**The Picture of Dorian Gray, by Oscar Wilde**

Important Quotes Preface-Chapter 10
Pay special attention to the philosophy of Lord Henry and the character development of Dorian when reading through these quotations. Discussion questions are at the end.

1. The highest, as the lowest, form of criticism is a mode of autobiography. *Preface.*

2. There is no such thing as a moral or an immoral book. Books are well written, or badly written. *Preface.*

3. All art is quite useless. *Preface.*

4. The one charm of marriage is that it makes a life of deception absolutely necessary for both parties. *Lord Henry Wotton, to Basil Hallward, Chapter 1.*

5. There is only one thing in the world worse than being talked about, and that is not being talked about. *Lord Henry, to Basil, Chapter 1.*

6. A man cannot be too careful in the choice of his enemies. *Lord Henry, Chapter 1.*

7. Those who are faithful know only the trivial side of love; it is the faithless who know love's tragedies. *Chapter 1.*

8. Every portrait that is painted with feeling is a portrait of the artist, not of the sitter. The sitter is merely the accident, the occasion. It is not he who is revealed by the painter; it is rather the painter who, on the coloured canvas, reveals himself. *Chapter 1.*

9. An artist should create beautiful things, but should put nothing of his own life into them. *Artist Basil Hallward, Chapter 1.*

10. It is only the intellectually lost who never argue. *Lord Henry, Chapter 1.*

11. The only way to get rid of a temptation is to yield to it. Resist it, and your soul grows sick with longing for the things it has forbidden to itself, with desire for what its monstrous laws have made monstrous and unlawful. *Lord Henry, Chapter 2.*

12. You are a wonderful creation. You know more than you think you know, just as you know less than you want to know. *Chapter 2.*

13. How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June. . . . 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!. *Dorian Gray looks at his portrait, Chapter 2.*

14. It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible.
15. Young men want to be faithful, and are not; old men want to be faithless, and cannot. 
  Lord Henry, Chapter 2.

16. I adore simple pleasures, they are the last refuge of the complex. 
  Lord Henry, Chapter 2.

17. I always like to know everything about my new friends, and nothing about my old ones. 
  Lord Henry, Chapter 3.

18. She behaves as if she was beautiful. Most American women do. It is the secret of their charm. 
  Lord Henry, Chapter 3.

19. Yes; he would try to be to Dorian Gray what, without knowing it, the lad was to the painter who had fashioned the wonderful portrait. He would seek to dominate him—had already, indeed, half done so. He would make that wonderful spirit his own. There was something fascinating in this son of Love and Death. 
  Chapter 3.

20. I can sympathize with everything, except suffering. 
  Lord Henry at the lunch at Aunt Agatha's, Chapter 3.

21. Humanity takes itself too seriously. It is the world's original sin. If the cave-man had known how to laugh, History would have been different. 
  Lord Henry, Chapter 3.

22. Nowadays most people die of a sort of creeping common sense, and discover when it is too late that the only things one never regrets are one's mistakes. 
  Lord Henry, Chapter 3.

23. Punctuality is the thief of time. 
  Chapter 4.

24. Nowadays people know the price of everything and the value of nothing. 
  Lord Henry, Chapter 4.

25. My dear boy, no woman is a genius. Women are a decorative sex. They never have anything to say, but they say it charmingly. Women represent the triumph of matter over mind, just as men represent the triumph of mind over morals. 
  Lord Henry, Chapter 4.

26. Men marry because they are tired; women, because they are curious: both are disappointed. 
  Lord Henry explains why he advises Dorian never to marry, Chapter 4.

27. The people who love only once in their lives are really the shallow people. What they call their loyalty, and their fidelity, I call either the lethargy of custom or their lack of imagination. Faithfulness is to the emotional life what consistency is to the life of the intellect—simply a confession of failure. 
  Lord Henry, Chapter 4.

28. You, who know all the secrets of life, tell me how to charm Sibyl Vane to love me! I want to make Romeo jealous, I want the dead lovers of the world to hear our laughter, and grow sad. I want a breath of our passion to stir their dust into consciousness, to wake their ashes into pain. My God, Harry, how I worship her! 
  Dorian Gray, Chapter 4.
29. His sudden mad love for Sibyl Vane was a psychological phenomenon of no small interest. There was no doubt that curiosity had much to do with it, curiosity and the desire for new experiences; yet it was not a simple but rather a very complex passion.
*Chapter 4.*

30. Experience was of no ethical value. It was merely the name men gave to their mistakes.
*Chapter 4.*

31. Thin-lipped Wisdom spoke at her from the worn chair, hinted at prudence, quoted from that book of cowardice whose author apes the name of common sense. She did not listen. She was free in her prison of passion. Her prince, Prince Charming, was with her. She had called on Memory to remake him. She had sent her soul to search for him, and it had brought him back. His kiss burned again upon her mouth. Her eyelids were warm with his breath.
*Chapter 5.*

32. Children begin by loving their parents; as they grow older they judge them; sometimes they forgive them.
*Chapter 5.*

33. To be in love is to surpass one's self.
*Chapter 5.*

34. I love Sibyl Vane. I want to place her on a pedestal of gold, and to see the world worship the woman who is mine. What is marriage? An irrevocable vow. You mock at it for that. Ah! Don't mock. It is an irrevocable vow that I want to take.
*Dorian Gray, Chapter 6.*

35. You will always be fond of me. I represent to you all the sins you never had the courage to commit.
*Lord Henry Wotton to Dorian, Chapter 6.*

36. A cigarette is the perfect type of a perfect pleasure. It is exquisite, and it leaves one unsatisfied. What more can one want.
*Lord Henry, Chapter 6.*

37. If this girl can give a soul to those who have lived without one, if she can create the sense of beauty in people whose lives have been sordid and ugly, if she can strip them of their selfishness and lend them tears for sorrows that are not their own, she is worthy of all your adoration, worthy of the adoration of the world. This marriage is quite right. I did not think so at first, but I admit it now. The gods made Sibyl Vane for you. Without her you are incomplete.
*Artist Basil Hallward to Dorian, Chapter 7.*

38. You have killed my love. You used to stir my imagination. Now you don't even stir my curiosity. You simply produce no effect. I loved you because you were marvellous, because you had genius and intellect, because you realised the dreams of great poets and gave shape and substance to the shadows of art. You have thrown it all away. You are shallow and stupid.
*Dorian to Sibil Lane, Chapter 7.*

39. The quivering, ardent sunlight showed him the lines of cruelty round the mouth as clearly as if he had been looking into a mirror after he had done some dreadful thing.
*Chapter 7.*

40. His unreal and selfish love would yield to some higher influence, would be transformed into some nobler passion, and the portrait that Basil Hallward had painted of him would be a guide to him through life, would be to him what holiness is to some, and conscience to others, and the fear of God
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to us all. There were opiates for remorse, drugs that could lull the moral sense to sleep. But here was a visible symbol of the degradation of sin. Here was an ever-present sign of the ruin men brought upon their souls.
Chapter 8.

41. I know what conscience is, to begin with. It is not what you told me it was. It is the divinest thing in us. Don’t sneer at it, Harry, any more - at least not before me. I want to be good. I can't bear the idea of my soul being hideous.
Dorian, Chapter 8.

42. I don't want to be at the mercy of my emotions. I want to use them, to enjoy them, and to dominate them.
Dorian, Chapter 9.


Discussion Questions!!!

1. What is Lord Henry’s philosophy? (it may be helpful to list them below).
2. What is the soul according to the characters?
3. What is art according to the characters?
4. What is Dorian’s view of love? How and why does it change?
5. What is Lord Henry’s view of love and relationships?
6. What is Lord Henry’s view of women?
7. Do you think the author agree with the view of Lord Henry (in regards to questions 1-6)? How can you tell? Hw doe the author use tone in this writing to let the reader know his true opinions about these various philosophical standpoints?
8. Consider the voice of the narrator of the story. How is the narrator contributing to the conversation the novel is having about aestheticism, art, love, hedonism, etc?
9. What is the narrator’s view of aestheticism*?
10. Wilde exemplifies the fundamental values of aestheticism in the Preface. Do you think he is supporting these values based on the plot and characters’ actions of the novel so far?
11. Which of these quote appeal most to you? Why? (pick at least 2).

*Aestheticism—a philosophy based in the simplistic beauty of things. Oscar Wilde prefaces his novel The Picture of Dorian Gray with a reflection on art, the artist, and the utility of both. After careful scrutiny, he concludes: “All art is quite useless” (Wilde 4). In this one sentence, Wilde encapsulates the complete principles of the Aesthetic Movement popular in Victorian England. Aestheticism advocated whatever behavior was likely to maximize the beauty and happiness in one’s life, in the tradition of hedonism. To the aesthete, the ideal life mimics art; it is beautiful, but quite useless beyond its beauty, concerned only with the individual living it. Influences on others, if existent, are trivial at best. To the aesthete, there is no distinction between moral and immoral acts, only between those that increase or decrease one’s happiness; yet, Dorian Gray refutes this idea, presenting a strong case for the inherent (Duggan 60-62).

Taken from “The Conflict Between Aestheticism and Morality in Oscar Wilde’s The Picture of Dorian Gray,” by Patrick Duggan