

## [PNV2p.ebook] The Picture of Dorian Gray Pdf Free

*Oscar Wilde*

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**Oscar Wilde : The Picture of Dorian Gray** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Picture of Dorian Gray:

0 of 0 people found the following review helpful. Forever YoungBy cuteelfA classic tale in how too much vanity can be bad for you. Dorian Gray offers wit, sexual encounters (but nothing above a PG13 RATING), and is clearly a classic to last the ages. What would you do if you could stay young forever? If you were given virtually infinite amounts of wealth? If you became completely self-indulged never thinking about the world and people around you? If living to seek out your desires and pleasures was your sole aim? Oscar Wilde explores these thoughts in this classic book, where a man never ages and a painting reflects all of his sins.0 of 0 people found the following review helpful. Psychological DramaBy Ms. Lee L. Peoples4 Stars. Both the 1890 and the 1891 versions fall short of the 5 stars. The first version of this psychological novella is little more than an outline, while the latter version is still somewhat flawed, even though many of the answers to the question of what really happened to cause this beautiful young man to go astray are supplied.Having read this novella many years ago, I reread it because I needed to refresh my memory as to why it was the portrait that aged instead of Dorian Gray himself. It is a great reminder to be wary of the advice of friends, especially cynical ones.1 of 1 people found the following review helpful. Must readBy qwertyOscar Wilde was the person who really understood what aesthetics means. He also was probably a last true adept of the pure beauty. He is witty, humorous, and his language is just ideally perfect. The ideas, however, are powerful and of a very high moral level. But a reader is never bored with them (in opposite to Leo Tolstoy's, who was narcissistic with his own rightness).This is a quote from the book:"But beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself a mode of exaggeration, and destroys the harmony of any face. The moment one sits down to think, one becomes all nose, or all forehead, or something horrid. Look at the successful men in any of the learned professions. How perfectly hideous they are! Except, of course, in the Church. But then in the Church they don't think. A bishop keeps on saying at the age of eighty what he was told to say when he was a boy of eighteen, and as a natural consequence he always looks absolutely delightful."

Dorian Gray is the subject of a full-length portrait in oil by Basil Hallward, an artist infatuated by Dorian's beauty. Through Basil, Dorian meets Lord Henry Wotton, and he soon is enthralled by the aristocrat's hedonistic worldview: that beauty and sensual fulfilment are the only things worth pursuing in life. Suddenly understanding that his beauty will fade, Dorian expresses the desire to sell his soul, to ensure that the picture, rather than he, will age and fade. The wish is granted, and Dorian pursues a libertine life of varied and amoral experiences, while staying young and beautiful; all the while his portrait ages and records every sin. Of The Picture of Dorian Gray, Oscar Wilde modestly

observes "an idea that is as old as the history of literature but to which I have given a new form" and "Basil Hallward is what I think I am: Lord Henry is what the world thinks of me: Dorian is what I would like to be; in other ages, perhaps." His literary creation, rich with literary allusions and philosophical questions, appalled his first readers, but soon spawned a continuous series of screen and stage adaptations.

A lush, cautionary tale of a life of villainy and deception or a loving portrait of the aesthetic impulse run rampant? Why not both? After Basil Hallward paints a beautiful, young man's portrait, his subject's frivolous wish that the picture change and he remain the same comes true. Dorian Gray's picture grows aged and corrupt while he continues to appear fresh and innocent. After he kills a young woman, "as surely as if I had cut her little throat with a knife," Dorian Gray is surprised to find no difference in his vision or surroundings. "The roses are not less lovely for all that. The birds sing just as happily in my garden." As Hallward tries to make sense of his creation, his epigram-happy friend Lord Henry Wotton encourages Dorian in his sensual quest with any number of Wildean paradoxes, including the delightful "When we are happy we are always good, but when we are good we are not always happy." But despite its many languorous pleasures, *The Picture of Dorian Gray* is an imperfect work. Compared to the two (voyeuristic) older men, Dorian is a bore, and his search for ever new sensations far less fun than the novel's drawing-room discussions. Even more oddly, the moral message of the novel contradicts many of Wilde's supposed aims, not least "no artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style." Nonetheless, the glamour boy gets his just deserts. And Wilde, defending Dorian Gray, had it both ways: "All excess, as well as all renunciation, brings its own punishment." From Publishers Weekly Starred . First published in 1890 in Lippincott's Monthly Magazine and the following year in novel form, *The Picture of Dorian Gray* categorically changed Victorian Britain and the landscape of literature. An ostentatious, self-confessed aesthete, known for his wit and intellect, Wilde not only had to endure his prose being labeled "poisonous" and "vulgar," but also suffer its use as evidence in the ensuing trial, resulting in his eventual imprisonment for crimes of "gross indecency." Frankel's introduction provides a deft preliminary analysis of the novel itself—exploring etymology and extensive editorial alterations (both accidental and deliberate)—and offers valuable insight into the socio-cultural juxtaposition of aristocratic Victorian society and the London underworld. The original typescript provides the unique opportunity to examine what was considered acceptable in both the US and UK at the time. Intriguing annotations allude to Wilde's influences and enterprising range of reference, incorporating art, poetry, literature, Greek mythology, philosophy, and fashion (certain to inspire further reading; an appendix is provided). Comparisons are drawn between Dorian Gray and Wilde's other literary output, as well as to the work of Walter Pater. Numerous illustrations subtly compliment Frankel's inferences. A fine contextualization of a major work of fiction profoundly interpreted, ultimately riveting. (Mar.) From School Library Journal Grade 10 Up—"The Whole Story" format provides illustrations and annotations to the classic text. Ross's lively and sophisticated cartoons add interest, and historical information helps readers place the novel in proper context and gives insight into its characters. The problem with this attractive, glossy layout, however, is that the text and the quotes pulled from it are not always on the same page. Further, some illustrations and notations visually cut into the narrative and may distract readers. For example, a drawing appears on the first page along with the passage, "In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty," but that quote does not appear until the second page of the story. Useful as a supplement to the original novel, but not a replacement for it. Karen Hoth, Marathon Middle/High School, FL Copyright 2001 Reed Business Information, Inc.

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