



The Picture of Dorian Gray (Norton Critical Edition)

By Oscar Wilde

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This Norton Critical Edition is the only edition available that includes both the 1890 Lippincott's and the 1891 book versions of *The Picture of Dorian Gray*, allowing students to compare the two published versions with the editorial guidance of Michael Patrick Gillespie.

“Backgrounds” and “Reviews and Reactions” allow readers to gauge the novel’s sensational reception and to consider the heated public debate over art and morality that the novel engendered.

“Criticism” includes seven new essays on the novel that reflect key changes in interpretive theory in recent years and reveal the broad range of interpretive perspectives on Wilde and *The Picture of Dorian Gray*. Michael Patrick Gillespie, Simon Joyce, Donald L. Lawler, Sheldon W. Liebman, Maureen O’Connor, Elli Ragland-Sullivan, and John Paul Riquelme provide their varied assessments.

A Chronology and Selected Bibliography are also included.

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The Picture of Dorian Gray (Norton Critical Edition) By Oscar Wilde Bibliography

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Editorial Review

Amazon.com Review

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

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

From Publishers Weekly

Starred Review. First published in 1890 in Lippincott's Monthly Magazine and the following year in novel form, *The Picture of Dorian Gray* categorically changed Victorian Britain and the landscape of literature. An ostentatious, self-confessed aesthete, known for his wit and intellect, Wilde not only had to endure his prose being labeled "poisonous" and "vulgar," but also suffer its use as evidence in the ensuing trial, resulting in his eventual imprisonment for crimes of "gross indecency." Frankel's introduction provides a deft preliminary analysis of the novel 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

Users Review

From reader reviews:

Ruth Brinkman:

In this 21st hundred years, people become competitive in each and every way. By being competitive currently, people have do something to make them survives, being in the middle of the actual crowded place and notice by simply surrounding. One thing that sometimes many people have underestimated this for a while is reading. That's why, by reading a guide your ability to survive enhance then having chance to remain than other is high. To suit your needs who want to start reading the book, we give you that The Picture of Dorian Gray (Norton Critical Edition) book as beginner and daily reading e-book. Why, because this book is usually more than just a book.

Ashley McKay:

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Robert Lindsey:

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Carla Helton:

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