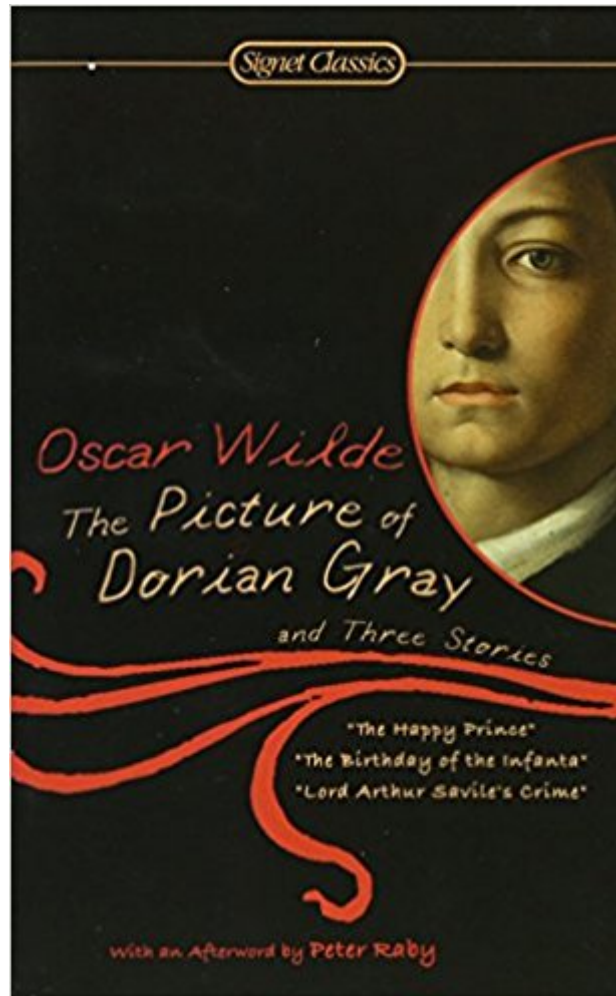




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# The Picture Of Dorian Gray And Three Stories (Signet Classics)



## Synopsis

A fashionable young man sells his soul for eternal youth and beauty in Oscar Wilde's fascinating gothic tale. *The Picture of Dorian Gray*, Oscar Wilde's only full-length novel, is the enduringly eerie story of a naïve and irresistible young man lured by decadent Lord Henry Wotton into a life of depravity. Though Dorian is steeped in sin, his face remains perfect, unlined as years pass while only his portrait, locked away, reveals the blackness of his soul. This timeless tale of Gothic horror and fable, reveling in the unabashed hedonism and cynical wit of its characters, epitomizes Wilde's literary revolt against the proprieties of the Victorian era. Sharing this volume with *The Picture of Dorian Gray* are Wilde's clever and sophisticated story "Lord Arthur Savile's Crime" and two of his delicate fairy tales, "The Happy Prince" and "The Birthday of the Infanta." With an Introduction by Gary Schnidgall and an Afterword by Peter Raby.

## Book Information

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## Customer Reviews

A lush, cautionary tale of a life of vileness and deception or a loving portrait of the aesthetic impulse run rampant? Why not both? After Basil Hallward paints a beautiful, young man's portrait, his subject's frivolous wish that the picture change and he remain the same comes true. Dorian Gray's picture grows aged and corrupt while he continues to appear fresh and innocent. After he kills a young woman, "as surely as if I had cut her little throat with a knife," Dorian Gray is surprised to find no difference in his vision or surroundings. "The roses are not less lovely for all that. The birds sing just as happily in my garden." As Hallward tries to make sense of his creation, his epigram-happy

friend Lord Henry Wotton encourages Dorian in his sensual quest with any number of Wildean paradoxes, including the delightful "When we are happy we are always good, but when we are good we are not always happy." But despite its many languorous pleasures, *The Picture of Dorian Gray* is an imperfect work. Compared to the two (voyeuristic) older men, Dorian is a bore, and his search for ever new sensations far less fun than the novel's drawing-room discussions. Even more oddly, the moral message of the novel contradicts many of Wilde's supposed aims, not least "no artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style." Nonetheless, the glamour boy gets his just deserts. And Wilde, defending *Dorian Gray*, had it both ways: "All excess, as well as all renunciation, brings its own punishment." --This text refers to the Paperback edition.

Starred Review. First published in 1890 in Lippincott's Monthly Magazine and the following year in novel form, *The Picture of Dorian Gray* categorically changed Victorian Britain and the landscape of literature. An ostentatious, self-confessed aesthete, known for his wit and intellect, Wilde not only had to endure his prose being labeled "poisonous" and "vulgar," but also suffer its use as evidence in the ensuing trial, resulting in his eventual imprisonment for crimes of "gross indecency." Frankel's introduction provides a deft preliminary analysis of the novel itselfâ "exploring etymology and extensive editorial alterations (both accidental and deliberate)â "and offers valuable insight into the socio-cultural juxtaposition of aristocratic Victorian society and the London underworld. The original typescript provides the unique opportunity to examine what was considered acceptable in both the US and UK at the time. Intriguing annotations allude to Wilde's influences and enterprising range of reference, incorporating art, poetry, literature, Greek mythology, philosophy, and fashion (certain to inspire further reading; an appendix is provided). Comparisons are drawn between *Dorian Gray* and Wilde's other literary output, as well as to the work of Walter Pater. Numerous illustrations subtly compliment Frankel's inferences. A fine contextualization of a major work of fiction profoundly interpreted, ultimately riveting. (Mar.) --This text refers to the Paperback edition.

*The Picture of Dorian Gray* is the masterpiece of Oscar Wilde. It is a classic fiction written in the Victorian Age. This book had always been praised and I believe that it is "classic" for a reason. I think the reason this book could be famous and praised for decades was that it was not a simple fiction or horror story; it deals with moral issue, talked about the darkest secret in people's heart, discussed art, and criticized the society. Every character in the novel was vivid and well-rounded. Even after hundreds of years, the issue stated in the book is still not

outdated. Do you want to live forever young? Do you wish to do whatever you want and don't have to worry about the consequences? It is so hard to say no. As an ordinary human being, I totally understand why Dorian Gray made the wish that let the painting took all his sin. One thing I like the most about this novel is the way Oscar Wilde tell the story and his wording. Actually, Oscar Wilde had always been praised for his use of language- skillful, masterly, and appropriately. I like when the story was moving forward, it get tenser, crazier, faster, and more ridiculous. But I love that when I look back to the story, I would realize that nothing was too tense, too crazy, too fast, or ridiculous. Everything was reasonable- it was Dorian Gray's choice. Moreover, I think Oscar Wilde, one of my favorite writers, put numerous of his own thoughts of the society into this novel. He lived in the Victorian Age. He hated how the society had a stereotype on men, on sons, and on students. When he was young, although he was talented on writing, he was teased for wearing flatulent clothes and his passion for love and beauty. Was he wrong to do what he wanted? It is easy for us to say he wasn't. But at that Age, he really suffered. In The Picture of Dorian Gray, the conflict between Lord Henry Wotton and Basil symbolized the divergence between breaking the rules and being accepted by the society. I always feel that Oscar Wilde has an anachronistic soul. The biggest problem for me to read this novel is that it has features of that era, which is somehow hard for me to understand. But overall, The Picture of Dorian Gray is still, absolutely, one of my favorite book of all time.

I like to read classics every now and then. The ones from the Victorian era tend to bog me down with their loquacious descriptions and fluff. I digress, but my favorite book of all time remains Don Quixote, because though it was written in the 1600's, it reads like it was written last year. But back to Dorian Gray. While portions of this book slogged along in typical Victorian style, overall it was excellent. What really struck me about the book is how much the central theme of vanity, beauty, and the shallow pursuit of pleasure at all costs is paralleled in our current society. Dorian Gray is horrified at the notion that he will age while the gorgeous portrait of him will stay perfect. Meanwhile, his close friend waxes on and on about how youth and beauty are the only true virtues in life. Sounds like about 90% of the people in our entertainment industry. I got the sense much of this book is satire, and as such found it pretty amusing. And like all the classics that have lasted the test of time, The Picture of Dorian Grey is infinitely deeper in it's message than most popular fiction you'll find. The Picture of Dorian Gray is a fairly quick read for this era, and I found the ending entirely satisfying. I'd recommend reading it, and maybe have your teenagers read it too.

I have recently started reading classic novels. I was not sure what to expect from this one. I had heard of the Picture of Dorian Gray years ago, but never grasped what it was about. It was difficult to read at first because I had to keep reminding myself of the period during which it was written. Once I got that the story became captivating and I could not put it down. The characters in the book are indeed well developed. For me I think it was the ending that made this such a good read. The ending made me think about the lessons presented throughout the book. I am really glad I chose this one.

I read this book as a teen in the early 1960s, as teens read *A Catcher in the Rye*, to try to anticipate adulthood. I loved the book then, but knew only a bit about Oscar Wilde and was not looking for more than a veneer of the story. Now that I am in my 60s, I am re-reading classics to find out what I missed. Both readings of *Dorian Gray* impressed me with its imagination, the author's control over words and character, sheer delight of England. Of course, as a teen, I didn't recognize all the homosexual references, or how many phrases Wilde used that later became immortal for their wit and sensibility. This time, being very familiar with Wilde's life and work, it was a joy to run into these phrases over and over again. In the book I read just before *Dorian Gray* (& *Sons* by David Gilbert), a character posits the irony that Wilde didn't name this novel the *Portrait of Dorian Gray*; such title would be more in keeping with Wilde's poetic writing. A title can offer great clues to a work, and "Picture" does here. My opinion about "portrait" vs. "picture" would be a spoiler, but I think many readers would agree with my answer and find it quite obvious. Wilde's writing is some of his best. Lean prose and colourful description, combined with strong verbs, but no verbiage, combine to make a quick read with great insight. As a 21st Century reader, I was amazed that the theme of abuse of homosexual lovers applies equally to heterosexual abuse. I hadn't remembered the book for more than its homosexual themes. As we have evolved at last into a more tolerant age, *A Portrait of Dorian Gray* seems all the more relevant, and deserves a place among required reading for teens. Also for adults!

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