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*"The only way to get rid of  
temptation is to yield to it."*



*Algonquin Regional High School, Northborough, MA 01532*



# THE PICTURE OF DORIAN GRAY

*Written by OSCAR WILDE and featuring  
the Artwork of HARRY CLARKE*

*PowerPoint Presentation Written and Designed by Matthew Querino*



At a 1922 art exhibition, The Gaelic Revival festival, Harry Clarke won first prize in its stained glass section for The Annunciation, the idiosyncratic, exquisitely painted window he designed for the Lady Chapel at St. Joseph's Terenure in Dublin.





# MUSIC BY

## PEPPINO DE LUCA:

*Slide 1 – Amore in Piccadilly from il Dio Chiamato Dorian (1970)*

*Slide 5 – Dorian Gray from il Dio Chiamato Dorian (1970)*

*Slide 20 – Margaret from il Dio Chiamato Dorian (1970)*

*Slide 49 – Amore in Piccadilly (album version) from il Dio Chiamato Dorian (1970)*

## RADIOHEAD:

*Slide 2 – Treefingers from Kid A (2000)*

*Slide 4 – Hunting Bears from Amnesiac (2001)*





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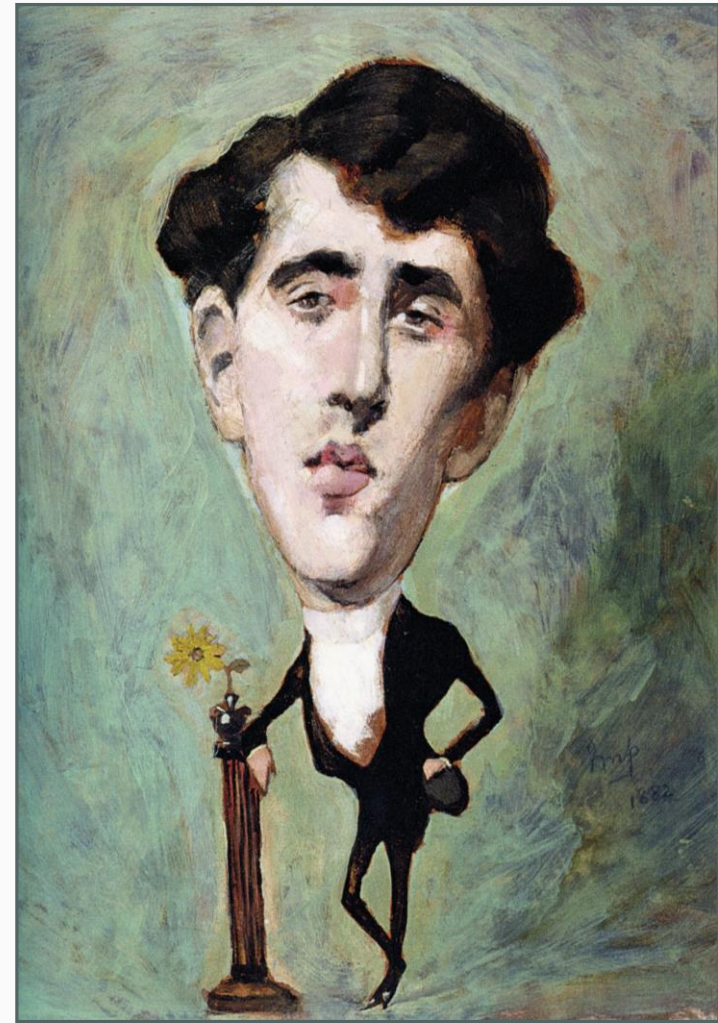




# OSCAR WILDE

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“He hasn’t a single redeeming vice.” Oscar Wilde’s witticism hardly applied to himself: his character was a quixotic mixture of brilliance and folly. Flamboyant, extravagant, outrageous, the most splendid playwright of the century lived his own life on center stage. Though his flagrant self-promotion irritated many, Wilde (1854-1900) was generous and good-natured, unable to imagine that the Victorian morality he satirized would finally bring about his own fall. Although he would later remark, “I have put only my talent into my works. I have put my genius into my life,” the creative work of the early 1890s belies him. He continued his exploration of the relation of art to life in his only novel, *The Picture of Dorian Gray* (1890), which tells of a promising golden boy fascinated by the seductively amoral ideas of a jaded cynic. Dorian makes a Faustian bargain: he will stay forever young and attractive while his portrait will grow older and more hideous with each immoral act he commits. *The Picture of Dorian Gray* achieved instantaneous notoriety and Wilde’s literary achievements were beginning to match his celebrity. The triumphant opening night of his masterpiece, *The Importance of Being Earnest*, in 1895 marked the culmination of his career. Shortly after, Wilde sued the father of one of his lovers for libel, lost the case, and was then prosecuted and convicted for committing indecent acts.





THE HAPPY PRINCE (1974) directed by Michael Mills  
and distributed by Pyramid Films.



THE SELFISH GIANT (1971) directed by Peter Sander  
and distributed by Pyramid Films.



CLASSIC ILLUSTRATIONS BY  
Gustave Doré

MODERN ILLUSTRATIONS BY  
Trina Hyman &  
Michael Hague













HARRY CLARKE'S



FAUST



*There is from first to last in these pictures no sunlight, but rather light filtered, coming as through a glass darkly. And it is this quality of filtered light, helping to make him so interesting a commentator on Goethe's tale, that is one of the distinctive charms of Mr. Clarke's work. It is not for nothing that he is by choice a designer of storied windows, and in the case of these Faust pictures, the dimmed light is truly religious, binding together as in a single medium this wealth of fantastic invention and remaining in the mind until the detail is lost in the whole.*

– DOROTHY RICHARDSON, 1926



Clarke is one of the strangest geniuses  
his time... who might have incarnated here  
from the dark side of the moon.

– GEORGE RUSSELL, 1929







# JOHANN VON GOETHE

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“Goethe is likely to figure in after ages, as one of the most remarkable characters of his time,” wrote Thomas Carlyle in 1822, “and posterity will derive from this tragedy their most lively impressions, both of his peculiar excellencies and defects” (560). Johann Wolfgang von Goethe (1749-1832) worked on *Faust* for more than sixty years from its conception around 1770, when he was a young man in his twenties, to its completion in 1831, a year before his death. It’s not surprising, then, that *Faust* contains the great idea of Goethe’s life, as indeed there is but one great poetic idea possible to humankind, the progress of a soul through the various forms of existence. All his other works, whatever their miraculous beauty of execution, are mere chapters to this poem. His other works

include four novels, epic and lyric poetry, prose and verse dramas, memoirs, an autobiography, literary and aesthetic criticism, and treatises on botany, anatomy, and color. In addition, there are numerous literary and scientific fragments, more than 10,000 letters, and nearly 3,000 drawings by him extant. *Faust: The Tragedy’s First Part* (1808) is widely considered his greatest achievement and a classic of world literature. In July of 1831, Goethe sealed up the completed manuscript of *Faust: The Tragedy’s Second Part in Five Acts* for publication after his death. It appeared in 1832 as the first volume of his *Posthumous Works*.





# READING CHECK:

The opening chapters of *The Picture of Dorian Gray* mirror the opening scenes of *Faust* with Mephistopheles being represented by \_\_\_\_\_, trying to corrupt Dorian and wrest his soul from the kindly \_\_\_\_\_, who would represent the Lord.

Describe the relationship between Basil Hallward and Dorian Gray. Does their relationship seem unusual or unconventional?

Although Lord Henry and Basil Hallward believe his portrait of Dorian Gray is Basil's best work to date, the artist refuses to have it on display in any art galleries. Why?

What does Dorian say he would give his soul for in chapter two? Who or what caused this sudden change in the young man?

Lord Henry offers to buy the portrait from Basil. How does Basil respond, and what does Basil decide to do with the painting?



















# THE GRE+CHEN TRAGEÐY

The sequence of scenes concerned with Faust's seduction of Gretchen (or Margaret; both names are used in the text, Gretchen being the diminutive and more familiar version of the name) constitutes the later half of Part One. This sequence has always fascinated readers of Goethe's *Faust* and has been largely responsible for the widespread popular appeal of the drama, especially in the theater.

Most important for the dramatic technique of the Gretchen episode is the influence of Shakespeare, apparent throughout, both in the scenic technique and in the psychology of character. Apart from various specific borrowings throughout the sequence of scenes, Goethe also adapts to his purpose the radically anticlassical technique of brief lyrical and emotional scenes, which was felt at the time to be eminently Shakespearean. Also derived from Shakespeare, however eighteenth-century in its guise, is the psychology of the heroine, who clearly blends various positive attributes of Shakespeare's female characters with great force and attraction, from Juliet and Ophelia to Desdemona and Imogen, with less apparent parallels to numerous others (such as Lady Anne in *Richard III* or Isabella in *Measure for Measure*).









# THE SIBYL VANE TRAGEDY

1. Describe two significant parallels between Oscar Wilde's Sibyl Vane and Johann Wolfgang von Goethe's Margaret.
2. Why doesn't anyone in Sibyl Vane's family know Dorian Gray's real name? Which character seems the most interested in finding out his name and who he is?
3. Foreshadowing often appears at the beginning of a story and helps the reader develop expectations about the coming events. How does Oscar Wilde foreshadow Sibyl Vane's death in the chapters leading to her suicide? Give two examples.
4. Explain the following allusion from the beginning of Chapter VII: "He [Dorian] felt as if he had come to look for Miranda and had been met by Caliban" (91).
5. When does Dorian begin to feel guilty for the way that he treated Sibyl? How does he learn of Sibyl's death?



# READING CHECK: CHAPTERS IX-X

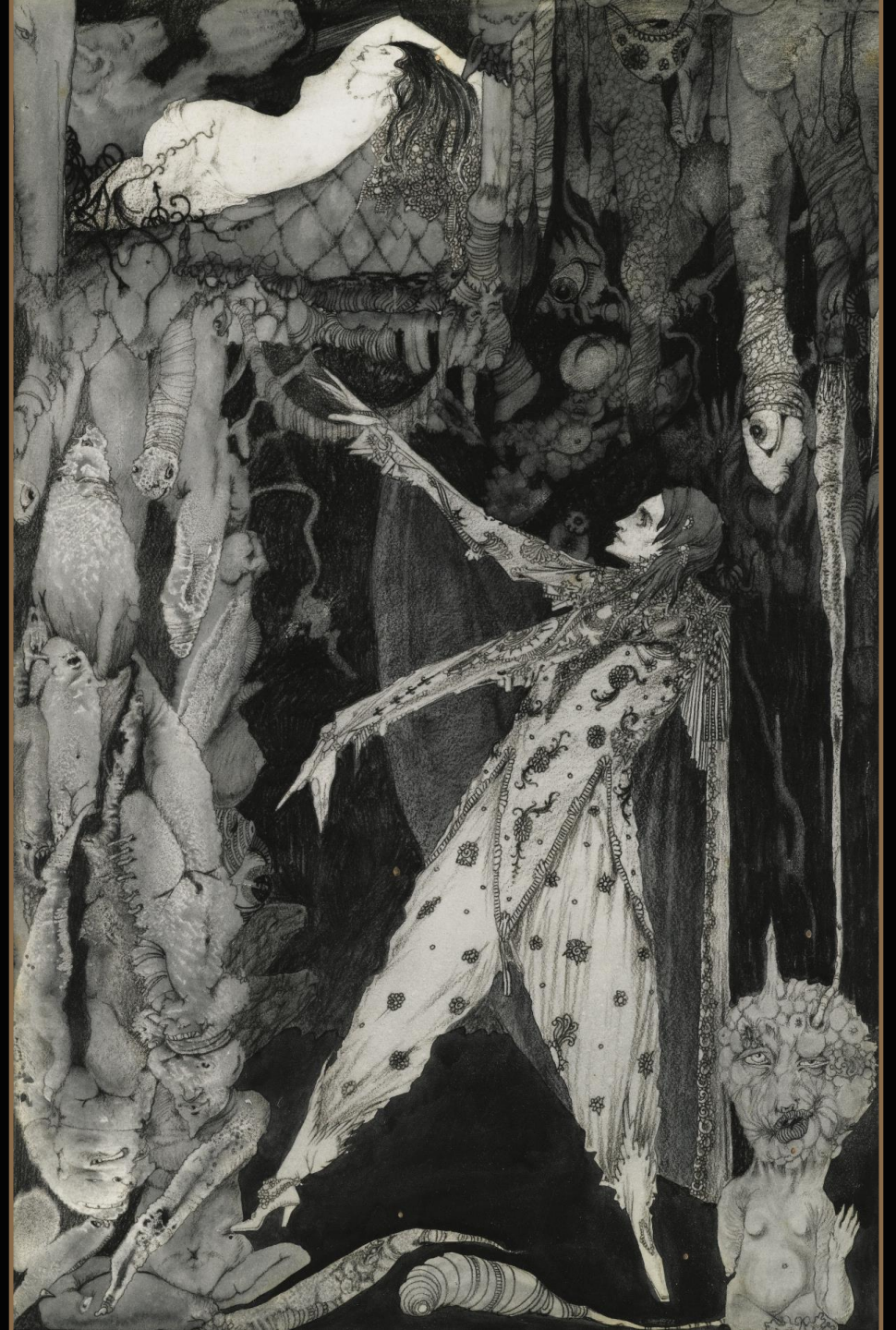
Compare and contrast the way Lord Henry and Basil console Dorian when they hear of Sibyl's death.

Who is Lady Gwendolyn? Why does the mere mention of her name bother Basil so much?

Why does Dorian ask Basil his reason for not wanting to display his portrait? Who, or what, gave Dorian the idea to ask such a loaded question of his friend?

How does Dorian manage to move the large picture of himself without the aid of his servants and without them seeing it? Where does the picture ultimately end up by the end of the chapter?

At the end of Chapter X, Dorian finds a note from Lord Henry alongside two other things he sent. What are the other two items Lord Henry sent Dorian?





# FLOWER IMAGERY:

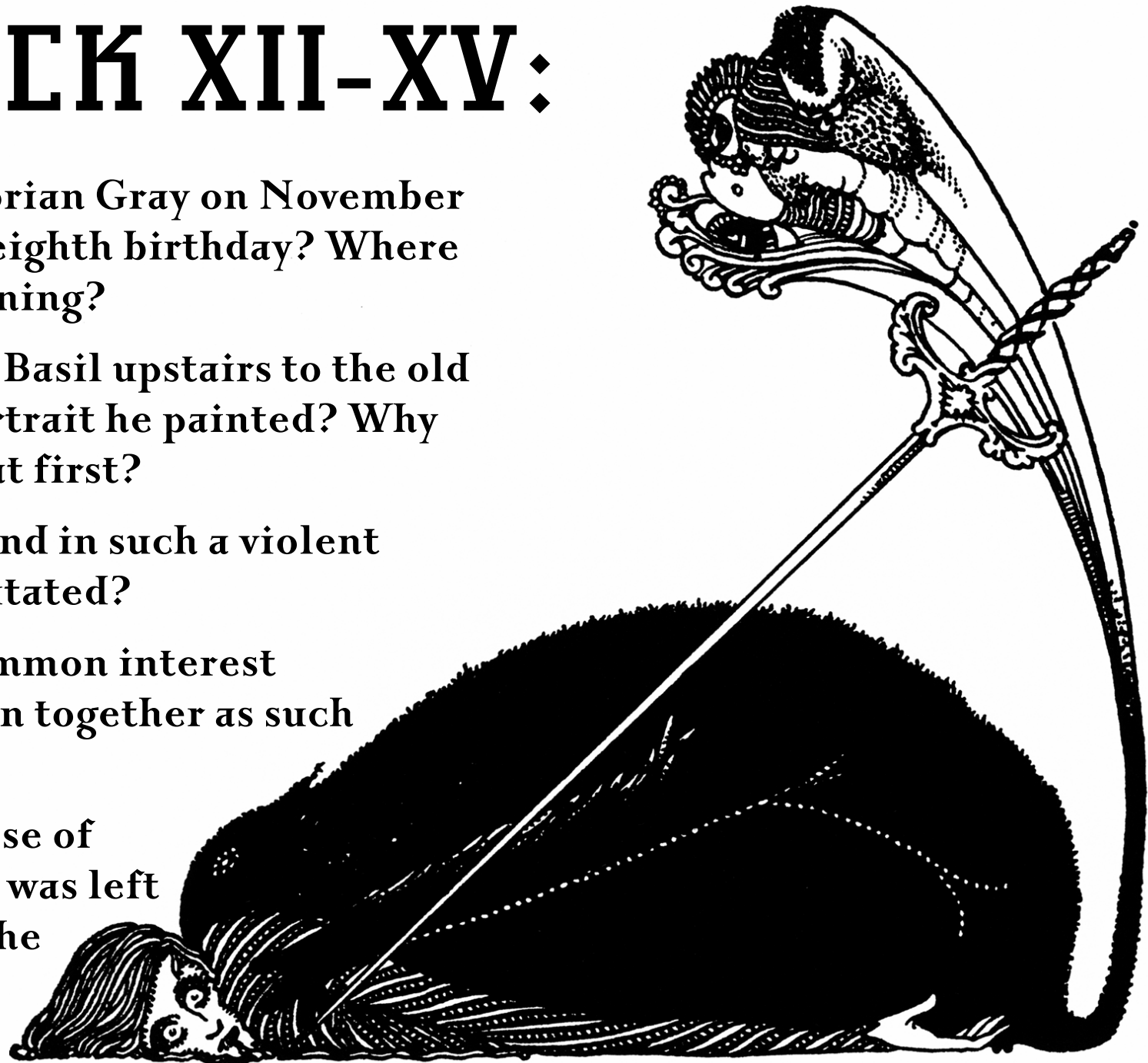
Flower imagery is commonly associated with motifs of growth and death, as a flower is destined to both bloom and then to wither. In literature, flowers can symbolize the growth/death of a person, a relationship, or some other larger idea. Find some examples from anywhere in the reading, and write them on the board around the little mermaid:





# READING CHECK XII-XV:

- \* Why does Basil Hallward visit Dorian Gray on November ninth, the eve of Dorian's thirty-eighth birthday? Where is Basil planning to go in the morning?
- \* Why does Dorian decide to bring Basil upstairs to the old schoolroom and show him the portrait he painted? Why doesn't Basil recognize his work at first?
- \* Why does Dorian murder Basil (and in such a violent manner)? Was the crime premeditated?
- \* Who is Alan Campbell? What common interest originally brought him and Dorian together as such good friends?
- \* Why does Alan help Dorian dispose of Basil's body? What else of Basil's was left at Dorian's house, and what does he ultimately do with the articles?



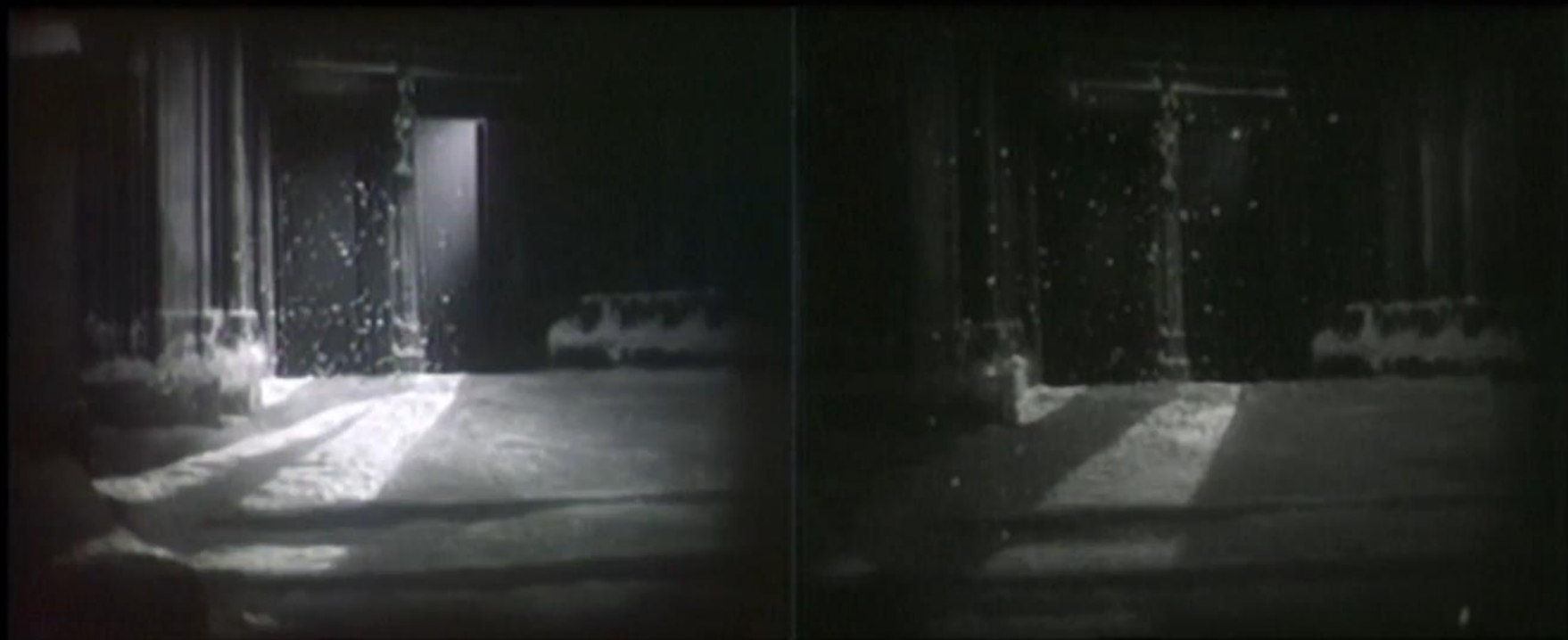


F.W.  
MURNAN'S FAUST  
1926

“Fewer films have any heretofore dared to tell for the sweeping impact and beauty of its story as the desire of its story telling a Murnau in approaches Gieffe’s stage with the most appropriate and broad dramatic strokes. The mean end, the death of the child is a passing of the day, the day of the day in the 1920s. And the days have a way of looking at the end of a great and a beautiful and noble and beautiful and painterly visual sense in the sense of the natural background of this tale.” — T. M. DE MINE







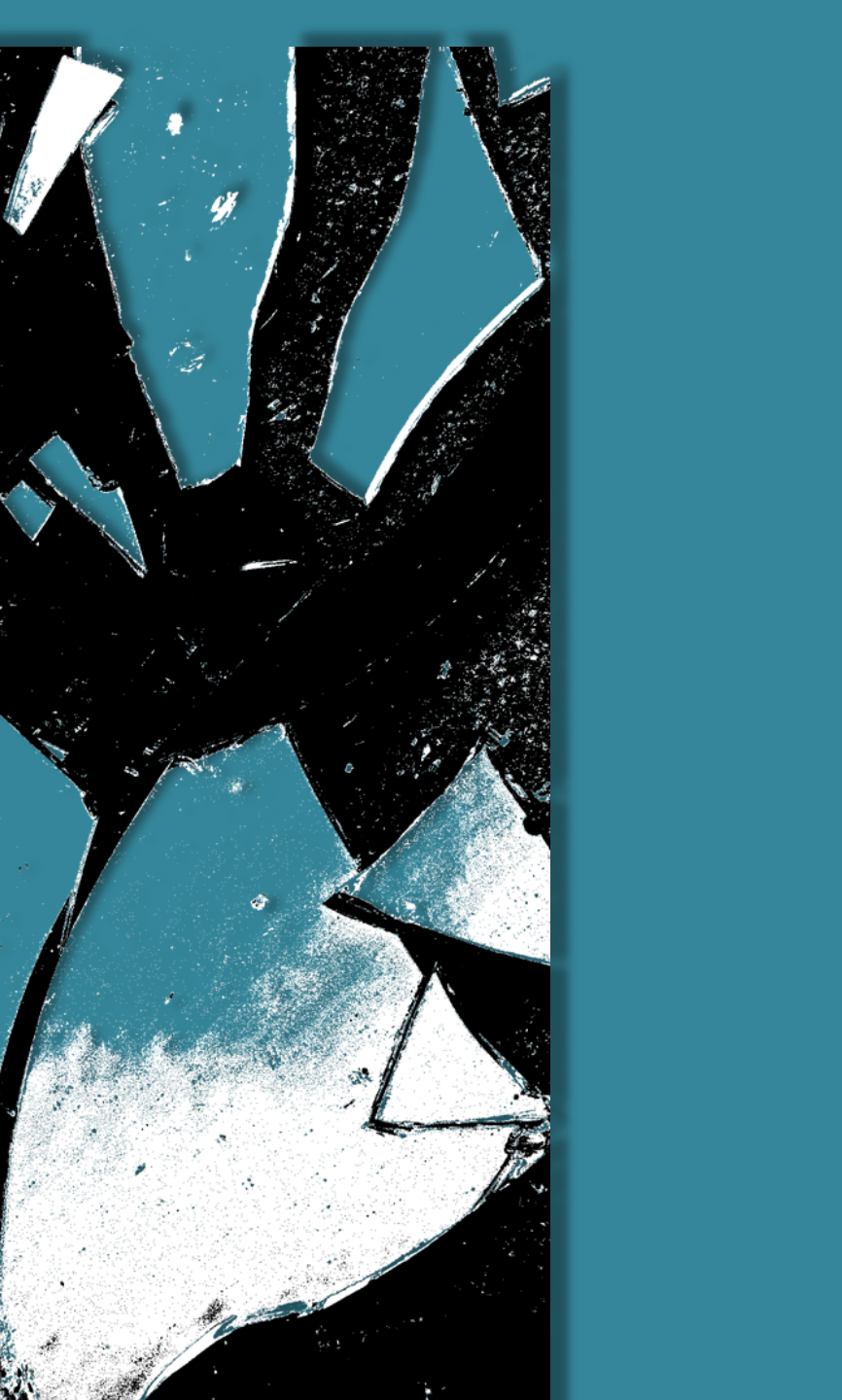


# READING CHECK: CHAPTERS XVI-XX

- \* How does James Vane identify Dorian Gray, and why doesn't he kill him when he has the opportunity in the alley behind Daly's?
- \* Why does Dorian faint during a party he was hosting at his country estate, Selby Royal? What was he doing right before he fainted?
- \* How does James Vane die? Was his death an accident?
- \* Who is Hetty Merton? How does the relationship between her and Dorian contribute to his demise in the closing chapters of the novel?
- \* Why does Dorian stab the portrait of himself that Basil painted so many years ago? Was the result of stabbing the picture what he expected?

















# DARKNESS IN LIGHT

Stained glass, as we know it, first occurred in France. The finest Stained Glass Windows extant are at Chartres, situated some 55 miles south-west of Paris—its Cathedral, containing the windows, having been founded by Bishop Fulbert in the eleventh century. The actual windows are mostly thirteenth-century work. It may be positively stated that practically no advance in technique has been made since the fifteenth century, with the exception of the more skilled application and manipulation of the medieval craft.

Harry Clarke learned the basics of the stained-glass profession from his father, Joshua, who was a competent craftsman working in the traditional style. Harry,

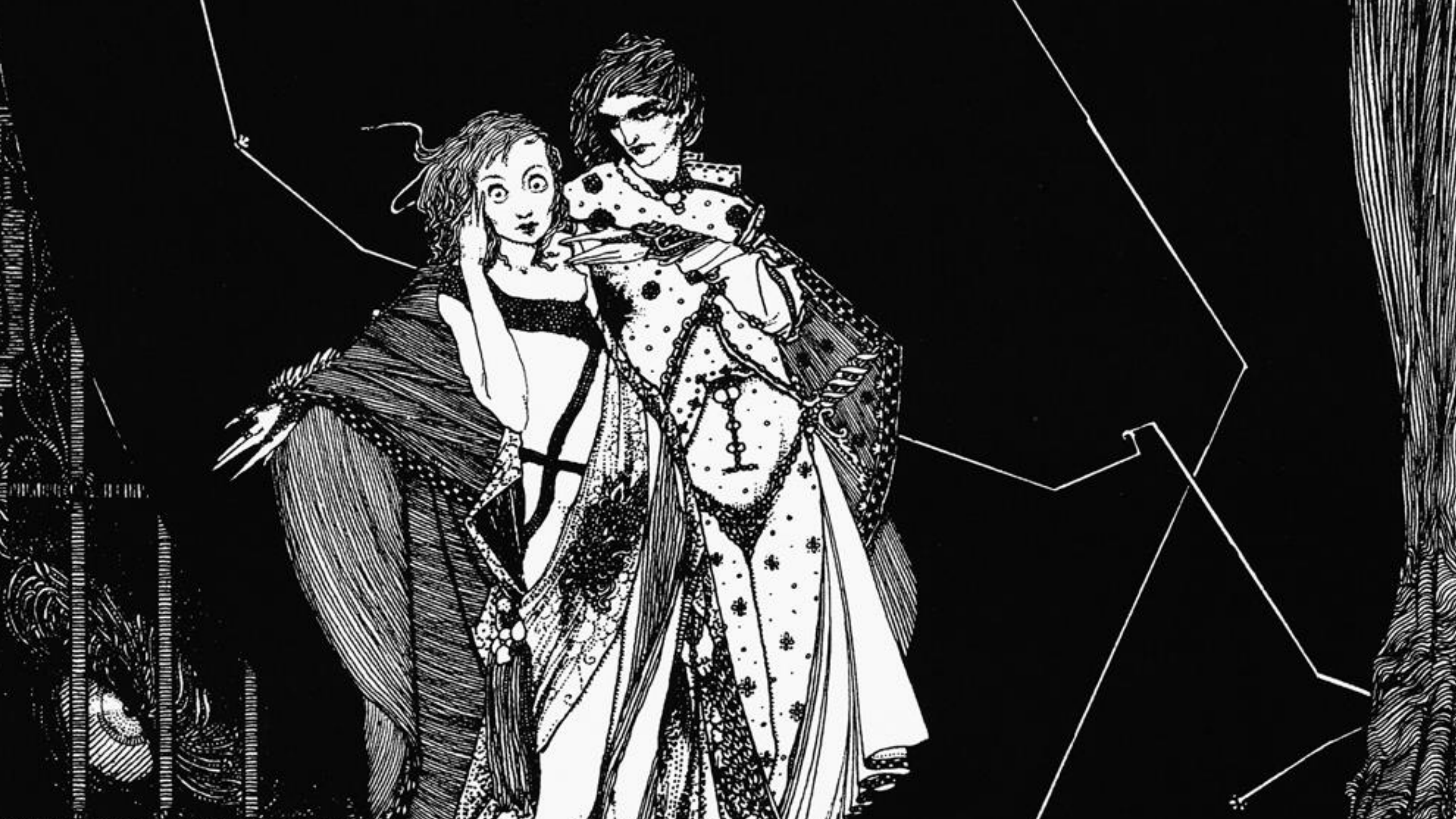
however, had a strong desire to experiment with his chosen medium to achieve spectacular shades of rich, deep color. He developed his illustrative genius to create figures that emanated emotion and spirit, characters who were dressed in sumptuous robes and surrounded by elaborate, intricate designs.

Thus Harry Clarke created a unique style of stained glass, which surpassed his father's, as well as the industry's, highest standards in design, color, and execution. His innovative acidifying and plating enriched his already beautiful windows, which were filled with magnificent colors: deep blues and reds, purple and turquoise, gold and magenta.













In chapter three, Lord Henry visits his uncle, Lord Fermor, to find out information about Dorian Gray. What are some interesting aspects of Dorian's background that he discovers? Be specific.















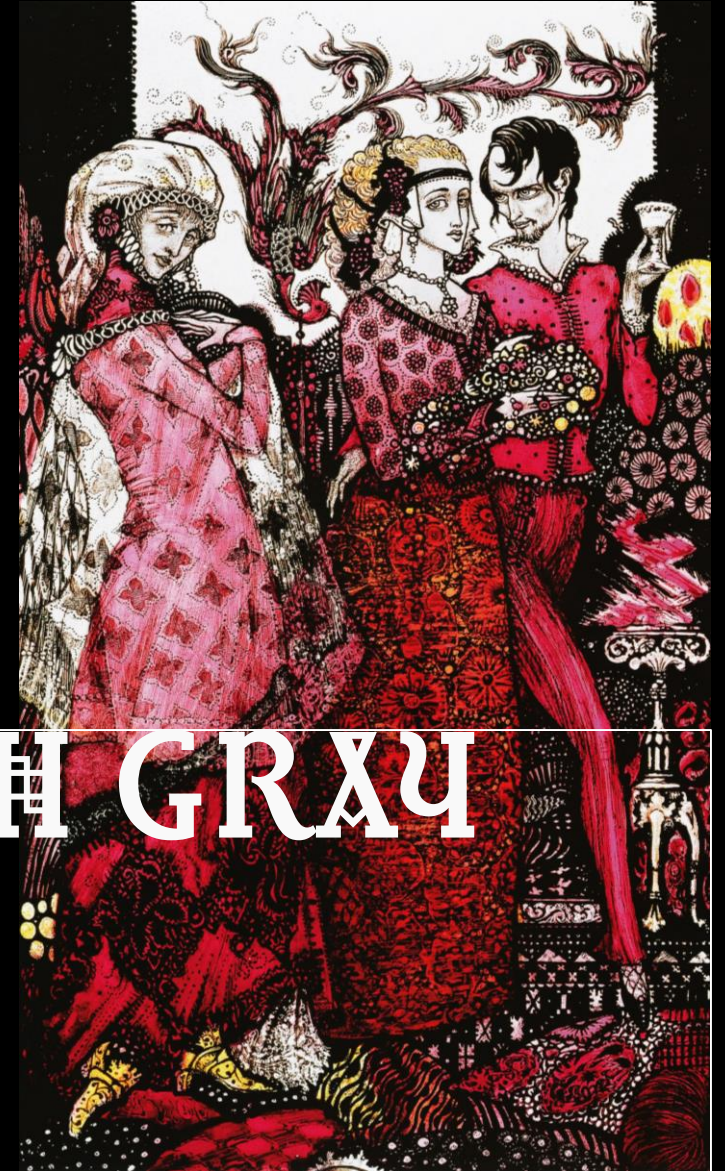
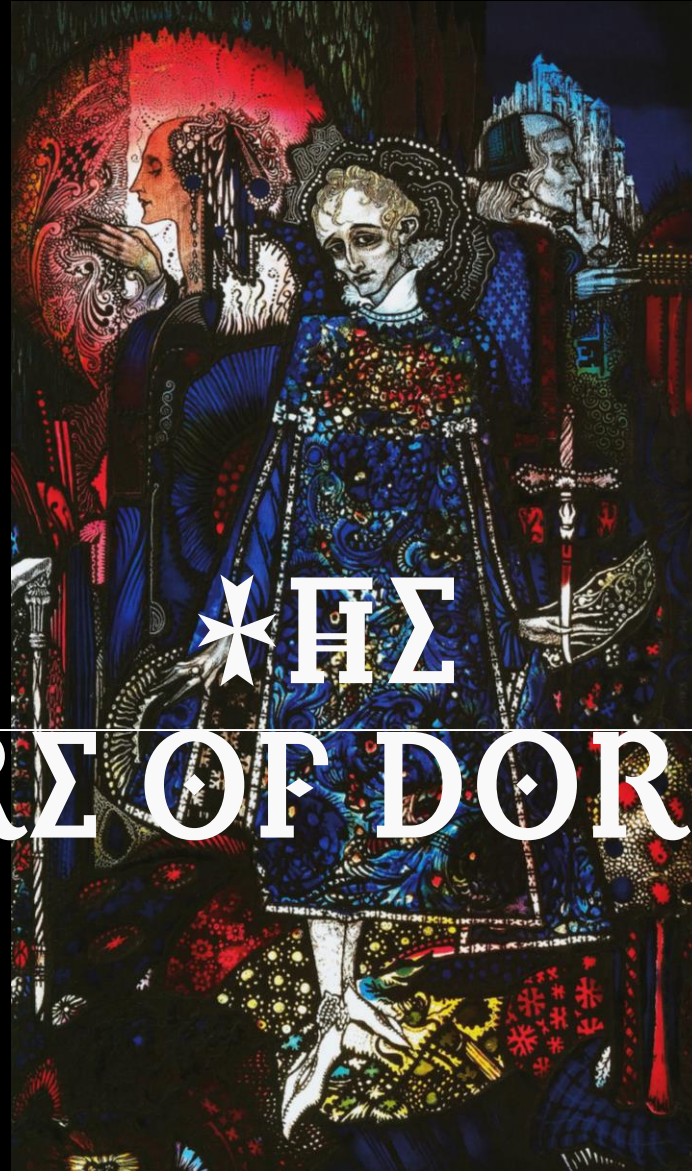
THE PICTURE OF  
DORIAN GRAY

THE PICTURE OF  
DORIAN GRAY

THE PICTURE OF  
DORIAN GRAY

THE PICTURE OF  
DORIAN GRAY





# ΠΙCΤΥΡΕΣ ΟΦ ΔΟΡΙΧΗ ΓΡΑΥ









Stained glass, as we know it, first occurred in France. Colored glass probably came originally from the East. The art of the maker of colored glass found its way from Ancient Egypt to Phoenicia and so on to Greece, Rome, Byzantium, Venice, and so to France. The finest Stained Glass Windows extant are at Chartes, situated some 55 miles south-west of Paris—its Cathedral, containing the windows, having been founded by Bishop Fulbert in the eleventh century. The actual windows are mostly thirteenth-century work. The tendency from the thirteenth to the fifteenth century was rather towards the improvement of the technique, while from the sixteenth century the craft became more or less decadent. It may be authoritatively stated that practically no advance in technique has been made since the fifteenth century, with the exception of the more skilled application and manipulation of the medieval craft.

Harry Clarke learned the basics of the stained-glass craft from his father, who was a competent craftsman working in the traditional style. Clarke had a strong desire to experiment with his chosen medium to achieve spectacular shades of rich, deep color. He developed his illustrative genius to create figures that emanated emotion and spirit, characters who were dressed in sumptuous robes and surrounded by elaborate, intricate designs. Thus Clarke created a unique style of stained glass, which surpassed the highest standards in design, color, and execution. His great skill at acidizing and plating enriched his already beautiful windows, which were filled with magnificent colors: deep blues and reds, purple and turquoise, gold and magenta.

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