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Individual Learning Packet

Teaching Unit

*The Picture of
Dorian Gray*

by Oscar Wilde

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The Picture of Dorian Gray

Introduction

This novel is an example of a Gothic horror story; however, it deals with psychological horror instead of the “blood and gore” of modern horror stories. It was written in 1891 and reflects both the Victorian style of writing and the Victorian social attitudes of that period of time. But it is a story that deals with the theme of good (innocence) and evil (sin) that can be found in any period of time. It makes use of the *mirror motif* (the mirror is a reflection of either the outer or the inner nature of man) and the *doppelganger* (the two-sided nature of man, who is capable of both good and evil).

The novel deals with a handsome young man, Dorian Gray, who is obsessed with his own physical beauty. In a sense, he gives up his soul in order to retain his youth and beauty. As a result, he descends into the depths of evil and corruption from which he tries to escape at the end of the book.

It is recommended for eleventh and twelfth grade students who are mature enough to deal with both the content of the novel and some details of Oscar Wilde’s life that may be reflected in the novel.

Since this is a novel from the Victorian period, any references to sin are vague and suggested rather than described in graphic detail. There is some question about the element of homosexuality in the novel, since Wilde, a married man, is known historically to have been involved in this type of lifestyle. It is possible, however, to study the novel without dwelling on this aspect. The relationship between Basil and Dorian can be seen as one which develops between an artist and his source of inspiration; the relationship between Lord Henry and Dorian can be seen as the manipulation of a sardonic, effete nobleman who enjoys “vivisecting others.” (Pg. 54)

In addition, there are some negative references to Jews in the novel.

There is a 1945 movie version of *The Picture of Dorian Gray*, which is in black and white with the portrait in color.

There is also a 1971 version, *The Secret of Dorian*, which is more accurate to the novel but is somewhat explicit, containing both nudity and sexual content.

Page references in the study guide are taken from the Prestwick House Literary Touchstone Press Edition copy of the novel, copyright 2005.

The Picture of Dorian Gray

Objectives

By the end of this unit, the student will be able to

1. recognize how the mores of Victorian society are reflected in this novel.
2. compare the “horror” aspect of this novel with horror stories today.
3. see how the literary element of the *doppelganger* is utilized in this novel.
4. evaluate Dorian Gray’s values of beauty and youth.
5. relate Oscar Wilde’s theory of art to the artistic element in the novel.
6. understand the light and dark sides of man’s nature and relate these to the characters of Basil and Lord Henry.
7. trace the use of the mirror as an image.
8. examine Oscar Wilde’s repeated use of the soul as an image.
9. recognize the use of sentiment and melodrama.
10. understand the structure of English society as it is reflected in the novel.
11. recognize certain literary techniques Wilde uses, including: allusion, simile, metaphor, irony, personification, and foreshadowing.

The Picture of Dorian Gray

Terms and Definitions

Allusion - a reference to a person, place, poem, book, or movie outside of the story that the author expects the reader will recognize.

Foreshadowing – the use of hints or clues in a story to suggest what action is to come. Foreshadowing is used to create interest and build suspense.

Irony - a subtle, sometimes humorous perception of inconsistency in which the significance of a statement or event is changed by its content. For example: the firehouse burned down.

- *Dramatic irony* - the audience knows more about a character's situation than the character does, foreseeing an outcome contrary from the character's expectations. The character's statements have one meaning for the character and a different meaning to the reader, who knows more than the character.
- *Structural irony* - a naïve hero whose view of the world differs from the author's and reader's. Structural irony flatters the reader's intelligence at the expense of the hero.
- *Verbal irony* - a discrepancy between what is said and what is really meant; sarcasm. Example: calling a stupid man smart.

Metaphor - a comparison of two things that are basically dissimilar but are brought together in order to create a sharp image. Example: The moon, a haunting lantern, shone through the clouds.

Personification - a figure of speech in which an object or animal is given human characteristics. Example: The pig laughed all the way to the barn.

Simile - a comparison between two different things using either *like* or *as*. Example: I am as hungry as a horse.

The Picture of Dorian Gray

Questions for Essay or Discussion

1. Dorian Gray destroys three people before they die: Sibyl, Alan, and Basil. Write an essay in which you show how the relationship Dorian has with each one is responsible for their destruction.
2. The artist Basil Hallward says that he is overwhelmed by the power of absolute beauty. Choose four times that Basil encounters Dorian Gray; write an essay in which you characterize Basil based on these meetings.
3. Write an essay in which you compare and contrast the values of Basil Hallward to those of Lord Henry Wotton.
4. Write an essay in which you support or refute the following statement: *The Picture of Dorian Gray* is a novel which makes use of the *doppelgänger* motif.
5. Select scenes from Chapters 15, 17, and 18 that can be used to write an essay which reveals the upper classes as Oscar Wilde sees them. Include in your essay a comment concerning what Wilde is criticizing about this society.
6. Write an essay in which you examine how the portrait of Dorian Gray is used as a symbol in this novel.
7. Write an essay characterizing Lord Henry by choosing several cynical comments which he makes and analyzing whether he really means what he says or if these things are said for effect.
8. Select several ideas from the *Preface* to the novel; use these as the basis for an essay that either supports or refutes the ideas presented. Draw on your own personal experiences or reading experiences to develop this essay.
9. Point out ways in which women are depicted as being inferior to men.

The Picture of Dorian Gray

Test

1. The subject of Basil Hallward's greatest work of art is
 - A. a landscape of the London countryside.
 - B. his friend Dorian Gray.
 - C. a British cathedral.
 - D. his two friends Dorian Gray and Lord Henry Wotton.
2. Basil says that he will never exhibit this painting because
 - A. the art world is no longer interested in pastoral settings.
 - B. he feels that he has produced greater paintings in the past.
 - C. he has put too much of himself into the painting.
 - D. he will be leaving the country shortly and does not have time for an exhibit.
3. The painting belongs to
 - A. Basil Hallward.
 - B. Lord Henry Wotton.
 - C. Dorian Gray.
 - D. an English art museum.
4. Dorian Gray's first romantic love relationship is with
 - A. Henry Wotton's sister.
 - B. Margaret Devereaux.
 - C. Sibyl Vane.
 - D. the Duchess.
5. Dorian Gray's *doppelganger* is/are
 - A. a mirror that Lord Henry gives him.
 - B. the portrait done by Basil Hallward.
 - C. the minister at the local church.
 - D. A, B, and C.
6. Sibyl Vane commits suicide because
 - A. her brother tells her the truth: her father never married her mother.
 - B. the owner of the theater will not release her from her contract.
 - C. Dorian rejects her and calls her stupid and shallow.
 - D. Both A and B.

7. James Vane knows Dorian only by the name
 - A. Satan.
 - B. Romeo.
 - C. Prince Charming.
 - D. Devil.
8. The character(s) who tries to influence Dorian Gray's good side is/are
 - A. Lord Henry Wotton.
 - B. Basil Hallward.
 - C. Alan Campbell.
 - D. Both A and B.
9. The character(s) who tries to influence the darker side of Dorian Gray is/are
 - A. Lord Henry Wotton.
 - B. Basil Hallward.
 - C. Alan Campbell.
 - D. Both A and B.
10. As the novel progresses, the portrait of Dorian Gray
 - A. remains unchanged and is the essence of beauty and innocence.
 - B. becomes ugly and distorted.
 - C. fades until the figure can hardly be seen.
 - D. is gradually destroyed by Basil Hallward.
11. Dorian Gray moves the portrait to a locked upstairs room because
 - A. he is saving it for a sale later at an art gallery.
 - B. he does not want his servants to see it.
 - C. he does not want any visitors to the house to see it.
 - D. Both B and C.
12. Dorian Gray kills Basil Hallward because
 - A. Basil threatens to go to the police and turn Dorian in for opium use.
 - B. Dorian is overcome by a passionate feeling of hatred for Basil.
 - C. Lord Henry has told Dorian that Basil is in the way.
 - D. A, B, and C are correct.
13. Alan Campbell destroys Basil's body because
 - A. he has been experimenting with various potions and wants to try one out.
 - B. he still retains a strong bond of friendship and wishes to help Dorian.
 - C. Dorian threatens him with blackmail.
 - D. Both A and B.

14. Basil Hallward's disappearance is explained at first by
 - A. a planned six-month trip to Paris, France.
 - B. his public denunciation of Dorian as evil before Basil leaves the country.
 - C. his tendency to be a recluse and go off by himself to work on his art.
 - D. Both A and C.
15. After Dorian Gray's death in the upstairs room, the servants find
 - A. the portrait of a youthful, beautiful Dorian Gray.
 - B. the wrinkled, aged body of their master Dorian Gray.
 - C. a knife protruding from Dorian Gray's body.
 - D. A, B, and C are correct.
16. The character(s) that frequently speaks in cynical epigrams is/are
 - A. Basil Hallward.
 - B. Lord Henry Wotton.
 - C. Dorian Gray.
 - D. Both B and C.
17. The element(s) in the novel that reflects Wilde's aesthetic philosophy is/are
 - A. Lord Henry Wotton
 - B. Dorian Gray
 - C. the French novel
 - D. A, B, and C are correct.
18. James Vanes dies
 - A. when Dorian hires a man to kill him.
 - B. from an overdose of drugs.
 - C. as a result of a hunting accident.
 - D. when he commits suicide because he has failed his sister.
19. Lord Henry gives Dorian
 - A. a gilded mirror.
 - B. a new opera cape.
 - C. a French novel.
 - D. Both A and C.
20. Despite his ventures into the world of evil, Dorian Gray maintains his position in society because of
 - A. his wealth.
 - B. his family background.
 - C. his youth.
 - D. his beauty.
 - E. All the above.

Essays (Choose any two)

1. Compare and contrast Dorian and Lord Henry. Deal with the influence Henry has on Dorian, their attitudes toward women, society, and art, how Dorian changes, and their morality.
2. What do you think would have happened if Sibyl had not died? Was Dorian already corrupted by then? Did he delude himself by not realizing her death was a suicide? Could a marriage between them have been successful?
3. What did you learn of Victorian society by reading the book? Examine attitudes toward morality, art, class, etc.
4. Pick any two of these epigrams and write an essay in which you explain: what the statements mean, how they relate to the novel, and your opinion of them.
 - None of us can stand other people having the same fault as ourselves.
 - It is only shallow people who do not judge by appearance.
 - Nowadays people know the price of everything and the value of nothing.
 - Whenever a man does a thoroughly stupid thing, it is always from the noblest motives.
 - There are only two kinds of people who are really fascinating—people who know absolutely everything, and people who know absolutely nothing.
 - The secret of remaining young is never to have an emotion that is unbecoming.

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Test Answer Key

1. B	6. C	11. D	16. D
2. C	7. C	12. B	17. D
3. C	8. B	13. C	18. C
4. C	9. A	14. D	19. D
5. B	10. B	15. D	20. E

The Picture of Dorian Gray

Study Guide Teacher's Copy

This introduction to the novel includes the philosophy of Aestheticism, which was generally shocking to people in the late Victorian period. It is based on the idea of “art for art’s sake.” This philosophy suggests that evil and decadence can be a source of art and beauty, not just morality. A book which was popular with aesthetes at this time was *A Rebours* (translated as “backwards”), whose hero tries to experience all the sensations of the past and thus lives backwards. This is the book referred to in the novel which Lord Henry has read and which he sends to Dorian Gray.

The Preface

1. Caliban is the ugly, inhuman spirit of evil in Shakespeare’s *The Tempest*. There are two references to Caliban in the Preface. To what might these two statements refer?

They could refer to the Victorians’ dislike of the ugly truth about their society. They do not like realism because it exposes ugliness, but they admire romanticism because they do not like to have the truth revealed.

2. An epigram in the Preface states “Even things that are true can be proved.” (Pg. 11) What does this mean?

This is a satirical comment. Artists have no desire to prove anything because art is just supposed to exist.

3. Wilde maintains that books are neither moral nor immoral. At the time it was published, this novel was generally thought of as immoral. Why could it be considered immoral, and why could it be considered moral?

The sometimes shocking comments of Lord Henry through his epigrammatic sayings and the actions of Dorian Gray would have been beyond conventional morality. However, in the end Dorian does not live happily ever after and does not find peace of mind. He dies in a violent way. There is a basic moral for the reader: the pursuit of pleasure does not bring happiness.

4. The mirror is an important symbol in the novel. Wilde refers to art as the mirror of the spectator. What does this mean?

People see things differently; the way they see things depends on their experiences in life and their knowledge.

Chapter One

Vocabulary

bourdon – the lowest note

conjectures – odd opinions

disquiet – unease, restlessness

divan – a backless couch

dowagers – widows with money or titles inherited from their husbands

enmity – hatred, dislike

ensconced – sheltered

languidly – lazily

lionize – to exalt; treat as a celebrity

listlessly – without energy

précis – a summary

proletariat – low social class

scrupulous – careful; precise

truculent – stubborn

1. Identify the following characters:

- a. Lord Henry Wotton--*Lord Henry Wotton is a young English gentlemen who exemplifies the cynical, self-indulgent, elite gentleman dedicated to the pursuit of physical and intellectual pleasure. He often uses epigrams to express his cynical view of people and life.*
- b. Basil Hallward--*Basil Hallward, an artist friend of Lord Henry, is described as having a “rugged strong face” and “coal black hair.” He mysteriously disappears from the English art scene for a period of time and reappears as an artist of some merit. He is devoted to his pursuit of painting as an artistic expression.*
- c. Dorian Gray--*Dorian Gray is a young English gentleman of about twenty. He is the subject of the portrait Basil Hallward is working on—“a young man of extraordinary personal beauty.” He appears to be an exemplary model of both physical and moral purity and innocence. He is described “as if he was made out of ivory and rose-leaves.”*

2. Even though he does not appear in this chapter, why is the person of Dorian Gray important?

Much of the conversation between Basil and Lord Henry concerns Dorian Gray; he is very important in Basil Hallward's life, both as a friend and as the subject of his painting.

3. What prediction does Basil Hallward make about the three of them?

He suggests that all of them will “suffer terribly:”—Lord Henry because of his rank and wealth, Dorian because of his good looks, and Hallward because of his brains.

4. What contrast does Lord Henry make between Basil and Dorian?

Dorian is fair and beautiful; Basil is dark and strong.

5. What is the significance of the portrait Basil is working on?

He considers it his greatest work; he has transferred a part of himself into the portrait he has made of Dorian Gray.

6. According to Basil, how has Dorian affected his work as an artist?

Basil considers two elements important in history: a new medium for art and a new personality for art. He suggests that his meeting Dorian Gray has resulted in the best work of his life. "I see things differently, I think of them differently. I can now recreate life in a way that was hidden from me before." (Pg. 19)

7. Why does Basil say he will never exhibit the portrait?

He explains that he has put "curious artistic idolatry" into the painting. He does not want "shallow, prying eyes" to look into his soul. (Pg. 20) He says that he has put too much of himself into the painting to allow others to stare at his heart.

8. Why does Basil not want Lord Henry to meet Dorian? What promise does he want Lord Henry to make?

First, he considers Dorian his dearest friend; he sees Dorian as having "a simple and a beautiful nature." (Pg. 22) He knows that Lord Henry could spoil this innocence by his influence, and he also knows Lord Henry is capable of leading Dorian astray and being a bad influence on him. He says that his life as an artist depends on his friendship with Dorian Gray. Basil wants Lord Henry to promise not to spoil his friendship with Dorian. Lord Henry laughs Basil's concerns off as nonsense.

9. Explain the allusion to Narcissus.

Lord Henry refers to Dorian Gray as "Narcissus." In Greek mythology, Narcissus fell in love with his own reflection; the word has come to represent vanity and worship of one's own physical beauty.

10. Discuss these epigrams from Lord Henry. How do they reveal his character?

- a. "Conscience and cowardice are really the same things... Conscience is the trade-name of the firm. That is all." (Pg. 17)
- b. "The ugly and the stupid have the best of it in this world." (Pg. 15)
- c. "...the one charm of marriage is that it makes a life of deception absolutely necessary for both parties." (Pg. 15)
- d. "I choose my friends for their good looks, my acquaintances for their good characters, and my enemies for their good intellects. A man cannot be too careful in the choice of his enemies." (Pg. 18)

Answers will vary.

Chapter Two

Vocabulary

articulate – expressible in words

candor – honesty, openness

caprice – a whim

dais – a raised table

degenerate – to decline, deteriorate

fidelity – loyalty, devotion

laden – overloaded

languorous – weariness; lethargy

moue – a grimace, frown

palid – [pallid] pale

panegyric – an oration; formal praise

petulant – rude

philanthropy – good will toward humanity; the act of giving money to those less fortunate

sallow – yellowish

stellated – resembling a star

superficial – concerned only with the obvious; on the surface

varnished – covered with a glossy finish

wanes – lessens; becomes less intense

wizen – dry; shrunken

1. What do Dorian and Lord Henry have in common when they first meet? Describe Dorian Gray.

Lady Agatha, Lord Henry's aunt, is also acquainted with Dorian. Lord Henry says that his aunt is devoted to Dorian, who is a frequent guest at social events. Dorian Gray is described as "wonderfully handsome, with his finely curved scarlet lips, his frank blue eyes, his crisp gold hair" and with "all the candor of youth." (Pg. 24)

2. What awkward situation arises when Basil wants to work on the portrait?

Basil wants Lord Henry to leave so that he and Dorian can concentrate on working on the painting without distraction. Lord Henry manages to create a difficulty when he reluctantly agrees to leave but knows full well that Dorian does not want him to go. Dorian, in turn, says that if Lord Henry leaves he will leave also.

3. What ideas does Lord Henry express about life?

He suggests that a man should "live out his life fully and completely." He says that the "world would gain such a fresh impulse of joy" if man indulged every impulse and desire that presented itself. (Pg. 25) He believes that the only way to overcome temptation is to yield to it; self-denial is destructive. His views would be called "hedonistic:" a commitment to pleasure.

4. How does Lord Henry affect Dorian?

The effect is immediate. He awakens Dorian to the possibility of life's experiences. The few words spoken by Lord Henry "touched some secret chord that had never been touched before." (Pg. 26) He knows that there were many things he had not understood about life before, but now "life suddenly became fiery-coloured to him." (Pg. 26) Basil is concerned and worried when he becomes aware of Lord Henry's interest in Dorian. He says that Lord Henry has a bad influence on his friends and knows Dorian is innocent and vulnerable at this point in life.

5. How is this related to the effect music has had on Dorian?

In the past, music has had the same effect on Dorian. Music troubled him and stirred him in the same way that Lord Henry's words now do; he knows that words are a more articulate, understandable form of expression than music.

6. What role does Lord Henry play in the relationship among the three men-Basil, Dorian, and Lord Henry?

Basil and Dorian have been friends, but Dorian knows that his friendship with Basil has had little effect on him, flattering him but not touching his soul. This friendship has not changed him. Basil, on the other hand, has been changed by Dorian, who has influenced him as an artist. Lord Henry is the catalyst in this group. He causes distress for Basil, who is concerned about his negative effect on Dorian, and opens Dorian to a new world of freedom in the pursuit of pleasure. Lord Henry seems manipulative in his relationship with both Basil and Dorian; his interest stems from his own desires without consideration of the effect this has on others.

7. What assessment does Lord Henry make about Dorian?

He is "amazed at the sudden impression that his words had produced." (Pg. 26) He remembers a book he read when he was sixteen; this book revealed things to him that he had never known before and greatly influenced his attitudes and actions. He wonders if the same type of thing is happening to Dorian at that moment.

8. How does Dorian react to his portrait? How could the painting be used as a symbol?

Dorian is overwhelmed by the beauty of the portrait, as if he were seeing himself for the first time as others see him; he stood "motionless and in wonder." (Pg. 30) The painting could be a symbol of the innocence, youth, and physical beauty of Dorian.

9. What does Dorian say about himself and the portrait?

He realizes that the day will come when his beauty fades and he becomes “wrinkled,” “broken and deformed.” (Pg. 30) As he ages, life will form his soul, but it will also destroy his body. He remarks that it would be wonderful if the opposite were true: the portrait would grow old and be his soul and his external beauty would remain the same forever. He says, “If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that—for that—I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that.” (Pg. 31)

10. Why does Basil try to destroy the canvas?

A disagreement erupts between Basil and Dorian. Dorian is upset because the painting is a constant reminder to him that he cannot remain youthful and beautiful, as he is now. Basil is upset because he feels that Lord Henry has caused this entire situation to develop by not leaving when he asked him to. He attacks the painting with a knife but is stopped by Dorian, who says it would be like killing to destroy the painting, not similar to murder, but actual murder.

11. To whom does the painting belong?

Basil gives it to Dorian after Dorian says that he is “in love with it,” and that “it is part of myself.” (Pg. 32) He will send it home with Dorian after it has dried and been framed.

12. What plans do they make for the evening?

After discussion, Dorian and Lord Henry are going to the theater. Basil tells, in fact begs, Dorian not to go. Lord Henry’s influence is seen when Dorian says that he must go.

13. What promise does Basil refer to at the end of the chapter? What is Lord Henry’s response?

He is referring to his attempt to get Lord Henry to promise not to be a bad influence on Dorian. Lord Henry says he has forgotten any such promise. When Basil says that he trusts Lord Henry, Lord Henry replies that he wishes he could trust himself. After they leave, “the painter flung himself down on a sofa, and a look of pain came into his face.” (Pg. 34)

Chapter Three

Vocabulary

arcade – an archway

capital – excellent

capricious – impulsive; unpredictable

carnal – relating to the senses; sexual

cheroot – a small cigar

collieries – coal mines

despatches – official reports

egad – a mild curse

facile – easy; easily completed

genial – friendly

improvisation – a creation, written or spoken spontaneously or without preparation

indolence – laziness

jarvies – drivers of coaches and carriages

liveried – dressed

lucrative – profitable

mediocrity – a person who has average or ordinary qualities

paradox – a self-contradictory statement

posed – positioned

steeplechase – a race that contains many different obstacles

subaltern – an inferior; a person in the military of a lower rank

supercilious – feeling superior; contemptuous and haughty

taint – a negative hint or implication

travail – agony

verities – long-established truths

1. What does Lord Henry do the next day? What is the figure of speech employed in the statement on beauty and tragedy?

He visits his uncle Lord Fermor to find out about Dorian Gray's ancestry and present social position. He learns some of the details of Dorian's tragic past; this makes Dorian more interesting: "Behind every exquisite thing that existed, there was something tragic." (Pg. 38) The literary term used is foreshadowing.

2. What plan does Lord Henry have for Dorian?

He is going to be to Dorian what Dorian has been to Basil: a center and focus of his life. Just as Dorian has created for Basil a new manner of artistic expression, Lord Henry will create for Dorian a new way of living his life, free from the restraints of society. He will make Dorian Gray in his own image; he will dominate his mind and his soul. To Lord Henry, this is an interesting experiment in human nature.

3. Who is present for the lunch at the home of Lord Henry's aunt?

Among the guests are the Duchess of Harley, Sir Thomas Burdon, Mr. Erskine of Treadley, Mrs. Vandeleur, Lord Faudel, and Dorian Gray.

4. How does Lord Henry behave during lunch? Why does he act this way?

He is cynical, witty, and clever and espouses some shocking ideas. He is performing for Dorian, knowing that the young man is watching him and listening to everything he says.

5. What effect does he have on Dorian?

He is fascinated, mesmerized by everything Lord Henry says.

6. What happens at the end of this chapter that shows the changing nature of the relationships among Basil, Dorian, and Lord Henry?

Lord Henry indicates that he is going to the park; Dorian asks to go with him. Lord Henry reminds Dorian that he has promised to go to Basil Hallward's. Dorian replies, "I would sooner come with you; yes, I feel I must come with you." (Pg. 44)

Chapter Four

Vocabulary

arbitrary – random, illogical
abstruse – difficult to understand
aphorisms – witty sayings
consummate – of the highest degree; perfect
cornucopias – an abundance; also called “horns of plenty”
cosmopolitan – worldly; sophisticated
crucible – a nightmare, ordeal
début – a first appearance, usually of a performance
efficacy – efficiency; ease of accomplishment
esprit – wit; spirit; joy
frangipanni – a sweet-smelling perfume
frieze – a horizontally oriented sculpture
labyrinth – a maze
lethargy – weakness
maladies – problems
mean – low, inferior
myriads – many; uncountable numbers
pathos – sorrow, sadness
sensuous – relating to the senses, not the intellect
sordid – dirty, filthy
tawdry – cheap; showy but worthless
tempest – a storm
turbid – muddy; filled with confusion
vivisecting – cutting open to investigate
wainscoting – oak paneling

1. Where is Dorian Gray a month later?

He is at Lord Henry's house in Mayfair.

2. Describe Lord Henry's home.

It reflects the opulence of the time: “high paneled wainscoting of olive-stained oak, its cream-colored frieze and ceiling of raised plaster-work, and its brickdust felt carpet strewn with silk long-fringed Persian rugs.” (Pg. 45) A Lord in Victorian times would most likely be living in this style.

3. Describe Lady Victoria Henry.

She is a “curious woman,” romantic by nature, with a “mania for going to church.” Her marriage to Lord Henry seems remote and cold; each pursues individual interests and pleasures while maintaining a socially respectable marriage. She has romantic illusions about many people, but “her passion was never returned.” (Pg. 46)

4. What do Dorian and Lady Henry discuss?

They discuss music; she recognizes Dorian’s espousing of Lord Henry’s views. She remarks, “I always hear Harry’s views from his friends.” (Pg. 46)

5. What is Lord Henry’s attitude toward marriage, as expressed to Dorian?

Answers may vary, but it seems as if Lord Henry is very cynical about marriage and the effect faithfulness has on both the husband and the wife.

6. Who is Sibyl Vane? What is Dorian’s relationship with her?

She is an actress that Dorian has discovered in a tawdry theater. He has fallen madly in love with her.

7. Why is Dorian so enamored of Sibyl Vane?

He has been completely captivated by her performances on stage. The sound of her voice haunts him. She becomes every heroine that she plays. He remarks that “the only thing worth loving is an actress.” (Pg. 50) He describes her as a child, beautiful and innocent.

8. What is Lord Henry’s attitude toward love, marriage, and actresses?

He is cynical and contemptuous of all of them. He remarks that shallow people “fall in love” only once in their lives. He tells Dorian never to marry.

9. How does Sibyl appear to feel about Dorian?

At first they are both nervous; she seems awed by his social position, referring to him as “My Lord.” It becomes clear that she finds him attractive.

10. How do they spend their time?

They meet following her performances in the evening. She refers to him as “Prince Charming.” (Pg. 51) He sees her environment as squalid but sees her as captivating, beautiful, and one who “knows nothing of life.” (Pg. 52)

11. In what way is Lord Henry pleased about this new development in Dorian's life?

There is no jealousy, only a scientific interest in studying Dorian in this circumstance. He thinks "human life [is] the one thing worth investigating." He realizes that his "creation" of Dorian and his soul is not complete. He finds the situation "delightful to watch." (Pg. 54)

12. Why does Dorian want Basil and Lord Henry to come to the theater that evening?

He wants them to see Sibyl at the theater, to see her perform, to understand why he is so smitten by her. He also wants to remove her from the hands of the person who has her in his control, the "hideous Jew." Dorian will pay off her contract and set her up in a theatre on the West End.

13. What is Lord Henry's attitude toward psychology?

He is fascinated by the workings of the mind. He adheres to the experimental method of observation and analysis of actions. This new development in Dorian's life will be interesting from a scientific and psychological point of view; he feels "Dorian Gray was a subject made to his hand, and seemed to promise rich and fruitful results." (Pg. 55)

14. What does Lord Henry learn when he arrives home?

He receives a telegram indicating that Dorian is now engaged to marry Sibyl Vane.

15. Discuss these epigrams from Lord Henry:

- a. "Men marry because they are tired; women, because they are curious; both are disappointed." (Pg. 47)
- b. "Women represent the triumph of matter over mind, just as men represent the triumph of mind over morals." (Pg. 47)

Answers will vary.

Chapter Five

Vocabulary

affectations – falseness of manners; “putting on airs”

affluence – wealth

apes – imitates

bismuth – a chemical compound frequently used in medicine

bushrangers – bandits

drudge – a person who does difficult work; a commoner

enthrall – to captivate, thrill

espial – spying

four-in-hand – a carriage drawn by four horses

furrow – a wrinkle

morose – gloomy, sad

omnibus – a vehicle similar to a bus

placid – calm, undisturbed

prudence – wisdom

querulously – complainingly

ribands – ribbons

tableau – an arrangement

tittered – chuckled

vistoria – a small carriage

1. What shift in setting is used in this chapter? Why is it done?

The setting changes to the Vane living quarters where Sibyl is talking to her mother. The reader is given the opportunity to see the middle class in Victorian society: poor, uneducated, and lacking in taste and discrimination. In addition, the reader sees the Dorian/Sibyl relationship through her eyes.

2. How does Sibyl Vane feel about Dorian?

She loves him totally and says that her Prince Charming is what love itself should be. She does not, however, fully understand why he loves her.

3. What are her mother's and brother's attitude? How do these opinions support or refute Lord Henry's comments?

Her mother is concerned because of the debt to Mr. Isaacs, which Sibyl's performances at the theater are to repay. Her brother James is concerned that this Prince Charming may take advantage of his sister's innocence and foolishness. Mrs. Vane does not seem to be concerned with much except money, certainly not love, and Jim is distrustful of the “gentleman.”

4. Where is James Vane going? Why?

James is leaving by boat to go to Australia to find his fortune. He has rejected a career as a clerk and will follow a seafaring life.

5. Why is James so concerned about Sibyl?

Even though he is younger than Sibyl, he feels protective. He does not want any man to take advantage of his sister's trusting vulnerability.

6. Why is Jim not able to know who this man is?

Even Sibyl does not know his name; she refers to him only as "Prince Charming."

7. What does Jim mean when he responds, "He had better," to Sibyl's declaration that "Prince Charming" would love her forever?

It foreshadows Sibyl's brother seeking revenge if his sister is hurt by Dorian.

8. What question does Jim ask his mother before he leaves for Australia?

He wants to know if he is legitimate and if his mother was married to his father.

9. What does he learn? What does he say about Sibyl?

His father was already married to someone else; both he and Sibyl are illegitimate. He wants his mother to promise not to tell Sibyl about this.

10. How does their illegitimacy reference Lord Henry's beliefs?

On the surface, the facts seem to corroborate his views on marital infidelity. Mrs. Vance assures Jim that they "loved each other very much" and that her lover was "a gentleman... highly connected." (Pg. 65)

11. What promise does Jim make as he leaves?

He promises "that if this man wrongs my sister, I will find out who he is, track him down, and kill him like a dog." (Pg. 65)

12. How does his mother react to this remark?

She thinks it is a dramatic display but does not take it seriously. She thinks that "they would all laugh at it some day." (Pg. 65)

Chapter Six

Vocabulary

brougham, hansom – two types of carriages

degradation – shame, disgrace, humiliation

egotism – selfishness

incorrigible – incurably bad

invariably – without fail

irrevocable – unable to be changed

jerkin – a type of jacket

narcissus – a plant with yellow or white flowers

prig – a morally uptight person

reform – improve, reorganize

vermouth – a type of liquor

1. How does Basil react when Lord Henry tells him about Dorian's engagement?

He is shocked and disbelieving. He feels that Dorian would be marrying beneath his station in life.

2. What is Lord Henry's attitude?

He thinks this will be an interesting experience to observe. He sees the marriage lasting for about six months, then Dorian will move on to be fascinated by someone else. He appears to be amused by the entire situation.

3. Who is the person alluded to: "If he wedded Messalina he would be none the less interesting"? (Pg. 68)

Messalina was the wife of the Roman Emperor Claudius and was a wicked, salacious, and licentious woman.

4. When Dorian arrives, what is his mood?

*"He was flushed with excitement and pleasure, and looked extraordinarily handsome."
(Pg. 69)*

5. Find a simile on page 69.

"shook like a narcissus"

6. What does Basil say to Dorian?

He wishes him happiness but feels slighted because Dorian did not tell him directly. He had to find out about it from Lord Henry.

7. What does Lord Henry suggest about the marriage proposal?

He intimates that women are more often the ones who do the proposing and questions whether that is what happened here.

8. What does Dorian say is Sibyl's effect on him?

He says that Sibyl makes him feel faithful and good. He says that when he is with Sibyl he forgets everything that Lord Henry has taught him. He remarks that "the mere touch of Sibyl Vane's hand makes me forget you [Lord Henry] and all your wrong, fascinating, poisonous, delightful theories." (Pg. 70)

9. What is Lord Henry's definition of "good"?

He defines "good" as being in harmony with oneself. He suggests that discord and unhappiness come from forcing harmony with others rather than being content with one's own life.

10. Why does Lord Henry say that Dorian will always be fond of him?

He says, "I represent to you all the sins you never had the courage to commit;" therefore, Dorian will always be fond of him; since Harry is a hedonist, he believes all men are hedonistic also.

11. What is Basil's feeling at the end of the meeting?

He is distressed by what has happened and by the conversation between Dorian and Lord Henry. "He felt that Dorian Gray would never again be to him all that he had been in the past. Life had come between them ..." (Pg. 72)

12. Discuss these epigrams from Lord Henry:

- a. "Whenever a man does a thoroughly stupid thing, it is always from the noblest motives." (Pg. 68)
- b. "Women ... inspire us with the desire to do masterpieces, and always prevent us from carrying them out." (Pg. 72)

Answers will vary.

Chapter Seven

Vocabulary

anodyne – medicine to stop pain

ardent – strong; burning like fire

callousness – heartlessness, insensitivity

cynical – skeptical; inclined to finding and pointing out faults

discordant – not in harmony; jarring, clashing

disdain – hatred, contempt

divinity – religion

elocution – the way we express ourselves; speech

eon – age, period, time

ere – before

fiasco – a farce; complete failure

interminable – seemingly endless

listless – without movement

nacre – mother-of-pearl

piteous – pitiful, pathetic

portico – a porch

profanation – something unholy, ruined, or desecrated

sham – a trick, hoax

1. Describe the atmosphere at the theater that evening.

The theater is “terribly oppressive;” there are tawdry girls and “horribly shrill and discordant” voices among the crowd. (Pg. 73)

2. How does Lord Henry act?

He is sarcastic, cynical, and condescending. He seems amused by the spectacle. He watches both Sibyl Vane on stage and Dorian Gray as he sits in the audience.

3. How does Basil act? Why?

He is sincere. He tells Dorian that anyone he loves must be wonderful. He admits that he did not approve at first; now he feels the marriage is the right thing for Dorian.

Answers will vary, but it seems likely that Basil would prefer the influence of Sibyl Vane to the influence of Lord Henry in Dorian Gray’s life.

4. Describe Sibyl as she steps on stage.

She is beautiful– “one of the loveliest creatures” Lord Henry has ever seen. She is described as a “fawn in her shy grace and startled eyes.” (Pg. 74)

5. What happens during the performance?

Sibyl's performance is stilted and awful. She looks like "a creature from a finer world," (Pg. 74) but her actions are artificial. Her performance is a total disaster.

6. How does Dorian react?

He is horrified by her performance, which he sees as incompetent. He is embarrassed that his friends are witnessing this disaster.

7. What does Basil say? What is Lord Henry's attitude? What does Dorian say?

Basil offers the belief that Sibyl is ill and that they should come back some other night. Lord Henry abruptly announces that Sibyl Vane may be beautiful, but she cannot act. He gets up to leave. Dorian says that Sibyl is "a commonplace, mediocre actress." (Pg. 76) This revelation comes despite her previous performances, which were described as works of "genius" and marvelously acted.

8. What do Basil and Lord Henry do? What does Dorian do?

Basil and Lord Henry leave; Lord Henry says the secret for remaining young is "never to have an emotion that is unbecoming." (Pg. 76) Dorian insists on staying until the end of the performance for the evening.

9. What is Sibyl's explanation for her performance that evening?

Sibyl explains that the theater was the only life she had before meeting Dorian; she says that her life now and her love for Dorian are the only things that are real. She no longer needs the theater and performing to make her life complete. The roles she played on the stage were only an imitation of love; now she knows what love really is.

10. What is Dorian's response to her?

He calls her "shallow and stupid." He says that she has destroyed any love he may have had for her. He accuses her of spoiling his romance; he refers to as "a third-rate actress with a pretty face." (Pg. 78)

11. What does Sibyl say to keep him from leaving? What does she not tell him about Jim?

She begs him not to leave; she will work hard, improve her acting, and be the artist he wants her to be. When he starts to leave, she begs him to stay; she refers to her brother and says, "he didn't mean it...he was in jest." (Pg. 78) Dorian, however, is disgusted by her behavior. This behavior proves Dorian to be a shallow, youthful figure, too concerned with other people's opinions.

12. How does Dorian spend much of the rest of the evening after leaving Sibyl?

He is depressed and wanders aimlessly during the evening.

13. Dorian arrives home. What does he see when he looks at Basil's portrait?

The portrait has changed. He sees that the "expression looked different. One would have said that there was a touch of cruelty in the mouth. It was certainly strange." (Pg. 80)

14. How is the portrait used as a symbol?

The portrait is a symbol of Dorian's soul. When Dorian looks into a mirror, he sees his face completely unchanged, with no lines of grief, sorrow, or cruelty. The portrait symbolizes what he is like inside—cruel, selfish, self-absorbed, easily influenced, shallow, and callous. He has achieved his desire which had been stated earlier: to be young and beautiful always.

15. How is the portrait an example of a "doppelganger"?

"Doppelganger" refers to the two-sides of man, and it means a haunting double of a living person. In this case the physical appearance of Dorian Gray represents the outward display of goodness, and the portrait represents the evil, inner aspect of Dorian Gray.

16. After he has studied the portrait carefully, what vows does Dorian make?

He decides that the portrait is the visible symbol of his conscience. He does not want the beauty of the picture to be destroyed by his cruelty. He will change; he will not see Lord Henry again and will go back to Sibyl. He feels it is his duty to love her and to find happiness with her. He puts a screen in front of the picture so that it cannot be observed by others.

17. What is his feeling? How is it different from before?

He is thinking only of Sibyl; he feels a "faint echo of his love" for her. (Pg. 81) He repeats her name; nature seems joyful. The word "faint" stands in sharp juxtaposition to the all-encompassing feelings of love Dorian felt before Sibyl's performance.

18. The term "male chauvinism" is a twentieth-century one. Find a section on page 81 in which Dorian expresses that type of prejudice.

"Besides, women were better suited to bear sorrow than men....They only thought of their emotions."

Chapter Eight

Vocabulary

abject – lowest; despicable
affinity – similarity
asphodel – a type of yellow flower
atoned – made up for; paid
cognizance – recognition, understanding
desecration – destruction; ruining something holy
epigrams – witty sayings, aphorisms
farce – something ridiculous or foolish
fortnight – two weeks
fraught – filled with; equipped
incoherence – a lack of logic; not making sense
inquest – a formal hearing in the law
lurid – shocking
nil – nothing, zero
opiates – painkilling drugs
prussic acid – a type of poison
rejoined – responded
reminiscences – memories, recollections
reparation – the act of restoring or repairing
sacrament – a holy thing
sanguine – red, bloody
stifled – deliberately quiet, muffled
winsome – attractive

1. How does Dorian spend the next morning?

He sleeps until after noon, goes through his mail without opening a letter from Lord Henry, and eats breakfast. He has only a passing thought about the events of the previous night. He looks at the screen in front of the painting and wonders whether there actually was a change in the portrait.

2. What order does he give Victor, his valet?

He tells him he will not receive visitors that day.

3. What does he realize when he looks at the portrait again?

It has changed. He looks at it with “almost scientific interest.” (Pg. 85) Note that this is the same attitude Lord Henry has toward his own observations of people. He sees the portrait as “a visible symbol of the degradation of sin... an ever-present sign of the ruin men brought upon their souls.” (Pg. 85)

4. What decisions does Dorian make now?

He writes a letter to Sibyl Vane asking for her forgiveness and declaring his love for her.

5. The omniscient narrator explains Dorian's feelings. What is the point of view expressed here?

The narration points out Dorian's confusion, immaturity, and his inability to understand the world he inhabits, which is a "labyrinth," filled with "wild words" desiring "some higher influence." His "unreal and selfish love," we are told, will change into a "nobler passion." (Pg. 85) All this, however, is unrealistic; Dorian, later in the same chapter, in direct opposition to his confessional letter, claims "I am glad you don't think I am heartless. I am nothing of the kind. I know I am not. And yet I must admit that this thing that has happened does not affect me as it should. It seems to me to be simply like a wonderful ending to a wonderful play. It has all the terrible beauty of a Greek tragedy, a tragedy in which I took a great part, but by which I have not been wounded." (Pg. 88)

6. What does he learn when Lord Henry arrives?

He tells Lord Henry of his plans; he says he has discovered his conscience. Lord Henry tells him that Sibyl Vane is dead. She has died from some type of poison that she took either by accident or on purpose. An inquest will be held. He is surprised that Dorian does not already know about the death, since it is in the letter Henry sent earlier.

7. Why does Dorian feel that he has murdered Sibyl Vane? What are some of his reactions? What elements of his personality are emphasized?

He believes that his rejection of Sibyl has driven her to commit suicide, yet he is removed from the actuality of it. Dorian claims that he "murdered her as surely as if I had cut her little throat with a knife," but later he says, "it seems far too wonderful for tears" and "it was selfish of her." (Pg. 87) This juxtaposition of emotions points out the two sides of his personality as well as reemphasizing the duality between Dorian and his doppelganger portrait.

8. How does Lord Henry convince Dorian that the entire affair is to his (Dorian's) advantage?

Henry explains that Dorian can treat this as his part in a grand tragedy; he can grieve for the loss of his love and then move on with his life.

9. How does Dorian respond to this explanation? What can be inferred about Lord Henry's personality by what he himself says on page 90?

Dorian feels that Lord Henry is truly a friend; Lord Henry is the only person who understands him. Henry, however, has no actual connection to the life of real people. He tells Dorian to mourn for dead Shakespearean heroines, but that tears are more real than Sibyl ever was.

10. What reference does Lord Henry make to Dorian's youth and good looks?

Dorian makes a reference to becoming "haggard, and old, and wrinkled." (Pg. 91) Lord Henry reminds him that youth and good looks are more important to Dorian than anything else, for he is one of a kind.

11. What does Dorian observe about the portrait after Lord Henry leaves?

It has not changed further. He concludes that the picture knew of Sibyl's death before he did. He decides the cruel lines around the mouth had been formed at the same time Sibyl swallowed the poison.

12. How does he now view Sibyl's death?

She has atoned for her mistakes by taking her life, and he will not have to think about the terrible night at the theater; instead he can think of her as a beautifully tragic heroine.

13. Dorian is at a crossroads in his life. What path does he choose to follow?

He has to make a choice between good and evil but then decides the choice has already been made. He will follow a life of "eternal youth, infinite passion, pleasures subtle and secret, wild joys and wilder sins" and the portrait will "bear the burden of his shame." (Pg. 92)

14. How is the portrait used as a mirror symbol? He reasons that "when winter came upon it [the portrait], he would still be standing where spring trembles on the verge of summer." (Pg. 92) What figure of speech is this quotation?

Dorian says that the portrait was once a mirror of his physical appearance, but now it is a mirror of his soul. When he looks at the portrait, he will see what he is becoming inside, although his outward appearance will remain unchanged. The literary term used is a metaphor: Dorian's youth is compared to the seasons.

Chapter Nine

Vocabulary

ennui – boredom

idolatry – admiration, worship

improbable – unlikely

incarnation – a visible form

induce – to provoke, cause

intolerable – unable to be withstood

misanthrope – a person who despises other people

panegyrics – written praises

reticences – qualities of reluctance and restraint; uncommunicativeness

1. What is Basil Hallward's state of mind when he comes to Dorian's home the next morning?

He is extremely serious because he has heard that Dorian attended the opera the evening before; Basil cannot believe this, considering Sibyl Vane's death. He came to Dorian's house the evening before and was sure that Dorian was with Sibyl's mother; Hallward had even thought of going to see her himself but did not want to intrude on her grief.

2. How does Dorian act?

He drinks wine and speaks in a bored voice and is mimicking Lord Henry's ideas. Dorian rambles on about Lady Gwendolen, Lord Henry's sister, and about the performance at the opera the night before. He remarks, "If one doesn't talk about a thing, it has never happened." (Pg. 95) He indicates that Sibyl was not an only child and asks Basil what the artist has been doing.

3. Why is Basil horrified by Dorian's behavior? On whom does he blame this?

He says that Dorian has no heart, that he is not capable of pity. He blames this lack of feeling on Lord Henry. He says that Dorian looks the same as he did before meeting Lord Henry but that he is not the same innocent, wonderful boy.

4. What has Basil been unaware of concerning Sibyl's death?

He does not know that Sibyl Vane committed suicide.

5. What is Dorian's only concern now?

He is concerned only with his own suffering and explains that he has shed tears and felt sorrow. He indicates that Sibyl's death had "all the uselessness of martyrdom" (Pg. 80) and that she has played the greatest part any heroine could play on the stage.

6. Why is Basil won over by Dorian? What arguments or logic does he use?

Dorian convinces Basil that they should remain friends. He admits that Lord Henry is also a friend but that Basil is a better person than Henry. Dorian ends his argument by saying, "I am what I am. There is nothing more to be said." (Pg. 97)

7. The omniscient narrator explains Basil's thoughts exactly as they occur to Basil. Find the irony in his concept of Dorian.

"There was so much in him that was good, so much in him that was noble." (Pg. 97) The irony is that Dorian is good and noble only in appearance. Inside he is shallow and is growing evil.

8. Why does Dorian not expect to have to give any information at the inquest into Sibyl's death?

He is known only as "Prince Charming;" he says that Sibyl knew his Christian name but would never have had reason to mention it to anyone.

9. What request does Dorian make of Basil?

He wants Basil to do a drawing of Sibyl so that Dorian can have "something more of her than the memory of a few kisses and some broken, pathetic words." (Pg. 98)

10. What awkward confrontation occurs between Basil and Dorian?

Basil asks Dorian to sit for him again, and Dorian refuses. A heated discussion follows, and Basil attempts to look at the picture behind the screen. Dorian adamantly refuses to let Basil look at the portrait.

11. Why does Dorian not understand Basil's desire to exhibit the portrait?

Basil indicated before that he never intended to put the portrait on public display; Dorian cannot understand why he now wants to exhibit it.

12. What is Basil's explanation of the "secret" about not wanting to exhibit the painting?

Basil admits to Dorian what he has already told Lord Henry. He put too much of himself into the portrait; that he was guilty of a kind of idolatry of Dorian's youth and beauty. He says now, however, that he feels this has been his greatest achievement and he is not concerned about its public display.

13. What does Dorian realize? How does he feel?

He realizes that he is in the position of power; he no longer fears Basil or Basil's finding out about the changing portrait. He knows he has control of the situation.

14. How does he assess his friendship with Basil?

Dorian feels "infinite pity" for Basil and wonders if he could ever be dominated so completely by another person. The youth does not see Lord Henry as having the same dominance over him. He assesses Lord Henry as "too clever and too cynical to be really fond of." (Pg. 101) He also questions whether there would ever be a person "who would fill him with a strange idolatry." (Pg. 101) Readers may want to consider this statement in light of Dorian and the allusion to Narcissus on page 83, since Dorian is the only one Dorian idolizes.

15. What does Dorian decide to do about the painting?

He decides that he has to hide the portrait some place where none of his servants or visitors to his house will ever be able to see it.

Chapter Ten

Vocabulary

archaisms – out-of-date, obsolete expressions

argot – jargon; speech pertaining to a particular area or trade

bestial – horrid; like a beast

cadence – natural rhythm

cassone – [Italian] a chest

censure – a reprimand

defile – to taint, corrupt

flaccid – loose; weak

florid – red, ruddy

garrulous – talkative

gauntleted – worn like gloves

genial – friendly

impassive – without emotion

impecuniosity – poverty, indigence

inevitable – bound to happen or occur

inveterate – habitual

obsequious – submissive; showing a flattering nature

pall – a heavy cloth used in a coffin

petulantly – rudely

renunciations – self-denial; repudiations

reverie – fond memories

steadfastly – firmly

wan – weak; pale

1. What directions does Dorian give to his valet, Victor?

He tells Victor to send in the housekeeper, then to go the frame-maker and ask for two men to come to the house.

2. What directions does he give to his housekeeper Mrs. Leaf?

She is to give him the key to an upstairs room referred to as “the old schoolroom.” When she indicates that she must dust and clean first, he makes it clear that he wants the key to the room and nothing more.

3. What momentary thought does Dorian have about Basil?

He realizes that Basil’s influence could save him from Lord Henry. He knows that the love Basil has for him has nothing to do with only physical beauty and youth, that it is “noble and intellectual.” (Pg. 104) But he says it is too late; the future for him is inevitable.

4. What note does he give to Victor?

He sends Victor with a note for Lord Henry. The note asks Lord Henry to send something around for him to read and it reminds him of their engagement at eight-fifteen that evening. He wants Victor to wait for a reply; this will keep Victor out of the house while the picture is being moved.

5. Why is the portrait moved to a safe place?

He covers it with a purple satin coverlet and has Mr. Hubbard and his assistant carry it to the room at the top of the house.

6. What does Dorian know will happen to the picture? How does this fit with the picture being a symbol?

Dorian believes the picture is corrupt and “what the worm was to the corpse, his sins would be to the painted image.” (Pg. 104) He thinks of how the portrait will change; it will “grow bestial, sodden, and unclean,” while he remains youthful and innocent to the world (106). He thinks perhaps he will meet someone, a true love, that could purify him and make him good. Then the portrait would return to its former beauty and he would let Basil see it. Finally, though, Dorian concludes that would be impossible. Even if the portrait escaped destruction by evil, it would fall prey to the destruction of age. He locks the door to the room and feels safe.

7. What does he do when he returns downstairs?

He looks at the book Lord Henry has sent and reads the note.

8. What is Dorian’s reaction to the newspaper clipping about Sibyl Vane’s inquest? Why do you think Lord Henry sent the clipping to Dorian?

The inquest finds “death by misadventure.” Dorian tears the note up and throws the pieces away. He is annoyed that Lord Henry would be so foolish as to send the clipping. It is the ugliness of the situation that upsets his sensibilities, not a feeling of guilt or involvement.

9. Analyze the exchange between Lord Henry and Dorian at the end of this chapter.

Dorian is late for the dinner engagement; he explains that he was so fascinated by the book Lord Henry sent that he forgot what time it was. When Lord Henry says that he thought Dorian would like the book, Dorian says that he was fascinated by it but did not necessarily like it.

Chapter Eleven

Vocabulary

alchemist – a person who tried to transform lead into gold; dabbler in ancient chemistry

aloes – types of plants similar to cactuses

ambergris – a strong-smelling material used in perfume

anchorite – a person living like a hermit, in seclusion

ardor – passion, enthusiasm

calumnies – false, evil statements about someone

canons – rules, laws

carbuncles – spots

cardinal – most important

champak – a tree similar to a magnolia

coiners – counterfeiters

consorted – associated with

cope – a cloak

cornelian – a type of mineral used to make jewelry

coronation – the ceremony crowning a ruler

corporals – linen cloths used in religious celebrations

dalmatic – a robe worn by a priest

debonair – refined, sophisticated

decried – disapproved of

detriment – harm, loss, injury

doleful – sad-sounding, mournful

ducal – something that belongs or relates to a duke

ecclesiastical – relating to the clergy

effigy – the representation of a person used for mockery or scorn

enamored – in love with; smitten by

feigned – pretended

fopperies – overly showy ways of dressing

frankincense – a fragrant perfume

gratification – satisfaction; reward

hovenia – a type of raisin tree

hyacinth – a type of flower

insolences – rudeness, disrespects

iridescent – shining, glimmering

irreproachable – blameless

jacinth – a flower like a hyacinth

lutes – musical instruments similar to early guitars

macaroni – a dandy; a fancily dressed man

macerated – thinned; worn

melancholy – extreme sadness

monstrance – the place where Communion wafers are kept

myriad – many; nearly beyond counting

palmates – having the shape of a palm or hand

plumaged – feathered
poignant – affecting the senses; touching
pomander – a mixture of various fragrances
prefiguring – foreseeing
procured – obtained
saturnine – slow to act; gloomy
seraph's – angel's
smiting – hitting, striking
sojourn – a stay
sonorous – noisy; giving off loud sounds
spikenard – an aromatic herb
stereotyped – typical, usual
stomacher – the center part of a woman's dress
viands – food
zithers – musical instruments with strings that are plucked to make music

1. How does the book sent by Lord Henry affect Dorian over the next years?

He buys several copies of the book and has them bound in different colors to match his moods at various times. He reads it and identifies with the hero whose fictional life seems to parallel his. However, the hero in the novel has a "grotesque dread of mirrors" because they reflect the "decay of a beauty." (Pg. 111) This degradation is not something that Dorian has to worry about because youth and beauty remain unchanged.

2. What is Dorian's position in English society?

There are rumors about him, but few in society are influenced by them. He looks pure and innocent, charming, graceful, and is well received by all of English society as a reminder of the innocence and beauty of youth.

3. What is Dorian's attitude toward himself and his portrait?

He becomes more and more obsessed with his own physical appearance and also more and more obsessed with the corruption of his soul. He goes into the upstairs room and stands in front of the portrait; Dorian laughs at his own beautiful reflection in a mirror, while the hideous face of the portrait reveals the corruption of his soul. He goes to the docks, to dingy bars and opium dens, carousing with the worst of English life; this behavior satisfies the physical hungers in his life. He also gives elegant dinner parties and entertains the very best of English society. This dichotomy points out the two sides of Dorian Gray: high and low, good and evil, old and young, reserved and debauched.

4. What does he do at night?

He goes to "dreadful places near Blue Gate Fields" (Pg. 120) where he stays for long periods of time, indulging in Hedonistic pleasures.

5. What part does the portrait upstairs play in Dorian's life?

He feels drawn to the portrait; he cannot have it out of his sight for a long period of time, and he does not travel outside of England. On the one hand, he is concerned that someone might see the portrait; on the other, he decides that he could not be held responsible for what has happened to it, since no one else is aware of the bond between him and the portrait.

6. What rumors circulate about Dorian?

When Dorian is about twenty-five, strange rumors begin concerning his consorting with the wrong kind of people and his long, unexplained absences. Men and women both who have been closest to him in the past now shun him completely.

7. Why is his social position secured?

He is wealthy with the right family ancestry; this secures his position. But some people are also even more fascinated by the youthful and beautiful man who has a "strange and dangerous charm." (Pg. 121)

8. How does Dorian view the past?

He thinks "that the whole of history was merely the record of his own life, not as he had lived it in act and circumstance, but as his imagination had created it for him, as it had been in his brain and in his passions." (Pg. 123)

9. How does the novel sent by Sir Henry continue to influence Dorian?

He reads some chapters repeatedly; he has a "horrible fascination" for the ideas presented in the book. "Dorian Gray had been poisoned by a book. There were moments when he looked on evil simply as a mode through which he could realize his conception of the beautiful." (Pg. 124)

Chapter Twelve

Vocabulary

blasphemy – an act of disrespect

curate – a clergyman

marqueterie table – a table made of various colors of wood

prate – to babble

profligacies – excesses; great immoralities

siphons – rubber tubes or pipes

stanch – strong and steadfast; this word is sometimes spelled *staunch* and means the same; additionally, both words have the additional meaning of “to stop the flow of.”

ulster – a heavy overcoat

1. What are Basil Hallward's plans?

Basil is leaving for Paris; he intends to be gone for six months, during which time he will be working in an artist's studio.

2. Why does he seek out Dorian Gray at his home?

He wants to talk to him before he leaves. Dorian recognizes Basil Hallward but deliberately avoids him on the street. Basil wants to have a serious conversation with Dorian because of the unpleasant rumors that are circulating widely about Dorian and his lifestyle. He indicates that Dorian has position and wealth but they will not always protect him from particularly disturbing rumors. Dorian is now thirty-eight years old, but looks no older than when he sat for the portrait Basil painted.

3. What comment does Basil make that is ironic?

Basil states that sin makes itself known on the sinner's face. This is an example of dramatic irony, since Basil does not know that what he says is the opposite of the truth as it applies to Dorian.

4. Why is Basil so concerned about Dorian? On whom does he place the blame for Dorian's behavior?

He is concerned because of what happens to Dorian's friends: they “lose all sense of honor, of goodness, of purity.” (Pg.128) Basil says that Dorian drags his friends down into the depths of depravity and fills them with a madness for pleasure. He blames Lord Henry's influence on Dorian.

5. What does he want Dorian to do?

Basil wants Dorian to change, indicating that it is still possible for him to clean his name and record in society. He tells Dorian that he has the capability of being either good or evil, and that he should struggle toward the good again. In some ways, Basil is trying to save Dorian's soul.

6. What does Dorian say he will show Basil? Why is Basil shocked?

He tells Basil that if he is truly interested in seeing his soul, he will show it to him. Basil is shocked because this sounds almost blasphemous.

7. What question does Basil want Dorian to answer?

The question is whether all of the rumors are true. All that Basil wants is for Dorian to deny the accusations, to tell him they are not true. If Dorian does deny them, Basil will believe him. When he says he wants a plain answer to his question, Dorian says that Basil will find the answer upstairs.

Chapter Thirteen

Vocabulary

arabesques – ornamental objects with elaborate decorations

balustrade – a railing

parody – a humorous or satiric imitation

press – a cabinet or cupboard

1. What atmosphere is created as the two men walk upstairs. Give examples that emphasize this atmosphere.

The mood is ominous and frightening: “the lamp cast fantastic shadows on the wall and staircase” and “the windows rattle.” (Pg. 131)

2. Interpret: “You are the one man in the world who is entitled to know everything about me. You have had more to do with my life than you think.” (Pg. 131)

Answers may vary. It seems clear, though, that Dorian feels there are two ways that Basil has been responsible for the way Dorian is now: one is the introduction to Lord Henry; the other is the portrait, which dominates his life.

3. What is Basil’s reaction to seeing the portrait?

He is horrified by the grotesque ugliness and depravity of the smiling face in the portrait, even though “the horror... had not yet entirely spoiled that marvelous beauty.” He was “filled... with disgust and loathing.” (Pg. 132)

4. Describe the picture. Give examples of description that indicate the evil nature of the portrait.

It has a “hideous face” grinning at him. There are “sodden eyes” --it was “some foul parody, some infamous, ignoble satire” of the innocent and beautiful man who sat for the portrait years earlier. (Pg. 132)

5. How does Basil describe the picture? How does Dorian describe it?

Basil says that it is the picture of a satyr, and Dorian says it is a picture of his soul. When Basil says that he thought Dorian had destroyed the picture, Dorian comments that the picture destroyed him instead.

6. Interpret: “Each of us has Heaven and Hell in him.” (Pg. 133)

Dorian is commenting on the common belief that man has the capacity for both good and evil. The type of person each man becomes is a result of the part of him that becomes dominant.

7. What does Basil do and encourage Dorian to do?

Basil is overcome by emotion; he feels the need to pray, to find some connection with God. He tells Dorian that Dorian worshipped himself too much, and that they are both being punished. He tells Dorian that it is not too late for redemption; all he needs to do is kneel in prayer and Dorian's soul can be made clean.

8. How is Dorian overcome by great passion?

He is filled with hatred and loathing for Basil Hallward. He indicates that the feeling "had been suggested to him by the image on the canvas." (Pg. 134)

9. What does Dorian do? How does he feel afterward?

He picks up a knife and stabs Basil. Afterward, "he felt strangely calm" (Pg. 134) and goes out onto a balcony to watch the activity on the street below.

10. How is Basil referred to?

He is called "the thing... still seated in the chair," (Pg. 134) "like a dreadful wax image." (Pg. 135) Dorian sees the body as an object, a "thing" or an "it," not as once having had a personal connection to himself. He thinks "the friend who had painted the fatal portrait to which all his misery had been due had gone out of his life. That was enough." (Pg. 135)

11. How will Basil's disappearance be easily explained?

No one had seen Basil return to the house because of the fog; he was to leave the country for six months. Therefore, it will be several months before anyone will be aware of his disappearance, and by that time any evidence will be destroyed.

12. What does Dorian do to provide himself with an alibi, just in case he might need one?

He leaves the house secretly and then reappears at the front door as if he has just arrived home. He makes sure the servant knows that he has been gone for some time.

13. What does he do at the end of the chapter?

He takes the Blue Book from a shelf and finds the name of Alan Campbell. This is the man he wants.

Chapter Fourteen

Vocabulary

arcades – a series of arches

averted – avoided; turned aside

battened – grew fat; increased in health

beryl – a translucent, glassy material

culminated – ended; came to a conclusion

dank – moist, wet

entreat – to beg

fetid – stinking, offensive to the smell

follies – foolishness

ghastly – shocking; frightful

leering – staring in an evil way

liveries – uniforms

loathsome – horrid; hideous; hated

pallor – paleness

precipice – a cliff

stealthy – careful, secretive

vestige – the last remaining part; a trace

1. How does Dorian spend the night?

He is untroubled; he sleeps “peacefully...like a boy who had been tired out with play, or study.” (Pg. 137). When he opens his eyes, he is smiling. He has had no troublesome thoughts of what happened the night before.

2. What does he feel when he remembers the murder?

He is distressed because of the suffering he has had to bear and has the same feeling of hatred and loathing for Basil Hallward that led to the killing. Dorian thinks it is horrible that the dead man is still upstairs and that the sun is probably shining on him also: “such hideous things were for the darkness, not for the day.” (Pg. 137) This reference, once again, emphasizes the duality of Dorian Gray.

3. Do you consider his breakfast behavior strange? What literary term is used in, “the Obelisk... that weeps tears of granite” (Pg. 139) and “time being dead, raced nimbly on in front, and dragged a hideous future from its grave.” (Pg. 141)

Answers will vary, but such detached, selfish, and emotionless behavior may seem strange, considering he has coldly killed his friend the night before.

The literary term used both times is personification; however, the second quotation also shows the foreshadowing of Dorian’s own death.

4. What does Dorian do after breakfast?

He sends his servant Francis with a letter to Alan Campbell and instructs him to find Mr. Campbell’s present address. He then randomly picks a book and spends time reading excerpts from it.

5. What has been the relationship between Dorian and Alan Campbell in the past?

At one time they were very close friends, almost inseparable for a period of five years. Then their friendship ends abruptly. Dorian still smiles when they meet; Alan Campbell does not. No one knows exactly what has happened between them, but the break between them is clear to others.

6. Why is Dorian so intent on seeing Alan Campbell at this time? What talent or area of special interest does Alan Campbell have?

Alan Campbell has developed an all-consuming interest in science, particularly the study of chemistry and biology. It is clear that Dorian wants to use Campbell's knowledge of chemistry for his [Dorian's] own evil purposes.

7. What request does he make when Alan arrives?

He wants Alan to use his knowledge of chemistry to get rid of the body upstairs, to use whatever chemicals are necessary to remove any trace of Basil Hallward.

8. How does he convince Alan to do whatever he wants, no matter how outlandish or bizarre?

He has some kind of information about Alan; he writes on a piece of paper and shows it to Alan whereupon "his face became ghastly pale" and "a horrible sense of sickness came over him." (Pg. 143) It is never revealed what this information is, but Alan agrees to do whatever Dorian wants. Dorian will not allow Alan to leave his house and sends his servant to get whatever supplies Alan needs.

9. How does Dorian get the servant out of the way? How long will he be gone?

Dorian sends Francis on an errand and then gives him the entire evening to himself.

10. What is Dorian's mood at this time?

He is in control; he speaks in an authoritative manner: "Campbell felt dominated by him." (Pg. 145)

11. How has the portrait changed?

It looks as if blood is on one of the hands, as if blood drenches the portrait.

12. What does Alan Campbell do?

He uses chemicals and caustic acids to completely decompose the human remains of Basil Hallward.

Chapter Fifteen

Vocabulary

alliterative – repeating of the first sound of words

atone – to make up for

brazier – a metal receptacle

corroborative – making more certain; adding to

dowdy – not tidy or neat; out-of-style

embalmed – preserved

inordinate – excessive

joviality – jolliness, cheerfulness

mausoleum – a crypt, tomb

ormolu – shiny metal

pastilles – aromatic substances

tedious – tiresome, boring

unadulterated – unaltered, unchanged

1. Where is Dorian at eight-thirty that same evening? Does this behavior seem strange?

He goes to a dinner at Lady Natborough's. He is "exquisitely dressed, and wearing a large buttonhole of Parma violets." He looks completely untouched by any tragedy. He is enjoying "the terrible pleasure of a double life." (Pg. 147) Answers will vary. Going to a fancy dinner under these circumstances may seem odd, but it is perfectly consistent with Dorian's personality.

2. How does Dorian behave during the dinner?

He is distracted and drinks a great deal. Lord Henry remarks that he seems out of sorts.

3. What remarks by Lord Henry upset Dorian?

Lord Henry asks him where he went when he left early the night before. Dorian becomes agitated; Lord Henry indicates that he really does not care where Dorian went or what he did. He asked simply because Dorian just does not seem to be himself. It is obvious that Dorian is becoming less stable.

5. What does Dorian do when he returns home?

He gets rid of the rest of the "evidence" that Basil Hallward has been in his house; he burns his clothing and his bags. He is overcome with a desire for opium and the relief and pleasure that it brings.

6. Where does he go at midnight?

He leaves his house and takes a carriage to Bond Street, a low, sin-filled part of the city where he can find the evil pleasures he needs now.

Chapter Sixteen

Vocabulary

automatons – robots; mechanical figures

gaunt – thin

haggard – worn, tired

infamy – a bad reputation; evil

interminable – endless

iteration – a statement; utterance

mackintosh – a raincoat

oblivion – insensibility; the state of being withdrawn

opium – an addictive, narcotic drug

quay – a harbor

theologians – people who study religion

vengeance – revenge

writhed – twisted

1. Interpret: “To cure the soul by means of the senses, and the senses by means of the soul.” (Pg. 155)

This is one of Lord Henry’s epigrams. This is the kind of oblivion he is looking for in the opium dens; he will cure his soul by finding this escape. Once the escape is made, then his soul will be cured. Forgetfulness will make that possible.

2. Find specific examples of description and certain words on page 155 and 156 that create an atmosphere of darkness and evil.

“The moon hung low in the sky, like a yellow skull.”

“A cold rain began to fall, and the blurred street-lamps looked ghastly in the dripping mist.”

“His soul, certainly, was sick to death.”

“From some of the bars came the sound of horrible laughter. In others, drunkards brawled and screamed.”

Some negative words are : listless, sordid, oblivion, clogged, adder, hideous, unendurable, rage, monstrous, shadows, ugliness, etc.

3. Who is Adrian Singleton? Why is Dorian upset by his presence in the bar?

He is a past acquaintance of Dorian. He has been involved in some kind of scandal and is looking for oblivion also. Dorian is somewhat distressed because he does not want to see anyone who knows him.

4. What encounter does Dorian have with an old woman as he leaves the opium den?

An old woman calls him “the devil’s bargain” and then refers to him as “Prince Charming.” (Pg. 159)

5. Who accosts him on the street and for what reason?

A sailor hears the exchange and follows him out. It is James, Sibyl Vane’s brother. He accuses Dorian of causing his sister’s death.

6. How does James Vane become convinced that Dorian is not the man who was involved with his sister Sibyl?

He gets James to admit that all this happened eighteen years before; given Dorian’s youthful appearance, he could not possibly be the man who was responsible for Sibyl’s death.

7. What does James Vane learn from the old woman after Dorian leaves?

Despite the youthful appearance of “Prince Charming,” Dorian actually is the same man who destroyed the old woman’s and Sibyl’s lives some eighteen years before. He looks the same now as he did eighteen years ago.

Chapter Seventeen

Vocabulary

abdicate – to give up

hypocrisy – insincerity

jaded – dulled by experience, unimpressed; cynical

ledger – a record book

riposte – a witty answer, comeback

scepticism – doubting; questioning

simile – a comparison between things

1. Where is Dorian Gray a week later? Who else is present?

He is sitting in the conservatory at Selby Royal; there is a house party of twelve guests, including Lord Henry.

2. What is the topic of conversation at the dinner table?

They are making idle conversation as they usually do, on topics such as the search for love or happiness, or pleasure. Dorian leaves to go into the conservatory to get some orchids for the Duchess.

3. What happens that shocks everyone?

Dorian is gone a long time; when they go looking for him, they find him face down on the floor of the conservatory.

4. Why is Dorian afraid to be alone?

He sees the face of James Vane looking in at him from one of the windows.

Chapter Eighteen

Vocabulary

beaters – those who make loud noises to flush out prey

bracken – a thicket

dog – to worry, plague, bother

fancy – a whim

pepper – to shoot at

perturbed – agitated

plenitude – abundance

presentiment – an omen; prediction of the future

slumberous – related to sleep

spectral – like a phantom; barely visible

tussock – a small tuft of grass

1. What distresses Dorian the next day?

He is “sick with a wild terror of dying” and a feeling that he is being “hunted, snared, tracked down.” (Pg. 169)

2. How does imagination play a part in his fears?

Dorian wonders if it is just his imagination; perhaps it is just his conscience. The portrait might also be representative of his tortured conscience, as well as of his soul. He thinks about what his life will be like if he starts to remember his past crimes and sins. Lord Henry finds him “crying as one whose heart will break” (Pg. 170)

3. What does Dorian do on the third day? How has he changed?

He leaves his house and goes out. His spirits soar. He casts aside the morbid thoughts that seemed to plague him before. He has talked himself into believing that it is only his imagination and that James Vane is not a threat to him. He is “dominated by the carelessness of happiness, by the high indifference of joy.” (Pg. 170)

4. What happens during the walk with the Duchess at Selby Royal?

There is a rabbit in the thicket; Dorian asks Sir Geoffrey not to shoot it. Sir Geoffrey fires into the thicket; and two cries are heard: one the scream of the hare and the other a human scream. Sir Geoffrey has shot the beater, a man sent ahead to stir up the animals being hunted.

5. Is there anything strange about Dorian's concern about the shooting of the rabbits?

Answers will vary, but it may seem strange to find such compassion for an animal in a person who has killed a friend in cold blood and then disposed of the body in such a grisly way.

6. According to Lord Henry, who is at fault for the incident that has occurred?

It is the man's fault; he should not have been in front of the gun. In addition, they do not know the person, so it does not really affect them.

7. What is Dorian's attitude toward death?

He says that it is not death that frightens him; it is the "coming of Death." (Pg. 172)

8. What remark does Lord Henry make about the accident that day?

He says the incident would have been more interesting if Sir Geoffrey had shot the man on purpose. He indicates that he would "like to know someone who had committed a real murder." (Pg. 173)

9. What effect does this have on Dorian?

He becomes very upset. The Duchess says she thinks Dorian is going to faint; Dorian smiles with some effort and excuses his behavior as bad nerves. He claims that he did not hear what Lord Henry said.

10. What does Dorian decide to do? Why?

He writes a note to Lord Henry informing him that he is leaving Selby Royal and going into town to see his doctor. Dorian dislikes the sordid atmosphere of death and the mark of blood on the ground.

11. What does Dorian learn from the gamekeeper? What does he confirm for himself?

He finds out that the man who was killed is "some sort of sailor; tattooed on both arms." (Pg. 175) He goes to Home Farm where the body is being held and finds out for himself that the dead man is James Vane.

12. What is his feeling at the end of this chapter?

On the way home, he is overcome by emotion and "his eyes were full of tears." He feels that he is safe at last. (Pg. 176)

Chapter Nineteen

Vocabulary

cheeky – impudent, rude

idyll – a peaceful narrative

nocturne – music composed to represent evening or night

novelty – new or unique

procuring – obtaining

renunciation – a rejection

revivalist – one who leads religious revivals

stagnate – to rot or decay

trellis – an interwoven pattern

uncouth – uncultured

vinaigrette – a small box for aromatics

vulgar – crude; common

1. What decision has Dorian made about his life?

He is going to change; he will be better. Dorian thinks he has already begun to change for the better because he has spent some time in the country and has had time to think about the direction of his life. There he met a woman and his dealings with her leave him feeling that he has done a decent thing in his life and that he has experienced self-sacrifice.

2. What is Lord Henry's reaction?

Henry is somewhat amused by the whole idea; he suggests that it is easy to have good intentions in the country where there are no temptations. He says that Dorian will never change and will always be the same.

3. What does Dorian learn from Lord Henry about the latest topics of interest in society?

The suicide of Alan Campbell, Lord Henry's divorce proceedings, and the disappearance of Basil Hallward are among the most discussed topics in England.

4. What possible explanations are given for Basil's disappearance?

Henry suggests that Basil may have chosen to withdraw from the world and is in hiding or he may have been killed in Paris. Dorian suggests that he [Dorian] may have been the murderer of Basil.

5. How does Henry respond to this “confession?”

He rejects it completely and laughs at the idea that Dorian would be capable of doing such a thing. He thinks Dorian is playing a role for effect, and that only the lower classes are capable of crimes.

6. What questions does Lord Henry pose to Dorian?

First, he questions why the two men, Basil and Dorian, who had been such good friends, were estranged. Then he quotes: “what does it profit a man if he gain the whole world and lose... his own soul?” (Pg. 181)

7. Why does he ask the last question?

Answer will vary, but he does raise the question of Dorian’s continued youthfulness and beauty. He says that Dorian is the same as he was the first time he met him.

8. What does Dorian insist when Lord Henry says that Dorian will never change?

He insists that he can change and that he has already started to change.

9. How has the book Lord Henry sent to Dorian affected his life?

He says that he should not ever forgive Lord Henry for sending him the book that he says poisoned him. He wants Lord Henry to promise not to send the book to anyone else because it causes harm.

10. How does Lord Henry reply?

He says that art can not cause harm; he is not interested in discussing literature. They make arrangements to attend a luncheon with the Duchess the next day.

Chapter Twenty

Vocabulary

irretrievable – unable to be recovered or rescued

tarnished – marred; ruined

unsullied – unspoiled; perfect

visage – a face

1. When Dorian returns home that same evening, what question weighs on his mind?

He wonders if it is true that he can never change, as Lord Henry has said. He questions whether there is any hope for him. He picks up a mirror, the same one in which he looked at his own reflection the night he first noticed the change in the portrait. He wants to see if there is any outward change.

2. What happens when Dorian looks at his image in a mirror?

He sees the same “ivory and gold” image that has impressed and attracted so many to him. He breaks the mirror. He sees “his beauty had been to him but a mask, his youth but a mockery.” (Pg. 186)

3. What figure of speech is used in, “What was youth at best? A green, an unripe time—a time of shallow moods”? (Pg. 186)

This is a metaphor.

4. Why does Dorian Gray go upstairs to look at the portrait?

He thinks about James Vane, Alan Campbell and Basil Hallward. He knows that he is safe from any involvement in their deaths, but he also feels that he has “spared one innocent thing” in the form of Hetty Merton. (Pg. 186) He thinks the portrait must surely reflect this good act on his part.

5. What does he see?

He sees that it is “still loathsome--more loathsome, if possible, than before--and the scarlet dew that spotted the hand seemed brighter, and more like blood newly spilt.” (Pg. 187) The blood stain seems larger. He questions what this must mean.

6. What does Dorian decide he must do?

He decides that “it was his duty to confess, to suffer public shame, and to make public atonement.” (Pg. 187) He looks to God as requiring not only personal but public cleansing of sins. He realizes that “the mirror of his soul that he was looking into” knew that his saving of Hetty Merton had been an act of vanity, not a true change in his nature. He sees the portrait as his “soul-life” and conscience and decides to destroy the painting. (Pg. 187)

7. How does the life of Dorian Gray come to an end?

He raises the knife to destroy the portrait, using the knife with which he had killed Basil Hallward. He decides to “kill” it so that he can be at peace. “He seized the thing, and stabbed the picture with it.” (Pg. 188) The servants below hear a horrible, agonizing scream come from the upstairs room.

8. What do the servants find when they enter the room upstairs?

They find the portrait “in all the wonder of his exquisite youth and beauty” and the body of their master Dorian Gray “withered, wrinkled, and loathsome of visage” (Pg. 188)

The Picture of Dorian Gray

Study Guide Student Copy

This introduction to the novel includes the philosophy of Aestheticism, which was generally shocking to people in the late Victorian period. It is based on the idea of “art for art’s sake.” This philosophy suggests that evil and decadence can be a source of art and beauty, not just morality. A book which was popular with aesthetes at this time was *A Rebours* (translated as “backwards”), whose hero tries to experience all the sensations of the past and thus lives backwards. This is the book referred to in the novel which Lord Henry has read and which he sends to Dorian Gray.

The Preface

1. Caliban is the ugly, inhuman spirit of evil in Shakespeare’s *The Tempest*. There are two references to Caliban in the Preface. To what might these two statements refer?
2. An epigram in the Preface states “Even things that are true can be proved.” (Pg. 11) What does this mean?
3. Wilde maintains that books are neither moral nor immoral. At the time it was published, this novel was generally thought of as immoral. Why could it be considered immoral, and why could it be considered moral?
4. The mirror is an important symbol in the novel. Wilde refers to art as the mirror of the spectator. What does this mean?

Chapter One

Vocabulary

bourdon – the lowest note

conjectures – odd opinions

disquiet – unease, restlessness

divan – a backless couch

dowagers – widows with money or titles inherited from their husbands

enmity – hatred, dislike

ensconced – sheltered

languidly – lazily

lionize – to exalt; treat as a celebrity

listlessly – without energy

précis – a summary

proletariat – low social class

scrupulous – careful; precise

truculent – stubborn

1. Identify the following characters:
 - a. Lord Henry Wotton--
 - b. Basil Hallward--
 - c. Dorian Gray--
2. Even though he does not appear in this chapter, why is the person of Dorian Gray important?
3. What prediction does Basil Hallward make about the three of them?

4. What contrast does Lord Henry make between Basil and Dorian?
5. What is the significance of the portrait Basil is working on?
6. According to Basil, how has Dorian affected his work as an artist?
7. Why does Basil say he will never exhibit the portrait?
8. Why does Basil not want Lord Henry to meet Dorian? What promise does he want Lord Henry to make?
9. Explain the allusion to Narcissus.
10. Discuss these epigrams from Lord Henry. How do they reveal his character?
 - a. "Conscience and cowardice are really the same things... Conscience is the trade-name of the firm. That is all." (Pg. 17)
 - b. "The ugly and the stupid have the best of it in this world." (Pg. 15)
 - c. "...the one charm of marriage is that it makes a life of deception absolutely necessary for both parties." (Pg. 15)
 - d. "I choose my friends for their good looks, my acquaintances for their good characters, and my enemies for their good intellects. A man cannot be too careful in the choice of his enemies." (Pg. 18)

Chapter Two

Vocabulary

articulate – expressible in words

candor – honesty, openness

caprice – a whim

dais – a raised table

degenerate – to decline, deteriorate

fidelity – loyalty, devotion

laden – overloaded

languorous – weariness; lethargy

moue – a grimace, frown

palid – [pallid] pale

panegyric – an oration; formal praise

petulant – rude

philanthropy – good will toward humanity; the act of giving money to those less fortunate

sallow – yellowish

stellated – resembling a star

superficial – concerned only with the obvious; on the surface

varnished – covered with a glossy finish

wanes – lessens; becomes less intense

wizen – dry; shrunken

1. What do Dorian and Lord Henry have in common when they first meet? Describe Dorian Gray.
2. What awkward situation arises when Basil wants to work on the portrait?
3. What ideas does Lord Henry express about life?
4. How does Lord Henry affect Dorian?

5. How is this related to the effect music has had on Dorian?
6. What role does Lord Henry play in the relationship among the three men-Basil, Dorian, and Lord Henry?
7. What assessment does Lord Henry make about Dorian?
8. How does Dorian react to his portrait? How could the painting be used as a symbol?
9. What does Dorian say about himself and the portrait?
10. Why does Basil try to destroy the canvas?
11. To whom does the painting belong?
12. What plans do they make for the evening?
13. What promise does Basil refer to at the end of the chapter? What is Lord Henry's response?

Chapter Three

Vocabulary

arcade – an archway

capital – excellent

capricious – impulsive; unpredictable

carnal – relating to the senses; sexual

cheroot – a small cigar

collieries – coal mines

despatches – official reports

egad – a mild curse

facile – easy; easily completed

genial – friendly

improvisation – a creation, written or spoken spontaneously or without preparation

indolence – laziness

jarvies – drivers of coaches and carriages

liveried – dressed

lucrative – profitable

mediocrity – a person who has average or ordinary qualities

paradox – a self-contradictory statement

posed – positioned

steeplechase – a race that contains many different obstacles

subaltern – an inferior; a person in the military of a lower rank

supercilious – feeling superior; contemptuous and haughty

taint – a negative hint or implication

travail – agony

verities – long-established truths

1. What does Lord Henry do the next day? What is the figure of speech employed in the statement on beauty and tragedy?
2. What plan does Lord Henry have for Dorian?

3. Who is present for the lunch at the home of Lord Henry's aunt?
4. How does Lord Henry behave during lunch? Why does he act this way?
5. What effect does he have on Dorian?
6. What happens at the end of this chapter that shows the changing nature of the relationships among Basil, Dorian, and Lord Henry?

Chapter Four

Vocabulary

arbitrary – random, illogical
abstruse – difficult to understand
aphorisms – witty sayings
consummate – of the highest degree; perfect
cornucopias – an abundance; also called “horns of plenty”
cosmopolitan – worldly; sophisticated
crucible – a nightmare, ordeal
début – a first appearance, usually of a performance
efficacy – efficiency; ease of accomplishment
esprit – wit; spirit; joy
frangipanni – a sweet-smelling perfume
frieze – a horizontally oriented sculpture
labyrinth – a maze
lethargy – weakness
maladies – problems
mean – low, inferior
myriads – many; uncountable numbers
pathos – sorrow, sadness
sensuous – relating to the senses, not the intellect
sordid – dirty, filthy
tawdry – cheap; showy but worthless
tempest – a storm
turbid – muddy; filled with confusion
vivisecting – cutting open to investigate
wainscoting – oak paneling

1. Where is Dorian Gray a month later?

2. Describe Lord Henry's home.

3. Describe Lady Victoria Henry.
4. What do Dorian and Lady Henry discuss?
5. What is Lord Henry's attitude toward marriage, as expressed to Dorian?
6. Who is Sibyl Vane? What is Dorian's relationship with her?
7. Why is Dorian so enamored of Sibyl Vane?
8. What is Lord Henry's attitude toward love, marriage, and actresses?
9. How does Sibyl appear to feel about Dorian?

10. How do they spend their time?
11. In what way is Lord Henry pleased about this new development in Dorian's life?
12. Why does Dorian want Basil and Lord Henry to come to the theater that evening?
13. What is Lord Henry's attitude toward psychology?
14. What does Lord Henry learn when he arrives home?
15. Discuss these epigrams from Lord Henry:
 - a. "Men marry because they are tired; women, because they are curious; both are disappointed." (Pg. 47)
 - b. "Women represent the triumph of matter over mind, just as men represent the triumph of mind over morals." (Pg. 47)

Chapter Five

Vocabulary

affectations – falseness of manners; “putting on airs”

affluence – wealth

apes – imitates

bismuth – a chemical compound frequently used in medicine

bushrangers – bandits

drudge – a person who does difficult work; a commoner

enthrall – to captivate, thrill

espial – spying

four-in-hand – a carriage drawn by four horses

furrow – a wrinkle

morose – gloomy, sad

omnibus – a vehicle similar to a bus

placid – calm, undisturbed

prudence – wisdom

querulously – complainingly

ribands – ribbons

tableau – an arrangement

tittered – chuckled

vistoria – a small carriage

1. What shift in setting is used in this chapter? Why is it done?
2. How does Sibyl Vane feel about Dorian?
3. What are her mother's and brother's attitude? How do these opinions support or refute Lord Henry's comments?
4. Where is James Vane going? Why?

5. Why is James so concerned about Sibyl?
6. Why is Jim not able to know who this man is?
7. What does Jim mean when he responds, “He had better,” to Sibyl’s declaration that “Prince Charming” would love her forever?
8. What question does Jim ask his mother before he leaves for Australia?
9. What does Jim learn? What does he say about Sibyl?
10. How does their illegitimacy reference Lord Henry’s beliefs?
11. What promise does Jim make as he leaves?
12. How does his mother react to this remark?

Chapter Six

Vocabulary

brougham, hansom – two types of carriages

degradation – shame, disgrace, humiliation

egotism – selfishness

incorrigible – incurably bad

invariably – without fail

irrevocable – unable to be changed

jerkin – a type of jacket

narcissus – a plant with yellow or white flowers

prig – a morally uptight person

reform – improve, reorganize

vermouth – a type of liquor

1. How does Basil react when Lord Henry tells him about Dorian's engagement?
2. What is Lord Henry's attitude?
3. Who is the person alluded to: "If he wedded Messalina he would be none the less interesting"? (Pg. 68)
4. When Dorian arrives, what is his mood?
5. Find a simile on page 69.

6. What does Basil say to Dorian?
7. What does Lord Henry suggest about the marriage proposal?
8. What does Dorian say is Sibyl's effect on him?
9. What is Lord Henry's definition of "good"?
10. Why does Lord Henry say that Dorian will always be fond of him?
11. What is Basil's feeling at the end of the meeting?
12. Discuss these epigrams from Lord Henry:
 - a. "Whenever a man does a thoroughly stupid thing, it is always from the noblest motives." (Pg. 68)
 - b. "Women ... inspire us with the desire to do masterpieces, and always prevent us from carrying them out." (Pg. 72)

Chapter Seven

Vocabulary

anodyne – medicine to stop pain

ardent – strong; burning like fire

callousness – heartlessness, insensitivity

cynical – skeptical; inclined to finding and pointing out faults

discordant – not in harmony; jarring, clashing

disdain – hatred, contempt

divinity – religion

elocution – the way we express ourselves; speech

eon – age, period, time

ere – before

fiasco – a farce; complete failure

interminable – seemingly endless

listless – without movement

nacre – mother-of-pearl

piteous – pitiful, pathetic

portico – a porch

profanation – something unholy, ruined, or desecrated

sham – a trick, hoax

1. Describe the atmosphere at the theater that evening.
2. How does Lord Henry act?
3. How does Basil act? Why?
4. Describe Sibyl as she steps on stage.

5. What happens during the performance?
6. How does Dorian react?
7. What does Basil say? What is Lord Henry's attitude? What does Dorian say?
8. What do Basil and Lord Henry do? What does Dorian do?
9. What is Sibyl's explanation for her performance that evening?
10. What is Dorian's response to her?
11. What does Sibyl say to keep him from leaving? What does she not tell him about Jim?

12. How does Dorian spend much of the rest of the evening after leaving Sibyl?
13. Dorian arrives home. What does he see when he looks at Basil's portrait?
14. How is the portrait used as a symbol?
15. How is the portrait an example of a "doppelganger"?
16. After he has studied the portrait carefully, what vows does Dorian make?
17. What is his feeling? How is it different from before?
18. The term "male chauvinism" is a twentieth-century one. Find a section on page 81 in which Dorian expresses that type of prejudice.

Chapter Eight

Vocabulary

abject – lowest; despicable
affinity – similarity
asphodel – a type of yellow flower
atoned – made up for; paid
cognizance – recognition, understanding
desecration – destruction; ruining something holy
epigrams – witty sayings, aphorisms
farce – something ridiculous or foolish
fortnight – two weeks
fraught – filled with; equipped
incoherence – a lack of logic; not making sense
inquest – a formal hearing in the law
lurid – shocking
nil – nothing, zero
opiates – painkilling drugs
prussic acid – a type of poison
rejoined – responded
reminiscences – memories, recollections
reparation – the act of restoring or repairing
sacrament – a holy thing
sanguine – red, bloody
stifled – deliberately quiet, muffled
winsome – attractive

1. How does Dorian spend the next morning?
2. What order does he give Victor, his valet?

3. What does he realize when he looks at the portrait again?
4. What decisions does Dorian make now?
5. The omniscient narrator explains Dorian's feelings. What is the point of view expressed here?
6. What does he learn when Lord Henry arrives?
7. Why does Dorian feel that he has murdered Sibyl Vane? What are some of his reactions? What elements of his personality are emphasized?
8. How does Lord Henry convince Dorian that the entire affair is to his (Dorian's) advantage?

9. How does Dorian respond to this explanation? What can be inferred about Lord Henry's personality by what he himself says on page 90?
10. What reference does Lord Henry make to Dorian's youth and good looks?
11. What does Dorian observe about the portrait after Lord Henry leaves?
12. How does he now view Sibyl's death?
13. Dorian is at a crossroads in his life. What path does he choose to follow?
14. How is the portrait used as a mirror symbol? He reasons that "when winter came upon it [the portrait], he would still be standing where spring trembles on the verge of summer." (Pg. 92) What figure of speech is this quotation?

Chapter Nine

Vocabulary

ennui – boredom

idolatry – admiration, worship

improbable – unlikely

incarnation – a visible form

induce – to provoke, cause

intolerable – unable to be withstood

misanthrope – a person who despises other people

panegyrics – written praises

reticences – qualities of reluctance and restraint; uncommunicativeness

1. What is Basil Hallward's state of mind when he comes to Dorian's home the next morning?
2. How does Dorian act?
3. Why is Basil horrified by Dorian's behavior? On whom does he blame this?
4. What has Basil been unaware of concerning Sibyl's death?
5. What is Dorian's only concern now?
6. Why is Basil won over by Dorian? What arguments or logic does he use?

7. The omniscient narrator explains Basil's thoughts exactly as they occur to Basil. Find the irony in his concept of Dorian.
8. Why does Dorian not expect to have to give any information at the inquest into Sibyl's death?
9. What request does Dorian make of Basil?
10. What awkward confrontation occurs between Basil and Dorian?
11. Why does Dorian not understand Basil's desire to exhibit the portrait?
12. What is Basil's explanation of the "secret" about not wanting to exhibit the painting?
13. What does Dorian realize? How does he feel?
14. How does he assess his friendship with Basil?
15. What does Dorian decide to do about the painting?

Chapter Ten

Vocabulary

archaisms – out-of-date, obsolete expressions
argot – jargon; speech pertaining to a particular area or trade
bestial – horrid; like a beast
cadence – natural rhythm
cassone – [Italian] a chest
censure – a reprimand
defile – to taint, corrupt
flaccid – loose; weak
florid – red, ruddy
garrulous – talkative
gauntleted – worn like gloves
genial – friendly
impassive – without emotion
impecuniosity – poverty, indigence
inevitable – bound to happen or occur
inveterate – habitual
obsequious – submissive; showing a flattering nature
pall – a heavy cloth used in a coffin
petulantly – rudely
renunciations – self-denial; repudiations
reverie – fond memories
steadfastly – firmly
wan – weak; pale

1. What directions does Dorian give to his valet, Victor?
2. What directions does he give to his housekeeper Mrs. Leaf?
3. What momentary thought does Dorian have about Basil?

4. What note does he give to Victor?
5. Why is the portrait moved to a safe place?
6. What does Dorian know will happen to the picture? How does this fit with the picture being a symbol?
7. What does he do when he returns downstairs?
8. What is Dorian's reaction to the newspaper clipping about Sibyl Vane's inquest? Why do you think Lord Henry sent the clipping to Dorian?
9. Analyze the exchange between Lord Henry and Dorian at the end of this chapter.

Chapter Eleven

Vocabulary

alchemist – a person who tried to transform lead into gold; dabbler in ancient chemistry

aloes – types of plants similar to cactuses

ambergris – a strong-smelling material used in perfume

anchorite – a person living like a hermit, in seclusion

ardor – passion, enthusiasm

calumnies – false, evil statements about someone

canons – rules, laws

carbuncles – spots

cardinal – most important

champak – a tree similar to a magnolia

coiners – counterfeiters

consorted – associated with

cope – a cloak

cornelian – a type of mineral used to make jewelry

coronation – the ceremony crowning a ruler

corporals – linen cloths used in religious celebrations

dalmatic – a robe worn by a priest

debonair – refined, sophisticated

decried – disapproved of

detriment – harm, loss, injury

doleful – sad-sounding, mournful

ducal – something that belongs or relates to a duke

ecclesiastical – relating to the clergy

effigy – the representation of a person used for mockery or scorn

enamored – in love with; smitten by

feigned – pretended

fopperies – overly showy ways of dressing

frankincense – a fragrant perfume

gratification – satisfaction; reward

hovenia – a type of raisin tree

hyacinth – a type of flower

insolences – rudeness, disrespects

iridescent – shining, glimmering

irreproachable – blameless

jacinth – a flower like a hyacinth

lutes – musical instruments similar to early guitars

macaroni – a dandy; a fancily dressed man

macerated – thinned; worn

melancholy – extreme sadness

monstrance – the place where Communion wafers are kept

myriad – many; nearly beyond counting

palmates – having the shape of a palm or hand

zithers – musical instruments with strings that are plucked to make music

5. What part does the portrait upstairs play in Dorian's life?
6. What rumors circulate about Dorian?
7. Why is his social position secured?
8. How does Dorian view the past?
9. How does the novel sent by Sir Henry continue to influence Dorian?

Chapter Twelve

Vocabulary

blasphemy – an act of disrespect

curate – a clergyman

marqueterie table – a table made of various colors of wood

prate – to babble

profligacies – excesses; great immoralities

siphons – rubber tubes or pipes

stanch – strong and steadfast; this word is sometimes spelled *staunch* and means the same; additionally, both words have the additional meaning of “to stop the flow of.”

ulster – a heavy overcoat

1. What are Basil Hallward's plans?
2. Why does he seek out Dorian Gray at his home?
3. What comment does Basil make that is ironic?
4. Why is Basil so concerned about Dorian? On whom does he place the blame for Dorian's behavior?

5. What does he want Dorian to do?

6. What does Dorian say he will show Basil? Why is Basil shocked?

7. What question does Basil want Dorian to answer?

Chapter Thirteen

Vocabulary

arabesques – ornamental objects with elaborate decorations

balustrade – a railing

parody – a humorous or satiric imitation

press – a cabinet or cupboard

1. What atmosphere is created as the two men walk upstairs. Give examples that emphasize this atmosphere.
2. Interpret: “You are the one man in the world who is entitled to know everything about me. You have had more to do with my life than you think.” (Pg. 131)
3. What is Basil’s reaction to seeing the portrait?
4. Describe the picture. Give examples of description that indicate the evil nature of the portrait.
5. How does Basil describe the picture? How does Dorian describe it?
6. Interpret: “Each of us has Heaven and Hell in him.” (Pg. 133)

7. What does Basil do and encourage Dorian to do?
8. How is Dorian overcome by great passion?
9. What does Dorian do? How does he feel afterward?
10. How is Basil referred to?
11. How will Basil's disappearance be easily explained?
12. What does Dorian do to provide himself with an alibi, just in case he might need one?
13. What does he do at the end of the chapter?

Chapter Fourteen

Vocabulary

arcades – a series of arches

averted – avoided; turned aside

battened – grew fat; increased in health

beryl – a translucent, glassy material

culminated – ended; came to a conclusion

dank – moist, wet

entreat – to beg

fetid – stinking, offensive to the smell

follies – foolishness

ghastly – shocking; frightful

leering – staring in an evil way

liveries – uniforms

loathsome – horrid; hideous; hated

pallor – paleness

precipice – a cliff

stealthy – careful, secretive

vestige – the last remaining part; a trace

1. How does Dorian spend the night?
2. What does he feel when he remembers the murder?
3. Do you consider his breakfast behavior strange? What literary term is used in, “the Obelisk... that weeps tears of granite” (Pg. 139) and “time being dead, raced nimbly on in front, and dragged a hideous future from its grave.” (Pg. 141)
4. What does Dorian do after breakfast?

5. What has been the relationship between Dorian and Alan Campbell in the past?
6. Why is Dorian so intent on seeing Alan Campbell at this time? What talent or area of special interest does Alan Campbell have?
7. What request does he make when Alan arrives?
8. How does he convince Alan to do whatever he wants, no matter how outlandish or bizarre?
9. How does Dorian get the servant out of the way? How long will he be gone?
10. What is Dorian's mood at this time?
11. How has the portrait changed?
12. What does Alan Campbell do?

Chapter Fifteen

Vocabulary

alliterative – repeating of the first sound of words

atone – to make up for

brazier – a metal receptacle

corroborative – making more certain; adding to

dowdy – not tidy or neat; out-of-style

embalmed – preserved

inordinate – excessive

joviality – jolliness, cheerfulness

mausoleum – a crypt, tomb

ormolu – shiny metal

pastilles – aromatic substances

tedious – tiresome, boring

unadulterated – unaltered, unchanged

1. Where is Dorian at eight-thirty that same evening? Does this behavior seem strange?
2. How does Dorian behave during the dinner?
3. What remarks by Lord Henry upset Dorian?
5. What does Dorian do when he returns home?
6. Where does he go at midnight?

Chapter Sixteen

Vocabulary

automatons – robots; mechanical figures

gaunt – thin

haggard – worn, tired

infamy – a bad reputation; evil

interminable – endless

iteration – a statement; utterance

mackintosh – a raincoat

oblivion – insensibility; the state of being withdrawn

opium – an addictive, narcotic drug

quay – a harbor

theologians – people who study religion

vengeance – revenge

writhed – twisted

1. Interpret: “To cure the soul by means of the senses, and the senses by means of the soul.” (Pg. 155)
2. Find specific examples of description and certain words on page 155 and 156 that create an atmosphere of darkness and evil.
3. Who is Adrian Singleton? Why is Dorian upset by his presence in the bar?

4. What encounter does Dorian have with an old woman as he leaves the opium den?

5. Who accosts him on the street and for what reason?

6. How does James Vane become convinced that Dorian is not the man who was involved with his sister Sibyl?

7. What does James Vane learn from the old woman after Dorian leaves?

Chapter Seventeen

Vocabulary

abdicate – to give up

hypocrisy – insincerity

jaded – dulled by experience, unimpressed; cynical

ledger – a record book

riposte – a witty answer, comeback

scepticism – doubting; questioning

simile – a comparison between things

1. Where is Dorian Gray a week later? Who else is present?

2. What is the topic of conversation at the dinner table?

3. What happens that shocks everyone?

4. Why is Dorian afraid to be alone?

Chapter Eighteen

Vocabulary

beaters – those who make loud noises to flush out prey

bracken – a thicket

dog – to worry, plague, bother

fancy – a whim

pepper – to shoot at

perturbed – agitated

plenitude – abundance

presentiment – an omen; prediction of the future

slumberous – related to sleep

spectral – like a phantom; barely visible

tussock – a small tuft of grass

1. What distresses Dorian the next day?
2. How does imagination play a part in his fears?
3. What does Dorian do on the third day? How has he changed?
4. What happens during the walk with the Duchess at Selby Royal?
5. Is there anything strange about Dorian's concern about the shooting of the rabbits?

6. According to Lord Henry, who is at fault for the incident that has occurred?
7. What is Dorian's attitude toward death?
8. What remark does Lord Henry make about the accident that day?
9. What effect does this have on Dorian?
10. What does Dorian decide to do? Why?
11. What does Dorian learn from the gamekeeper? What does he confirm for himself?
12. What is his feeling at the end of this chapter?

Chapter Nineteen

Vocabulary

cheeky – impudent, rude

idyll – a peaceful narrative

nocturne – music composed to represent evening or night

novelty – new or unique

procuring – obtaining

renunciation – a rejection

revivalist – one who leads religious revivals

stagnate – to rot or decay

trellis – an interwoven pattern

uncouth – uncultured

vinaigrette – a small box for aromatics

vulgar – crude; common

1. What decision has Dorian made about his life?
2. What is Lord Henry's reaction?
3. What does Dorian learn from Lord Henry about the latest topics of interest in society?
4. What possible explanations are given for Basil's disappearance?

5. How does Henry respond to this “confession?”
6. What questions does Lord Henry pose to Dorian?
7. Why does he ask the last question?
8. What does Dorian insist when Lord Henry says that Dorian will never change?
9. How has the book Lord Henry sent to Dorian affected his life?
10. How does Lord Henry reply?

Chapter Twenty

Vocabulary

irretrievable – unable to be recovered or rescued

tarnished – marred; ruined

unsullied – unspoiled; perfect

visage – a face

1. When Dorian returns home that same evening, what question weighs on his mind?
2. What happens when Dorian looks at his image in a mirror?
3. What figure of speech is used in, “What was youth at best? A green, an unripe time—a time of shallow moods”? (Pg. 186)
4. Why does Dorian Gray go upstairs to look at the portrait?

8. What do the servants find when they enter the room upstairs?

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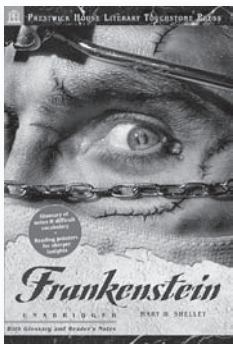
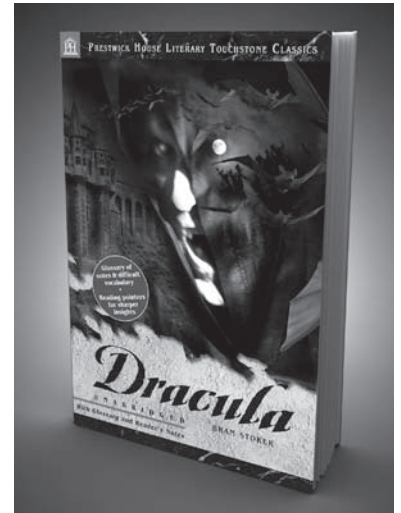
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