always with us.~~ As long as I like, the personality of Dorian Gray will dominate me.'" (MS 24-25).

" 'Don't take away from me the one person that makes life ~~lovely~~, (MS 27)
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 27B)

~~for me. Mind, Harry, I trust you.' He spoke very slowly, and the words seemed wrung out of him, almost against his will.~~

Commented [13]: Obscure LH's seemingly jealous reaction to Basil's devotion.

Commented [14]: Diminish Basil's inner intensity

Commented [15]: Cuts Basil's erotic attachment to Dorian.

Commented [16]: moved to Harry's dialogue in chapter two

Commented [17]: Diminishes the extent and intensity of Basil's devotion to Dorian.

Commented [18]: ?

~~'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 28).

Chapter two:

" 'The aim of life is self-development. To realize ~~oneself~~ one's nature perfectly.'" (MS 32-33).

" 'Nothing remains then but the ~~memory~~ recollection of a pleasure, or the luxury of a regret. The only way to get rid of temptation is to yield to it.'" (MS 34).

"Suddenly there had come across some one across his life who seemed to have disclosed to him ~~a new secret~~ life's mystery." (MS 37).

" '...and beauty ~~like yours~~ is a form of genius, is higher than genius, as it needs no expression, and is one of the great facts of the world, like sunlight, or spring time, or, the reflection in dark waters of that thin silver shell we call the moon.'" (MS 38-39).

"~~Most modern portrait painting comes under the head of elegant fiction, or if it aims at realism, gives one something between a caricature and a photograph. But this was different. It had all the mystery of life, and all the purity of beauty. Within the world, as men know it, there is a finer world that only artists know of, --- artists, or those to whom the temperament of the artist has been given. Creation within creation --- that is what Basil Hallward has arrived at, that is what he had attained to.~~" (MS 43).

Chapter three:

"As he left the room, Lord Henry's heavy eyelids drooped, and he began to think. Certainly ~~no one~~ few people had ever ~~fascinated~~ interested him so much as Dorian Gray, and yet the lad's mad adoration of some one else caused him no pang of jealousy." (MS 75).

"There were maladies so strange that one had to pass through them, if one sought to understand ~~them~~ their nature." (MS 76).

Chapter nine:

"There were moments, indeed, at night, when lying sleepless in his own ~~room~~ delicately scented chamber, or in the sordid room of a the little illfamed tavern near the docks, that, ~~he frequented~~ under an assumed name, and in disguise, it was his habit to frequent, he would think of the ruin ~~of~~ he had brought upon his soul, with a pity that was all the more poignant because it was purely selfish." (MS 172-173).

"Dorian Gray had been poisoned by a book and by a picture. ~~Lord Henry had given him the one, and Basil Hallward had painted the other.~~" (MS 200, 201, 202).

Commented [19]: alters a scene about Basil's jealousy to make his art the focus

Commented [20]: substituting "one's nature" for "oneself"

Commented [21]: adds the notion that regret can be pleasurable.

Commented [22]: turning "secret" to "mystery" makes the referent more broad and obscure.

Commented [23]: passage here transferred from Basil (22) to LH, making it less specific to Dorian and more abstract.

Commented [24]: Taking out the perspective of the narrator on the role of realism in art.

Commented [25]: Diminishes D's singularity for LH.

Commented [26]: again substituting "nature"

Commented [27]: why add specificity here?

Commented [28]: strange pagination and inexplicable omission here.
also, consider additions in DG90.

DG 90:

All the following from the Lippincotts, unless otherwise noted:

Chapter one:

"Lord Henry felt as if he could hear Basil Hallward's heart beating, and he wondered what was coming.
'Well this is incredible,' repeated Hallward, rather bitterly,---incredible to me at times. I don't know what it means. The story is simply this. Two months ago…'" (Norton 189).

Commented [29]: compare with MS 10 and Norton 8-9, where more "incredible" is taken out.

"'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'
'Basil, this is quite wonderful! 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. 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 see him in the curves of certain lines, in the loveliness and the subtleties of certain colors. That is all.'
'Then why won't you exhibit his portrait?'
'Because I have put into it all the extraordinary romance of which, of course, I have never dared to speak to him. He knows nothing about it. But the world might guess it; and I will not bear my soul to their shallow, prying eyes. My heart shall never be put under their microscope. There is no much of myself in the thing, Harry,---too much of myself!'" (Norton 193-194)

Commented [30]: compare with MM, when Basil appears jealous and admonishes Basil, page 20.

Chapter two:

Wilde added five paragraphs between "'Stop!' murmured Dorian Gray, 'stop! you bewilder me. I don't know what to say. There is some answer to you, but I cannot find it..'" and "'Basil, I am tired of standing…'" (MM 35) to the TS. These paragraphs go into Dorian's thought process as he absorbs Lord Henry's words -- "For nearly ten minutes… unconscious of the silence" (Norton 199).

Commented [31]: The inclusion of Dorian's thought process into Lippincott's version, included in DG90

Chapter three

~~"How dare you suggest such a thing, Harry? It's horrible. Sibyl Vane is sacred"~~ → "Harry! Sibyl Vane is sacred!" (Frankel 266).

Commented [32]: stifling the illicitness of heterosexuality

~~" 'You don't mean to say that Basil has got a passion for somebody?'~~
~~'Yes: he has. Has he never told you?'~~ (MS 74).

Commented [33]: Removing another sign of Basil's passion for Dorian.

Chapter seven:

"'Let us sit down… Have you noticed in the picture something that you did not like?---something that probably at first did not strike you, but that revealed itself to you suddenly? ~~Something that filled you perhaps with a sense of shame?~~" (Norton 244, note 4)

Commented [34]: taking out the notion of shame.

"'I see you did. Don't speak. Wait till you hear what I have to say. It is quite true that I have worshipped you with far more romance of feeling than a man usually gives to a friend. Somehow, I had never loved a woman. I suppose I never had time. Perhaps, as Harry says, a really '*grande passion*' is the privilege of those who have nothing to do, and that is the use of the idle classes in a country. Well, from the moment I met you, your personality had the most extraordinary influence over me. I quite admit I adored you madly, extravagantly, absurdly. I was jealous of everyone to whom you spoke. I wanted to have you all to myself. I was only happy when I was with you. When I was away from you, you were still present in my art. It was all wrong and foolish. It is all wrong and foolish still. Of course I never let you know anything about this. It would have been impossible. You would not have understood it; I did not understand it myself. One day I determined to paint a wonderful portrait of you. It was to have been my masterpiece. It is my masterpiece. But, as I worked at it, every flake and film of color seemed to me to reveal my secret. ~~There was love in every line, and in every touch there was passion~~. I grew afraid that the world would know my idolatry. I felt, Dorian, that I had told too much. Then it was that I resolved never to allow the picture to be exhibited" (Norton 245, note 6, Frankel 257).

Commented [35]: compare with revisions in DG91, chapter 9.

"Dorian Gray drew breath… He wondered if he would ever be so dominated by the personality of a friend. Lord Harry had the charm of being very dangerous. But that was all. ~~He felt no romance for him.~~ He was too clever and too cynical to be really fond of" (Norton 246, note 8).

Commented [36]: Dorian's feelings about Basil are removed.

"~~Something infinitely tragic in a romance that was at once so passionate and sterile.~~ There was something tragic in a friendship so colored by romance." (Norton 247, note 2, Frankel 258).

Commented [37]: Deleted by Stoddart from the typescript, according to Gillespie.

Chapter eight:

Deletions regarding *Le Secret de Raoul* par Catulle Sarrazin, references to the title/author, which suggested Rachilde's *Monsieur Venus* (Norton 253, note 7).

Commented [38]: generally censoring decadence.

Chapter nine:

"Dorian Gray had been poisoned by a book. There were moments when he looked upon evil simply as a mode through which he could realize his conception of the beautiful. (Norton 270, note 6).

Commented [39]: further revised from MS, chapter 9.

"'What about your country-house, and the life that is led there? Dorian, you don't know what is said about you. ~~It is quite sufficient to say of a young man that he goes to stay at Selby Royal, for people to sneer and titter~~." (Norton 273, note 5).

Commented [40]: Stoddart cancelled this line from the TS, according to Gillespie, removing some of the implications of the lifestyle at Selby Royal.

"~~Who were jealous of the strange love that he inspired in women~~" (Deleted from TS, Frankel 258).

Chapter ten:

"Why is ~~it that every young man that you take up seems to come to grief, to go to the bad at once?~~ Your friendship so fateful to young men?" (Norton 273, note 3).

Chapter thirteen:

Changes made regarding references to women. Passage about Hetty deleted from TS, and Victoria's (Lady Henry) passion for Dorian.

DG91 deletions and replacements:

(All ~~crossed~~ items do not appear in DG91, and page numbers on them refer to Norton DG90; all other page numbers refer to Norton DG91 and additions are indicated in superscript)

Chapter one:

~~"Laying his hand from his shoulder"~~ (Norton 187; Frankel 255); ~~"Shaking his hand off"~~ (Norton 188).

"'I will tell you,' said Hallward; ~~and~~ but an expression of perplexity came over his face.
'I am all expectation, Basil,' ~~murmured~~ continued his companion, ~~looking~~ glancing at him (Norton , 188.)

~~"I knew that if I spoke to Dorian, I would become absolutely devoted to him, and that I ought not to speak to him"~~ (Norton 190; Frankel 255).

"Lord Henry felt as if he could hear Basil Hallward's heart beating, and he wondered what was coming.
~~'Well this is incredible,' repeated Hallward, rather bitterly,---incredible to me at times. I don't know what it means.~~
The story is simply this. Two months ago…'" (Norton 9, 189).

"'It was ~~mad~~ reckless of me, but I asked Lady Brandon to introduce me to him'" (Norton 190, 10)

"'Every day. I couldn't be happy if I didn't see him every day. ~~Of course sometimes it is only for a few minutes. But a few minutes with somebody one worships mean a great deal.'~~ He is absolutely necessary to me.'

~~'But you don't really worship him?'~~
~~'I do.'~~

Commented [41]: According to Gillespie, Stoddart deleted this line and made the following replacement.

Commented [42]: deleting signs of intimacy between Basil and LH

Commented [43]: Further revising this interaction between Basil and LH from DG90 and MS, making it more casual, less emotional.

Commented [44]: Originally revised from MS, excised completely in DG91

Commented [45]: further revised from MS10 and DG90; diminishing Basil's intensity and sense of being troubled.

Commented [46]: word change here reduces Basil's attraction to Dorian, makes something uncontrollable into a choice.

'How extraordinary! I thought you would never care for anything but your ~~painting---your~~ art~~, I should say~~….'" (Norton 12-13, 192).

"'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 ~~quite wonderful~~ 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 ~~see~~ 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.

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"'I find a strange pleasure in saying things to him that I know I shall be sorry for having said. ~~I give myself away~~. As a rule, he is charming to me, and we ~~walk home together from the club arm in arm, or~~ sit in the studio and talk of a thousand things. 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 someone who treats it as if it were a flower to put on his coat, a bit of decoration to charm his vanity, an ornament for a summer's day'" (Frankel 256, Norton 14, 194).

"'The worst of having a romance of any kind is that it leaves one so unromantic.'" (Norton 15, 195).

" '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: 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." (Norton 16, 196)

Chapter two:

"No wonder Basil Hallward worshipped him. ~~He was made to be worshipped~~" (Norton 197, Frankel 256).

Chapter 3:

Added chapter about Lord Henry visiting his Uncle George and his aunt, Lady Agatha.

Commented [47]: diminishes Basil's attraction and devotion to Dorian.

Commented [48]: Further revising this section from the MS, page 20-21.
Here, we see Basil's erotic attraction sublimated into an artistic motive.

Commented [49]: Again, diminishing Basil's devotion and attraction to Dorian.

Commented [50]: This addition generalizes the notion of the romance.

Commented [51]: Further revising from the MS, page 27, 27B, and 28. Here, turns the focus to art rather than romantic attraction.

Commented [52]: Diminishing LH's regard for Dorian's attractiveness.

Chapter four:

"People are very fond of giving away what they need most themselves"
~~"You don't mean to say that Basil has got any passion or any romance in him?"~~
~~"I don't know whether he has any passion, but he certainly has romance," said Lord Henry, with an amused look in his eyes."~~
~~"Has he never let you know that?"~~
~~"Never. I must ask him about it. I am rather surprised to hear it."~~
"Oh, Basil is the best of fellows…" (Missing from Norton, should be around 215/216, Frankel 256).

Chapter five:

Adding a chapter about the Vane family, introducing Sibyl, mother, and James Vane.

Chapter six:

~~"Hallward turned perfectly pale, and a curious look flashed for a moment into his eyes, and then passed away, leaving them dull.~~ Hallward started, and frowned. 'Dorian engaged to be married!' he cried. 'Impossible!'" (previously ch 4, Norton 216, now ch 6, Norton 63, Frankel 256).

Chapter seven:

~~Hallward~~ The painter felt strangely moved. ~~"Rugged and straightforward as he was, there was something in his nature that was purely feminine in its tenderness"~~ (Norton 242, Frankel 257).

Chapter nine:

"'I see you did. Don't speak. Wait till you hear what I have to say. ~~It is quite true that I have worshipped you with far more romance of feeling than a man usually gives to a friend. Somehow, I had never loved a woman. I suppose I never had time. Perhaps, as Harry says, a really '*grande passion*' is the privilege of those who have nothing to do, and that is the use of the idle classes in a country. Well, from~~ Dorian, from the moment I met you, your personality had the most extraordinary influence over me. I was dominated, soul, brain, and power by you. You became to me the visible incarnation of that unseen ideal whose memory haunts us artists like an exquisite dream. I worshipped you. ~~I quite admit I adored you madly, extravagantly, absurdly.~~ I ~~was~~ grew jealous of everyone to whom you spoke. I wanted to have you all to myself. I was only happy when I was with you. ~~When I was away from you, you were still present in my art.~~ When you were away from me you were still present in my art.… ~~It was all wrong and foolish. It is all wrong and foolish still.~~ Of course I never let you know anything about this. It would have been impossible. You would not have understood it; I did not understand it myself. I only knew that I had seen perfection face to face, and that the world had become wonderful to my eyes---too wonderful, perhaps, for in such mad worships there is peril, the peril of losing them, no less than the peril of keeping them… Weeks and weeks went on, and I grew more and more absorbed in you. Then came a new development. I had drawn you as Paris in dainty armour, and as Adonis with huntsman's cloak and polished boar-spear. Crowned with heavy lotus-

Commented [53]: Takes out the hints about Basil's infatuation with Dorian.

Commented [54]: Muting Basil's reaction to Dorian's marriage

Commented [55]: refers to Hallward as "painter"

Commented [56]: removed completely from DG91; taking out signs of Basil's effeminacy.

Commented [57]: Diminishes the extent of Basil's affection for Dorian.

Commented [58]: Turns an erotic attachment to an artistic one.

Commented [59]: Further removing signs of the nature of Basil's attachment to Dorian.

blossoms you had sat on the prow of Adrian's barge, gazing across the green turbid Nile. You had leant over the still pool of some Greek woodland, and seen in the water's silent silver the marvel of your own face. And it had all been what art should be, unconscious, ideal, and remote. One day, a fatal day I sometimes think, I determined to paint a wonderful portrait of you as you actually are, not in the costume of dead ages, but in your own dress and in your own time. Whether it was the Realism of the method, or the mere wonder of your own personality, thus directly presented to me without mist or veil, I cannot tell. But I know that as I worked at it, ~~It was to have been my masterpiece. It is my masterpiece. But, as I worked at it,~~ every flake and film of color seemed to me to reveal my secret. I grew afraid that the world would know my idolatry. I felt, Dorian, that I had told too much. Then it was that I resolved never to allow the picture to be exhibited" (Norton 95-96, and 245).

"'Well, perhaps you are right…. You have been the one person in my life ~~of whom I have been really fond~~ who really influenced my art" (Norton 96, 246, note 1).

Chapter twelve:

"I think it right that you should know that the most dreadful things are being said ~~about~~ against you in London, ~~---Things that I could hardly repeat to you"~~ (Norton 126, 272, Frankel 259).

"You know I have been always ~~devoted~~ a staunch friend to you." (Norton 129, 274, Frankel 259).

"'My God! don't tell me that you are ~~infamous~~ bad, and corrupt, and shameful'" (Norton 129, 275).

Chapter thirteen:

"'Can't you see your ~~romance~~ ideal in it?' said Dorian, bitterly." (Norton 131, 277).

Chapter nineteen:

Additions in the dialogue between Lord Henry and Dorian. Dorian asks LH 'What would you say, Harry, if I told you that I had murdered Basil?' (Norton 175), the painting, the soul,

Commented [60]: Turns Basil's obsession toward an artistic purpose.

Commented [61]: Enters into the conversation on aesthetics.

Commented [62]: that this stands is interesting --- but at this point perhaps the reader will associate Basil's attraction with artistic motives.

Commented [63]: Again, focusing on the artistic side of Basil's attachment.

Commented [64]: Also, according to Gillespie, this was further revised from the MS, "whom I have loved" (246 n. 1).

Commented [65]: taking away the specificity of Dorian's transgressions.

Commented [66]: Turning Basil's devotion into friendship, here explicitly through word choice. From passion to fidelity.

Commented [67]: Re-focuses the attraction on aesthetic properties, rather than romantic ones.

" '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~~ hair ~~just brushed~~ touched ~~my cheek~~ hand~~. The world becomes young to me when I hold his hand, as when I ask him the [indecipherable] yield [indecipherable] their [indecipherable]'~~

'Basil, this is quite wonderful. I must see Dorian Gray ~~[indecipherable] you must not talk [indecipherable] [indecipherable] his power, you [indecipherable] to make yourself the [indecipherable] of [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, (MS 20) 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~~ portrait?'

'Because I have put into it all the extraordinary romance of which, of course, I have never dared to speak to him. He knows nothing about it, he will never know anything about it, but the world ~~[indecipherable]~~ might guess it and ~~where there is merely love, they would see something evil, where there is spectacular passion, they would suggest something vile~~. I will not bear my soul to their shallow prying eyes. My heart shall ~~not be made their mockery~~ never be put under their microscope . There is too much of myself in ~~[indecipherable]~~ the thing, Harry, too much of myself!' " (MS 21).

"'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 ~~quite wonderful~~ extraordinary! I must see Dorian Gray.'

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(Norton 193, 13-14)

Commented [1]: removes evidence of physical intimacy, and Basil's romantic view.

Commented [2]: Removes LH's disapproval and jealousy, replacing it with approval and curiosity.

Commented [3]: This is the central message of Basil's confession. That Dorian Gray is an abstract ideal.

Commented [4]: removes Basil's defense of love and passion.

Commented [5]: concretizes what it means to be an influence in the abstract, to have an influence that is not tangible yet permeates

Commented [6]: Dorian from a painter's perspective, not from an erotic one.

Commented [7]: removes deliberation, intention; clarifies that the painting is idolatry, rather than the ideal; which is ultimately irrelevant for Dorian.