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Psychographic Persona Development
in *The Picture of Dorian Gray*

A Thesis
Presented to
The Faculty and the Honors Program
Of the University of San Diego

By
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Marketing & English
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When interviewed about his Victorian Gothic masterpiece, *The Picture of Dorian Gray*, Oscar Wilde once observed that “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” (Oscar Wilde). These three characters represent widely different personas; in light of Wilde’s words, then, what does it truly mean to be Basil Hallward, Lord Henry Wotton, or Dorian Gray? And how can you properly define their personalities based upon psychographic measures?¹ In order to answer the first question and to unravel these three characters’ opinions, interests, and values, their words and actions must be closely analyzed within the text. Secondly, a standard must be chosen through which these psychographic measures can be filtered and compared, namely the Preface to the novel (because to look at *all* of the characters’ psychographic measures in the novel would take far longer than the span of one thesis). Essentially, the Preface sets the tone for Wilde’s subtly sublime work by making claims about beauty and ugliness, morality and immorality, vice and virtue, and art and the artist that are both directly and indirectly referenced by the characters throughout the twisting plot. The subjects of the Preface provide a basis upon which Basil, Lord Henry, and Dorian Gray’s perspectives can be contrasted and eventually summarized to create psychographic profiles for marketing persona development purposes.² The marketing concept of persona development is similar to the idea of character development, which is a literary strategy done by authors in determining their characters’ personalities and behaviors throughout the novel; however, whereas persona development is often used as a means of *extracting* traits from an existing person and generalizing them to a set of people with similar traits, an author uses

¹ The marketing term, “psychographic measures,” refers to a person’s opinions, interests, and values.

² Persona development refers to the marketing process of unraveling the characteristics and traits that make you who you are. With regard to marketing application, persona development is used as a tool to determine how to best sell a company’s product or brand to those types of people who share the same characteristics.

character development to *create* a character with unique traits. These two concepts are arguably two sides of the same cross-discipline coin, and through applying persona development to a literary context, perhaps previously unidentified psychographic traits can be siphoned out from Wilde's own developed characters. However, it is important to note that each character is not sheerly representative of the categorizations placed upon him in this essay; there are intricate complexities within each man that may be considered as counterpoints to their overall portrayal. Dorian Gray is the most labyrinthine of all, as most of his views echo Lord Henry's and are not truly his own. There is also the separation of Beautiful Dorian, who is created by Lord Henry and is in ageless humanoid shape, and Thoughtful Dorian, who is created by Basil Hallward and depreciates in the portrait, acting as a conscience to Beautiful Dorian. While points such as these are investigated, for the purposes of this paper and shaping psychographic personas, a slightly oversimplified categorization of each character is established: Basil Hallward as the Anti-Artist, Lord Henry Wotton as the Artist, and Beautiful Dorian, birthed post-Lord Henry, as the Art³.

Definitions of the Artist, the Anti-Artist, Art, Beauty, and Genius/Thought:

There are a few definitions in Wilde's Preface that must be established before the character analysis is made: first, those of the Artist, the Anti-Artist, and Art. According to the Preface, an Artist is defined by his ability to create beautiful things, his preference to reveal art as opposed to himself in the art, his opinion that beautiful meanings can be found in beautiful things, and likewise, that ugly meanings cannot be found in beautiful things, his lack of desire to prove anything or to be morbid, his ability to express anything, his dearth of ethical sympathies,

³ These categories of the Artist, the Anti-Artist, and the Art are defined by ideas in the Preface. There are several lines that describe what an Artist values and how he acts, for example, so it would be a fair assumption to make that an Anti-Artist values and acts opposite to the defined Artist. Likewise, the Art is also allocated traits in the Preface. Incidentally, Lord Henry, Basil, and Dorian all act as one of these three roles.

his manipulation of thought and language as instruments to create art, and his usage of vice and virtue as materials to create art. An Anti-Artist is the opposite of the Artist in all of these criteria. By contrast, Art is beautiful, it consists of vice, virtue, surface, and symbol, it mirrors the spectator, and it is altogether useless.

The fourth definition to be made is that of beauty. In order to determine each character's approach to beauty, one of the most complex subjects discussed in the Preface, the concept must first be properly defined with the assistance of Edmund Burke's foundational *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*. The abstraction of beauty has been a topic of contention in literature for centuries; some individuals such as Burke purport that beauty is primarily characterized as being anything pleasing to the human eye, subjects that are "smooth and polished," as well as "uniform and perfect," while others perhaps recoil at this debatably superficial perspective in favor of proposing a more intrinsic definition (Burke 124). Two connected forms of beauty have accordingly been derived from these viewpoints: outer, or apparent, Beauty, stems from visual gratification caused by a balanced combination of elements, whereas inner beauty takes the subtler form of human Genius, Thought, and emotional complexity. Burke further elucidates on the first type of beauty, the effect of which invokes love, and purports that

Since [Beauty] is no creature of our reason, since it strikes us without any reference to use, and even where no use at all can be discerned... we must conclude that beauty is, for the greater part, some quality in bodies, acting mechanically upon the human mind by the intervention of the senses (Burke 91, 112).

Two ideas are important to note here: first, that Beauty has no use, and second, that it is impressed upon our minds by the senses. This first suggestion of Burke's aligns with Wilde's words in the final line of the Preface: "all art," which by definition is Beautiful, "is quite useless"

(Wilde 2). Furthermore, the second proposal that Beauty is associated with the senses is another key concept that Lord Henry purports repeatedly throughout the novel, as will be scrutinized in his development later on. This intersection of interpretations of Beauty in both Burke and Wilde's works ultimately suggests that there is a certain, objective standard of Beauty that can be used as a basis of comparison between characters.

The synonymous Genius and Thought, however, present a challenge in that Burke's perception of this form of internal beauty is tainted by his bias towards Beauty. He outlines the qualities he associates with Genius, such as fortitude, justice, and wisdom, before arguing that said virtues, while causing admiration, "are of the sublimer kind" and "produce terror rather than love" (Burke 110). As previously mentioned, Burke is of the opinion that the passion of Beauty is love, and thus draws a direct comparison here between the two forms of beauty. He insinuates that traits of Thought invoke fear, rather than love, and provides a further explanation that wisdom and the other qualities he associates with Genius are ugly because they cannot exist without suffering; they "turn principally on dangers, punishments, and troubles, and are exercised rather in preventing the worst mischiefs, than in dispensing favors; and are therefore not lovely..." (Burke 111). Several additional negative constructs are correlated with Genius, but the question of whether wisdom may exist independently of strife is clearly riposted by Burke; no, because it serves as a means to curb the darker elements of society. In order to combat Burke's clear valorization of Beauty and to create a more objective definition of Genius, the reaction of fear in correlation with Genius should be removed; nonetheless, it can still be agreed that admiration is, indeed, a byproduct of Thought, just as love is a consequence of Beauty.

Genius, then, is internal, associated with the mind, and has a purpose (which Burke claims is to prevent mischief), whereas Beauty is external, associated with the senses, and purposeless.

Basil Hallward as the Anti-Artist:

Basil Hallward is a character who largely errs more on the side of Genius over Beauty, as can be seen in his first interactions with pre-Lord Henry Dorian. Basil remarks in regard to his initial meeting with pre-Lord Henry Dorian that ““from the moment I met [him], [his] personality had the most extraordinary influence over me”” (Wilde 117). Unlike Lord Henry, Basil specifically denotes that he was initially swayed by Dorian’s personality, not his physical appearance, and as such was struck by the boy’s Thought. Other critics, such as Baker, claim the opposite; that “Self-consciousness, *worship of [Dorian’s] sheer physical beauty*, and a selfish desire to keep the ideal to himself lead Basil Hallward astray... ” (Baker 355, italicized for emphasis). Basil does not worship external Beauty so much as has a healthy respect for and wariness of it; however, with that being said, his self-consciousness is, indeed, apparent, as is his desire to keep Dorian to himself and away from Lord Henry’s sway. Secondly, while Baker argues that Basil’s idolatry of Dorian’s Beauty is one of three reasons for which he is led astray and dies, it is evident from the previous quote that Basil is struck by Dorian’s Genius, and is actually quite terrified of his physical appearance according to his fearful reaction to seeing Dorian for the first time: he discerns that “When our eyes met, I felt that I was growing pale. A curious sensation of terror came over me” (Wilde 8). Basil is immediately struck and repelled by Dorian’s countenance. Growing pale is a physical manifestation of a person’s fear and Basil’s verbalized terror is further supportive of his negative reaction towards Dorian’s Beauty. As he has not yet talked with Dorian or learned of his Genius at this point, it is perspicuous that his

terror is generated sheerly from a disgust of a Beautiful thing, per line five of the Preface. Ultimately, the comparison between Basil's initial reactions to Dorian's face versus his charm showcase his inclination towards Genius.

Basil's preference for Genius can also be seen in his valorizing of Thoughtful Dorian in the portrait over Beautiful Dorian. Towards the beginning of the novel, after Beautiful Dorian has decided to depart Basil's studio with Lord Henry, Basil remarks sadly, "I shall stay with the real Dorian" (Wilde 31). In doing so, Basil notes the difference between the Dorian whose personality he had once adored in their first meeting and the Dorian who has become swayed by Lord Henry's poisonous words about youth. While Basil sees the 'real Dorian' as being present in the portrait - his old self locked in time - Lord Henry, in contrast, believes the opposite, or at least voices this suggestion that *his* inveigled Dorian is how he was always and truly meant to be (Wilde 29). Regardless of who is correct, there is a clear distinction established between former Dorian and present Dorian, or, rather, Thoughtful Dorian represented in the portrait and Beautiful Dorian embodied in physical, human form. Basil then indicates a preference for Thoughtful Dorian when he feels "a strange sense of loss" due to the fact that "Dorian Gray would never again be to him all that he had been in the past" (Wilde 84). Basil has this revelation after he is quite literally left behind once Dorian and Lord Henry jet off in their brougham to the theater to see Sybil Vane. He observes, once more, the change in temperament and values that Beautiful Dorian now holds. It is only upon witnessing Beautiful Dorian's nonchalant attitude towards Sybil Vane's suicide that Basil clearly acknowledges Lord Henry's role in shaping him, declaring concernedly that "[Dorian] talk[s] as if [he] had no heart, no pity in [him]. It is all Harry's influence" (Wilde 112). As in earlier instances, Basil is aware of Dorian's

transmogrification, but this is the first time that he clearly links the behavioral changes to Lord Henry, who continues to convince Beautiful Dorian to discard his value of Genius, denoted in this quote from “no heart” and “no pity” being present in his protégé.

Nonetheless, this is not to say that Basil has no influence over humanoid Dorian; in fact, his sway on Beautiful Dorian can be seen in how his creation of the portrait, or Thoughtful Dorian, acts as a moral guide to Beautiful Dorian. It is stated from Dorian’s own thoughts that “For every sin that [he] committed, a stain would fleck and wreck [the portrait’s] fairness. But he would not sin. The picture, changed or unchanged, would be to him the visible emblem of conscience” (Wilde 96). While Basil fails to influence the humanoid, newly Beautiful Dorian, he clearly makes a mark, however insignificant, on his psyche through painting the portrait. The portrait, itself, acts as a physical embodiment of Dorian’s conscience and consistently deteriorating values on Thought and Genius. As such, Basil is ultimately categorized not as an Artist, but as an Anti-Artist; unlike Lord Henry, who was the creator of a Beautiful thing in Dorian, Basil created a thing of Genius in the portrait that grows more apparently decrepit over time as Dorian sins repeatedly. At the point in the novel from which this quotation occurs, Dorian becomes aware of the portrait’s purpose and aspires to prevent from sinning in favor of returning to follow society’s values, birthed from Thought, and to his former pre-Lord Henry ideals. While he does not actually achieve this, Basil’s influence through the portrait of Dorian is later seen in many instances, even beyond his own death at Dorian’s hands. As Beautiful Dorian, in a panic, embarks to London’s Chinatown he is described as being “Callous, concentrated on evil, with stained mind...” (Wilde 195). The diction, “stained mind” in reference to Dorian’s foul thoughts provides a marked contrast to the repeatedly referenced “unstained purity of youth”

surrounding Dorian's time in Chinatown (Wilde 196). The stained Genius versus the unstained Beauty presents a vividly horrific image of a mental deterioration, of a human at war with himself, and marks the beginning of Dorian's downward spiral as he questions his Beautiful identity. Though Basil has since been murdered at the time of these events, his impact lives on through his Genius portrait creation, which, in turn, haunts the Beautiful Dorian's own stained remnants of Thought.

Basil's approach to Beauty and Genius is signified not only in his interactions with Beautiful and Thoughtful Dorian, but also in his own stated philosophies on the two forms of beauty which complicate the simple dichotomy previously established. Within the first few pages of the novel, Basil opines,

‘There is a fatality about all physical and intellectual distinction, the sort of fatality that seems to dog through history the faltering steps of kings... The ugly and the stupid have the best of it in this world’ (Wilde 5).

At first glance, it could be argued that Basil supports the average individual and does not necessarily condemn the Beautiful and Thoughtful, as the term, “distinction” could be interpreted as being either negative or positive, but his phrasing in the second sentence elucidates his intent. Basil condemns not only Beauty, but Genius, as well, and parallels the presence of both with monumental failure through his inclusion of long-deceased royals. Furthermore, he esteems those who lack both Beauty and Genius above those who have a greater dosage of one or two over the average individual. He quite clearly finds Ugly meanings in Beautiful things, in addition to Thoughtful things, and in light of the fifth and sixth lines of the Preface, therefore is considered to be corrupt and without hope.

Notwithstanding, Basil is not a static character (arguably, he is the most dynamic character in the novel), and his perspective on Beauty morphs from having a clear preference for

Thought over Beauty with regard to Dorian, to equally disliking both, and finally, to appreciating Beauty. This latter stage happens the chapter before Basil is killed. He tells Beautiful Dorian that

‘If a wretched man has a vice, it shows itself in the lines of his mouth, the droop of his eyelids, the molding of his hands even... But you, Dorian, with your pure, bright, innocent face, and your marvelous, untroubled youth - I can’t believe anything against you’ (Wilde 154).

At the first chapter’s end, he had been firm in his beliefs about Genius and Beauty, but come the twelfth chapter, he seems to have shifted towards finding Dorian’s Beautiful face to be Beautiful and not appalling. In his eyes, there is no vice, no sin, in Dorian’s facade and Basil uses that as justification for his belief that Dorian’s Genius is undamaged. As such, the Preface would suggest that Basil has been cultivated over the duration of the novel to having hope. Whether these words properly reflect his initial views on Beauty and Genius, or if they are a desperate plea towards Dorian to prove him wrong about his public defamation of character is unclear. Ultimately, due to the fact that Basil’s reverence for the portrait over Beautiful Dorian lasts the majority of his lifespan in the novel, for the purposes of his persona development, let us assume that he prefers Genius over Beauty and mark it as the first argument against him being the Artist as previously defined.

Basil is also not the Artist because he believes that the portrait exposes him, as the creator of the painting, as opposed to revealing Art. He ashamedly admits with regard to his work-in-progress that “‘I really can’t exhibit it. I have put too much of myself into it,’” denoting that his unfinished portrait of Dorian reflects his own emotions more strongly than the subject’s (Wilde 4). He later confirms his opinion on the matter as he avows in direct contradiction to the first two lines of the Preface that

‘... 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 colored canvas, reveals himself’ (Wilde 7).

In other words, as Baker puts it, “Hallward has an ideal conception of the role of the artist, and he realizes from the outset of the novel that he has not lived up to his conception” (Baker 352). Despite knowing that, as an Artist, he should be able to display his painting of Dorian, Basil acknowledges his failure and inability to do so. Basil makes his stance on the subject of what his Art displays quite obvious, and yet, as previously discussed, the dynamic nature of his character throughout the plot births contradictions. A page after his proclamation regarding the painter being revealed on the canvas, Basil also says that upon meeting Dorian,

‘I knew that I had come face to face with someone whose mere personality was so fascinating that, if I allowed it to do so, it would absorb my whole nature, my whole soul, my very art itself’ (Wilde 8).

Basil’s words here directly oppose his previous statements about his art. He indicates that Dorian’s Genius, or personality, would and has absorbed his art; thus, his painting is *not* a mirror of Basil, but a reflection of pre-Lord Henry Dorian. Additionally, if Basil asserts that his nature has been absorbed by pre-Lord Henry Dorian, but also that his art is a mirror of himself, then by default, his art also reflects pre-Lord Henry Dorian, who is the subject of the portrait. This presents a quandary similar to Basil’s aforementioned shift in approach to Beauty and Genius: at this point in Basil’s timeline, does he believe that his portrait conceals him and reveals the art, or that it reveals him and conceals the art?

This complexity becomes more perplexing when Basil speaks with Beautiful Dorian mid-way through the novel and undergoes another drastic alteration in perspective. He

withdraws his previous statements about the portrait being a reflection of himself, instead asseverating,

‘I had been foolish in imagining that I had seen anything in [the portrait], more than that you were extremely good-looking and that I could paint. Even now I can not help feeling that it is a mistake to think that the passion one feels in creation is ever really shown in the work one creates’ (Wilde 118).

Basil delineates his new perspective by, firstly, condemning his previous beliefs regarding the painting being an echo of himself, and secondly, affirming that the portrait is merely a likeness of Dorian’s countenance. He then extends his new judgment to all artists with the inclusion of the vague ‘one’ wherein any Artist could be substituted. Lastly, he neatly summarizes his new sentiment with the conclusion that “‘It often seems to me that art conceals the artist far more completely than it ever reveals him’” (Wilde 118). Nearly word for word, Basil references the Preface; indeed, art’s aim is to conceal the artist and reveal the art itself. His radical change in approach to Beauty and the subject of Art thus lend credibility to Keefe’s suggestion that “... Basil suffers from a type of mental fragmentation”; Basil cannot seem to maintain a steady opinion on either subject, instead bouncing between two binary beliefs (Keefe 68). As such, the ideas that “[Basil and Lord Henry] are essentially ‘flat’ characters in that they do not change in the course of the novel” and that “In effect, they have already chosen a way of life” are ones which the evidence elucidated above clearly reject (Liebman 311). While Lord Henry’s persona analysis has yet to be determined, Basil continues to have to be simplified to fit into a specific mould of Anti-Artist due to his ever-changing verdicts. Thus, once more, we must use Basil’s state at the beginning of the novel as a foundation for defining him as the Anti-Artist - namely his belief of the portrait revealing himself rather than the Art of Dorian.

Basil also displays a consistent desire to prove to Beautiful Dorian the evilness of his new ways - another contradicting point to his being the Artist, who has no wish to prove anything to others according to line 12 of the Preface. One such instance is when he lectures Dorian about his decaying portrait shortly before his death, swearing that ““You have done enough evil in your life. My God! don’t you see that accursed thing leering at us?”” (Wilde 162). Basil begs Dorian to come to his senses, to prove to him the truth laid out in the portrait’s vile stare. Unlike Lord Henry, who merely speaks and observes his impact on Dorian, Basil forcibly desires to change Dorian’s trajectory into sin by appealing to God for forgiveness on both of their behalves.

Then, there is also the issue of Basil’s ethical abhorrence to Beautiful Dorian’s withering Thought, signified in the self-enclaustrated portrait in the attic. He admits that “There was something in its expression that filled him with disgust and loathing...” (Wilde 160). Ethical sympathies, as mentioned in line 13 of the Preface, are not easily defined and are also indicative of someone who is not an Artist; that being said, one can argue that it is a dual state of empathy for things that are worthy of being empathized with and aversion to those that are not. The portrait, while certainly a conscience to Dorian, to most others would be a haunting depiction of sin. Basil falls into this category as he is filled with ‘disgust and loathing’ and experiences an ethical sympathy. Since Lord Henry never comes into direct contact with the portrait and it is difficult to accurately predict how he would react if placed in the same situation, there is no contrast to compare Basil against as an Anti-Artist; however, judging by Lord Henry’s approach to the Sybil Vane issue, as discussed in his characterization below, he would likely delight in the drama instead of being disturbed by it.

Lastly, Basil's reaction in the same scene of the portrait reveal indicates a final counterpoint to his being the Artist, found in line 14 of the Preface. Morbidity is often characterized by an uncanny and unsettling interest in the dead or dying, and while Basil is not overtly morbid, his description in how he "looked at Dorian Gray with the eyes of a sick man" and in how "His mouth twitched, and his parched tongue seemed unable to articulate" compares him to someone who is diseased and who has a loss of control over his body - twitching lips and dry mouth being the symptoms of illness (Wilde 160). His failure to express his thoughts on the atrophying portrait is stated in his lack of ability to articulate, and as such, further separates him from the Artist ideal expounded in the Preface.

Altogether, then, Basil's general dislike of Beauty, initial belief that art reveals him instead of the art itself, desire to prove moral arguments to Beautiful Dorian, sympathetic tendencies towards ethical matters, parallel to morbidity, and inability to express his opinions characterizes him as the Anti-Artist when compared to the established definition of the Artist. In other words, Basil is ultimately a persona of conscience, or Genius, "untempered by the strength of hedonistic instinct" in that he is entirely too moral and ethical to be categorized as the Artist (Baker 355). Lord Henry, however, does not have such relativist qualms.

Lord Henry as the Artist:

Unlike Basil, Lord Henry prioritizes Beauty over Genius. Vapid though the Reader may perceive him to be, Lord Henry is one of the cultivated few who finds Beautiful meanings in Beautiful things. He delineates his biased approach to picking comrades, elucidating, "I choose my friends for their good looks, my acquaintances for their good characters, and my enemies for their good intellects" (Wilde 10). His desire to befriend those who are aesthetically pleasing and

to position himself against those who have a surplus of Thought is also telling of his relationship to Basil for the majority of the novel. While the two are not enemies, per say, the subject of their attempted, opposing influences does cause them to spend only one chapter alone together at the exposition of the novel before Basil is left behind in the metaphorical dust. Lord Henry then, more explicitly, extenuates his perspective on Genius as he states that ““It is in the brain, and the brain only, that the great sins of the world take place also”” (Wilde 21). Lord Henry presents an interesting proposal - that Genius births sin and not Beauty or the senses. Traditionally, sin is presented as a vice of sensation, or a temptation by Beauty and Art, but Lord Henry’s suggestion propounds the eerie idea that sin festers inside humanity’s Thought and not extrinsically. It is also in accordance with his previous statement regarding his preference in friends in that he continues to villainize Genius without being overly obtrusive about his interpretations.

It should be noted that Lord Henry does not deny the symbiotic relationship between Beauty and Genius, but merely glorifies the former over the latter. He acknowledges their correlation by telling Dorian that ““Nothing can cure the soul but the senses, just as nothing can cure the senses but the soul”” (Wilde 23). While it is yet unstated precisely how much he values one above the other, his inclination towards Beauty has been made previously evident. However, Lord Henry later provides an exegesis for his claims: the superiority of Beauty over Thought originates from its simplicity. According to him, ““Beauty is a form of Genius,—is higher, indeed, than Genius, as it needs no explanation... It has its divine right of sovereignty”” (Wilde 24). In essence, as the Preface suggests in line seven, ““Beautiful things mean only Beauty”” to those like he who are cultivated. It is both intriguing and ironic, however, that Lord Henry uses the descriptor ‘divine’ to illustrate Beauty’s authority when he is unsympathetic to the Church.

This also may stem from his holding Beauty in high esteem, as religion is a societal construct, which, in turn, is a product of Thought. Nonetheless, Lord Henry does recognize society's popular counterargument to his lens even as he warns against the valorizing of Genius over Beauty: he tells Dorian,

‘Don’t squander the gold of your days, listening to the tedious, *trying to improve the hopeless failure*, or giving away your life to the ignorant, the common, and the vulgar. These are the sickly aims, the false ideals, of our age’ (Wilde 24-25, italicized for emphasis).

This is directly juxtaposed with Basil's declaration that the “ugly and the stupid have the best of it in this world” in that Lord Henry advises for Dorian to stay away from the mundanes whom Basil idealizes. The term, ‘ignorant,’ evinces those who cannot comprehend Genius, Beauty, or both, the ‘common’ signifies those who, as previously discussed, have an average or less than average amount of both Genius and Beauty, and the ‘vulgar’ would be those who find ugly meanings in Beautiful things, per line five of the Preface. The three combined - the ignorant, the common, and the vulgar - are the crux of the issue centered on the unacknowledged value of Beauty that Lord Henry believes to be insidious in English Victorian society. Furthermore, the italicized portion proposes that efforts of Thought and Genius are only meant to make up for the errs of society, similar to Burke's suggestion that wisdom serves as a means to curb the darker elements of society.

Lord Henry and his perspective on Beauty and Genius is complemented by his wife, Victoria, who carries the opposite belief in several ways. In Wilde's words, “[Victoria] was usually in love with somebody... She tried to look picturesque, but only succeeded in being untidy. Her name was Victoria, and she had a perfect mania for going to church” (Wilde 49). Many selections from *The Picture of Dorian Gray* could be used to illustrate the drastic

difference between Lord Henry and his wife, and further, Lord Henry and all the women in the novel, but these two sentences provide the most material on Beauty and Thought. Whereas Lord Henry is a man who idolizes Beauty, Victoria is passionate about going to church, a product of Thought, and consistently fails to appear Beautiful. It is intriguing to note, as well, that the word ‘mania’ is used to illustrate her religious interest, subtly purporting that Victoria is unhinged for venerating a creation of Thought so avidly. Secondly, despite trying to look Beautiful, she fails in her efforts unlike Lord Henry, who successfully becomes an Artist through creating his sentient Art in Beautiful Dorian. Thus, by including short spiels on Victoria, Wilde better clarifies Lord Henry’s own beliefs through a clear compare-and-contrast.

Lord Henry’s approach to the issue of Beauty is quite clear, but the question of whether he is truly the Artist is partially dependent on how he views his Art. This query is far more convoluted. In an internal monologue, Lord Henry professes that, “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” (Wilde 40). To put his thoughts in terms of Basil’s own perception of his Art introduces a new layer of complexity. Dorian was Basil’s inspiration for painting, just as Lord Henry aspires to be Dorian’s inspiration for molding his own life. This admittedly seems a bit backwards, as the Reader gets the overall impression that it is Lord Henry, as an Artist, who has shaped Thoughtful Dorian into Beautiful Dorian. Post-Lord Henry, Beautiful Dorian is largely an echo of his Artist’s views; but, with that being said, this statement seems to suggest that it is *Lord Henry* who wishes to be Dorian’s muse. This desire is reminiscent of Basil’s statements from the first chapter about it being him who was revealed in the portrait in that Lord Henry *wants* to be revealed in Beautiful Dorian and, as such, wants to conceal the Thoughtful Dorian.

The difference between Basil and Lord Henry at this early stage in the novel, however, is that Basil feels he has no choice but to be reflected in his portrait whereas Lord Henry keenly craves to see his ideologies mirrored back to him. Ultimately, as the analysis would then suggest, neither Basil nor Lord Henry are truly Artists according to the second line of the Preface. Nonetheless, the fact that Lord Henry later conjectures to himself that “To a large extent, the lad was his own creation,” and that Dorian’s defining feature is his retainment of youth, Lord Henry is more of an Artist than Basil because he truly molded the boy into a thing of Beauty (Wilde 61). Once again, a simplification of Lord Henry’s persona in response to his words about the concealment of the Artist must be made.

Nonetheless, it cannot be denied that Lord Henry skilfully uses his words as an instrument in creating his Art, Beautiful Dorian. In the case of Sybil Vane, he is aware “that it was through certain words of his, musical words said with musical utterance, that Dorian Gray’s soul had turned to this white girl and bowed in worship before her” (Wilde 61). It is evident that Lord Henry is particularly clever with the usage of his silver tongue, unlike Basil, and has properly utilized his thought and words to manipulate Dorian’s vice and virtue, per lines 15 and 16 of the Preface. Lord Henry’s “musical words” ultimately bring to mind a spell-casting of sorts, inducing Dorian to worship a false deity in Sybil Vane and in doing so, installing a minute rebellion against the religious paradigm of Thought in society.

Furthermore, in alignment with his manipulative personality, Lord Henry seemingly has no ethical sympathies. He proclaims in the first chapter that “All influence is immoral...” yet continues to modify Dorian’s approach to Beauty and Genius (Wilde 19). His failure to cease said influence despite believing that it is unconscionable is evidence enough to infer that he lacks

ethical sympathies, as is proper of an Artist according to the Preface. However, this is not to say that Lord Henry is not sympathetic to other things that are not typically sympathized with in society; in his own words,

‘I can sympathize with everything, except suffering... It is too ugly, too horrible, too distressing. There is something terribly morbid in the modern sympathy with pain. One should sympathize with the color, the beauty, the joy of life’
(Wilde 43).

Sympathy is customarily extended to those in harsher circumstances than those one is presently in, not necessarily to people or objects who are not in need of comfort. Counterintuitively and perhaps paradoxically, Lord Henry can only sympathize with Beauty, unlike Basil, who harbors ethical sympathies in the typical manner, as in the aforementioned moment when he discovers the portrait in the attic. Altogether, things worthy of being empathized with Lord Henry is averted to and those that are not he is all too willing to “commiserate” with. Ultimately, his association of morbidity with a sympathy for further suffering suggests that Lord Henry would be considered apathetic by society’s standards, and therefore is bereft of ethical sympathy.

Lord Henry’s admiration of useless things, which by definition tend to be Beautiful, also contributes to the idea that he is the Artist. According to the end of the Preface, Artists create Art solely to admire its Beauty. Lord Henry proposes a similar sentiment when he remarks that “‘beauty, real beauty, ends where an intellectual expression begins. Intellect is in itself an exaggeration, and destroys the harmony of any face... Look at the successful men in any of the learned professions. How perfectly hideous they are!’” (Wilde 5). Once more, Lord Henry equivocates Genius through education with ugliness. Learned professions are most often associated with positivity, including knowledge and wealth that come from higher education, but Lord Henry does not admire men in such positions. To him, self-made men who have entered

useful practices are not to be valorated; instead, Beauty found in the balance of one's countenance is worthy of being worshiped. His stance on lines 22 and 23 of the Preface, then, are unambiguous: Lord Henry is forgiven, for he does not admire useful things of Genius such as education, but useless things of Art and Beauty that can be found in a man's aesthetic countenance. Further, Lord Henry's creation of the youthful, Beautiful Dorian - his Art - is nugatory from the viewpoint that there is no original Genius in this new Dorian, as will be discussed in Beautiful Dorian's persona development below.

It is mentioned in line 19 of the Preface that Art mirrors the spectator, and yet, no character but Lord Henry makes explicit reference to the subject. It seems fitting to analyze what he says regarding the spectator, as his perspective on the spectator's role in Art will prove to be mirrored in Beautiful Dorian's own behavior. As Beautiful Dorian has an identity crisis through his struggle to process Sybil Vane's death, Lord Henry unravels his train of thought in an attempt to distance his Art from the travesty. He articulates that

'Sometimes, however, a tragedy that has artistic elements of beauty crosses our lives. If these elements of beauty are real, the whole thing simply appeals to our sense of dramatic effect. Suddenly we find that we are no longer the actors, but the spectators of the play; or, rather, we are both. We watch ourselves, and the mere wonder of the spectacle enthralls us' (Wilde 105).

Once again, Lord Henry displays a shocking lack of ethical sympathy for Sybil Vane's suicide and instead only sympathizes with the Beauty that her dramatic death has left behind. He suggests that there is a joy in the drama - that once calamity strikes one is able to watch it unfurl from outside oneself with an adoring eye. Occurrences like these do happen, but perhaps most people are not willing to admit to it; one cannot help but deeply enjoy attention, positive or negative, and if the latter, enjoy with a respectable detachment. Do we not feel a surge of pride

when, in an incendiary, painful argument, we come up with a particularly scathing and erudite slight? Or at a funeral, do we not appreciate the tearful, agonizing words of those who were left behind and marvel at our own sorrow? There is certainly something one finds Beautiful in tragedy, but to admit to enjoying it is socially unacceptable. It nearly goes without saying that Lord Henry would purport quite the opposite with regard to relishing tribulation publically. Thus, assuming that events can be viewed as acts of a play, or at least a composition of Beautiful vignettes that are enjoyed from outside oneself, in light of line 19 of the Preface it is comprehensible to see how an individual mirrors Art, both as an actor and, by Lord Henry's suppositions, a spectator. As an actor, one's words engage one's counterparts, to which one's inner spectator watches on gleefully to see what direction the act is heading in response. As such, Art truly does mirror individuals as spectators from within their actor selves - a point that Lord Henry echoes and that Basil is silent on.

In summary, then, Lord Henry's love of Beauty shown through his words and his interactions with his wife, usage of language as an instrument to form Beautiful Dorian, lack of ethical sympathies, and valorating of useless things characterizes him as the Artist when compared to the Anti-Artist found in Basil Hallward. In other words, Lord Henry is ultimately a persona of aesthetic, or "Hedonism untempered by conscience" in that he seeks pleasure found in Beautiful things over the Genius that Basil prefers (Baker 355). Dorian Gray is merely one of such objects through which Lord Henry fulfills his so-called hedonistic desires.

Beautiful Dorian as the Art:

Prior to meeting Lord Henry, Dorian exists on a plane between the two binaries of Genius and Beauty; he is neither one or the other, but a sentient being who appreciates both.

Alternatively, as Gordon puts it, “Dorian enters the spatial configuration of the novel as ‘Gray’ (almost approaching the ‘white purity of boyhood’), and during the early pages of the novel, he seems to exist on a fringe between black and white” (Gordon 357). This changes once Dorian comes in contact with his Artist, after which point he is recreated into Beautiful Dorian and subsequently objectified and influenced by Lord Henry. The majority of his thoughts and behaviors become a mimesis of Lord Henry’s, and only transmogrify towards the end of the novel as he seemingly starts to regain his own sentience and attempts to ascend beyond his ‘persona’ of Art. However, this introduction of a third persona ultimately leads to the question: can Art be categorized as a personality if it does not truly subsist independently of its Artist? And, if so, then in terms of marketing application, how would the strategy differ from targeting an Artist to targeting the Art if they share the same opinions, interests, and values? In the following section, I argue that sentient Art, such as Beautiful Dorian, is not fully independent from the influence of its Artist and therefore should not have its own psychographic profile separate from the Artist’s. As such, there will be no persona room generated for the Art of Beautiful Dorian.

As per the definition of Art at the end of the Preface, Beautiful Dorian, too, is useless. Lord Henry clearly suggests this as he professes that

‘[Dorian] is some brainless, beautiful creature, who should be always here in winter when we have no flowers to look at, and always here in summer when we want something to chill our intelligence’ (Wilde 5).

The usage of the term, ‘brainless,’ and the phrase, ‘chill our intelligence’ suggest that Dorian is not a being of Genius, but is rather quite purposeless. Lord Henry compares him to a flower, one of Nature’s own Beautiful creations, which insinuates that Dorian, too, is a thing of Beauty and is thus to be admired. This aligns with the 22nd and 23rd lines of the Preface in that Dorian is

cherished intensely for his Beauty, which, for all intents and purposes, is inutile. There is an extension of this idea of Beautiful Dorian's uselessness evidenced in Lord Henry's remarks on Dorian's inability to create: by avowing that "I am so glad that [Dorian has] never done anything, never carved a statue, or painted a picture, or produced anything outside of [himself]!" and that "Life has been [his] art," he purports that Beautiful Dorian has not made anything of himself, really, other than dabbling in various forms of Art (Wilde 223). Beautiful Dorian has not studied to increase his Genius and has avoided all but Beauty, showcasing his lack of skill in any societally specified area of Thought.

Beautiful Dorian's uselessness is confirmed by the objectification he receives from Lord Henry throughout the novel. Lord Henry speaks to Dorian as if he were his pupil, or further, an object of sorts with no knowledge or self-sufficiency, particularly when he imparts to him halfway through Basil's painting of the portrait that "There was so much about you that charmed me that I felt *I must tell you something about yourself*. I thought how tragic it would be if *you were wasted*" (Wilde 25, italicized for emphasis). The tone communicated is rather condescending, as Lord Henry presumptuously assumes that Dorian knows less about his nature than a man whom had met him an hour previous. He insinuates that if Dorian does not pay heed to his advice, he will be trashed like a common piece of garbage. This implicit association between trash and the idea that human nature can become wasted suggests that Lord Henry truly thinks very little of Dorian and reduces him to a level less than human. When Dorian changes from what Gordon refers to as his "Gray" position to become Beautiful Dorian, Lord Henry repeats this idea by telling an alarmed Basil that "It is the real Dorian Gray,— that is all" (Wilde 29). The superiority with which Lord Henry speaks to Dorian is furthered with this

simple statement; the creation of Beautiful Dorian at Lord Henry's hands gives Lord Henry the power to objectify his new creation by calling him 'it' instead of the human 'he.' The transformation from "Gray" Dorian to Beautiful Dorian echoes a loss of humanity and a metamorphosis into Art.

Lord Henry's objectification of Beautiful Dorian is mimicked by his Art; Beautiful Dorian treats Basil with the same distinct lack of acknowledgement as a human being both during and after he murders him. Just as Lord Henry objectifies his Art, Dorian objectifies his Anti-Artist. Upon stabbing Basil, Dorian repeatedly refers to him with a distant demeanor as he observes how "The outstretched arms shot up convulsively three times, waving grotesque stiff-fingered hands in the air" (Wilde 163). There is no connection made between his former friend and the dying creature, as Dorian mentions only disembodied limbs, such as 'stiff-fingered hands,' in lieu of directly citing his moribund friend. The inclusion of the vague article, 'the' before Basil's outstretched arms instead of 'his' further dehumanizes Basil's body, as his appendages are treated as not belonging to any living entity. Then, upon Basil's murder, Beautiful Dorian strips him of his moniker as he notes that "The thing was still seated in the chair, straining over the table with bowed head, and humped back, and long fantastic arms" (Wilde 163). Once more, his disconnected parts are observed with a lack of sympathy as Basil's corpse becomes a thing of Ugliness to Dorian - a thing to be abhorred. The Genius that had defined and imbued Basil has departed, causing Beautiful Dorian's minute respect for him to do the same. The 'humped back' and 'long fantastic arms' remind the Reader of a monstrous, supernatural creature, further emphasizing the parallel in Beautiful Dorian's mind between the dead Basil and the Ugliness he now sees in him. Ultimately, Beautiful Dorian refers to Basil as a

‘thing’ no less than five times, leading the Reader to conclude that his dehumanization of Basil was not unintentionally done, but rather, done in unconscious mirroring of Lord Henry’s own objectification of Beautiful Dorian.

Lord Henry and Beautiful Dorian also share the same beliefs of the superiority of Beauty over Genius. Immediately after being spoken to by Lord Henry for the first time, Dorian realizes in horror that “The life that was to make his soul would mar his body. He would become ignoble, hideous, and uncouth” (Wilde 27). The wording here is intriguing, as it indicates a negative relationship between Genius and Beauty. Even as life is *supposed* to take its natural toll upon Dorian’s appearance over the years, it also adds to his education through experience. Nonetheless, the Gothic supernatural intervenes as the newly Beautiful Dorian reverses the expected pattern; instead, it is his soul that becomes hideous and his body that maintains its juvenescence. Beautiful Dorian’s valuation of Beauty over Genius is prominent and particularly reminiscent of Lord Henry’s views, albeit more elementary in nature.

Beautiful Dorian’s engagement in the saga of Sibyl Vane reflects the most complex of Lord Henry’s opinions: that of the spectator. However, in order to understand how this saga proves Beautiful Dorian’s embodiment of Lord Henry’s words about the spectator, the character of Sibyl Vane must first be investigated. The name, Sibyl Vane, is in itself a dramatic act. The Sibyls of Ancient Greece were known for their communications with gods and for their subsequent prophecies shared to man. Culture and drama are inherent in the title, as well as a certain mystery that originates from paranormal occurrences; much like the arguably mystical and legendary Shakesperian plays this actress has a role in, the title of ‘Sibyl’ is equally archaic and fantasmic. The second half of her name, ‘Vane,’ while not spelled like the more typical

‘vain’, nonetheless summons to the Reader’s mind a person who is in love with their own physical appearance - a vanity most prominently exhibited in Beautiful Dorian. Ultimately, Sibyl Vane, in name and youthful appearance, holds up a mirror to reflect Beautiful Dorian’s own image - a reflection that unveils his flaws in addition to his questionable values, and by extension, Lord Henry’s..

As an actress, Sibyl Vane is invariably complicated due to her many roles. In fact, Beautiful Dorian swears that ““She is more than an individual. You laugh, but I tell you she has genius”” but is quick to contradict himself, arguing that ““She knows nothing of life”” (Wilde 58, 59). This leads the Reader to wonder whether he believes that Sibyl has Genius or if she is merely a useless thing of Beauty, like Beautiful Dorian. One could interpret his words to mean that Sibyl is the sum of many fictional *dramatis personae* with measures of Genius. She, herself, however, ‘knows nothing of life’ in Dorian’s eyes and is bereft of Genius. This distinction is important to note; Sibyl Vane’s original identity, in Beautiful Dorian’s opinion, is merely one of the many roles she plays and is comparable to Shakespeare’s Juliet or Ophelia. In other words, she is not her own entity and thus cannot claim her own Genius; similar to Beautiful Dorian and his soul in the portrait, Sibyl’s Genius is outside of her in the plethora of roles she plays. Nonetheless, upon understanding that Sibyl actually *is* her own entity outside of the roles she plays and then rejecting her as a result, Dorian begs penance for what he has done by vowing to appreciate her for her own Genius; yet, he is unable to do this because Sibyl’s Genius cannot exist independently of her roles. In fact, when Sibyl’s Genius is siphoned out from her roles in the plays and into her own original identity, it is rapidly extinguished as a result of her confession of love to Beautiful Dorian. She commits suicide as Beautiful Dorian contemplates

returning to his prior existence of “Gray” Dorian - another parallel wherein the death of Beauty, found in Sybil, serves as a warning to Beautiful Dorian against his own self-harm and as foreshadowing to the Reader of Dorian’s own fate.

Now that the character and role of Sybil Vane in Beautiful Dorian’s life has been elucidated, the question of the spectator in this saga can be breached. After her suicide, Beautiful Dorian acknowledges his dual roles as actor and spectator in her demise through his articulation: ““So I have murdered Sibyl Vane... And the roses are not less lovely for all that. The birds sing just as happily in my garden... it seems far too wonderful for tears”” (Wilde 103). Beautiful Dorian feels nothing but pleasure from her death and there is a distinct lack of ethical sympathy, as previously discussed over Lord Henry’s persona. Several beings of Nature, namely the birds and the roses, are mentioned in correlation with her passing, establishing links between Nature’s inherent Beauty, Sibyl’s death, and Dorian’s disconcerting joy at how the circumstances played out. Lord Henry’s words about the spectator perfectly fit Beautiful Dorian’s processing of the tragedy, as he watched himself contribute to her emotionally distraught state and was enthralled by his ‘wonderful’ performance that resulted in Sibyl’s suicide. Beautiful Dorian’s delight in his acting and spectatorship, per Lord Henry’s words, is finally confirmed as he concludes, ““It seems to me to be simply like a wonderful ending to a wonderful play. It has all the terrible beauty of a great tragedy, a tragedy in which I took part, but by which I have not been wounded”” (Wilde 104). The repetition of the vocable, ‘wonderful,’ emphasizes Beautiful Dorian’s enjoyment of the saga and his participation in it. He again mentions his part in the ‘play’ and continues to savor Sibyl’s impact on his life over his horrific contribution to her death.

More explicitly, Beautiful Dorian's embodiment of the spectator ideal can be seen in his observance of Basil discovering his depreciated portrait.

'[Dorian] was leaning against the mantel-shelf, watching him with that strange expression that one sees on the faces of those who are absorbed in a play when a great artist is acting. There was neither real sorrow in it nor real joy. There was simply the passion of the spectator... ' (Wilde 160).

As with his drama with Sybil Vane, Beautiful Dorian observes Basil's reaction to his painting from outside himself even as he is physically taking part in events. Dorian, the spectator in this scene, is mirrored by Basil's art in the conscience of his portrait; the paint on the canvas has atrophied as Beautiful Dorian's Genius has likewise corrupted. This instance also brings to mind Lord Henry's prior words regarding line 19 of the Preface, namely that "We watch ourselves, and the mere wonder of the spectacle enralls us" (Wilde 105). In a similar manner, Dorian is 'absorbed' into the play before him, noticeably detached from his role in Basil's terror with an impassive intrigue upon his countenance.

It should be noted, however, that Beautiful Dorian is sentient Art in human form, and is therefore subject to the capacity for change inherent in human nature. He is not, as Keefe claims, "a perfect *tabula rasa*," for his Artist to shape for the entire duration of the novel, even if he is for the majority of it, due to the fact that Beautiful Dorian is not an object of Art but a living work of Art (Keefe 64). There are instances where Beautiful Dorian doubts the imbueing of Beauty within himself and the Thought removed from his body, and indeed, these realistic qualms about his identity result in his demise at the end of the novel. He ultimately ceases to be Art in a failed attempt to reclaim his "Gray" persona from before he met Lord Henry.

The Reader first begins to notice a change in the balance of Beautiful Dorian's approach to Beauty and Thought in the establishment of his new philosophy to life. As Beautiful Dorian

struggles to find his purpose in the world, he describes that “in his search for sensations that would be at once new and delightful, and possess that element of strangeness that is so essential to romance, he would often adopt certain modes of thought that he knew to be really alien to his nature...” (Wilde 135). Beautiful Dorian’s own dearth of Genius causes him to search for a substitute of theory, but none are true to him, as evident in how he concedes to their ‘alien’ manners. He pursues things of Beauty and romance, first, and Thought, second, as a tool to achieve said objects. None of the modes of thought are permanent, however, as Dorian’s own Genius rests in the self-enclaustrated portrait in the attic. Then, after Beautiful Dorian has lived frivolously for years, there is a further deterioration of his valorating of Beauty signified in the description of one of his possessions: “a small Chinese box of black and gold-dust lacquer, elaborately wrought” which carried inside “a green paste, waxy in luster, the odor curiously heavy and persistent” (Wilde 188). A life lived solely in the pursuit of sensation is not sustainable, even to a being of Beauty like Dorian. This scene symbolically marks the beginning of Dorian’s identity crisis; akin to this aesthetic Oriental box which holds opium, Dorian’s own ‘heavy’ thoughts begin to fester beneath his pristine veneer. This upheaval culminates in Beautiful Dorian’s sublime trip to Chinatown as he shockingly realizes that “Ugliness that had once been hateful to him because it made things real, became dear to him now for that very reason. Ugliness was the one reality. [Ugliness was] more vivid, in [its] intense actuality of impression, than all the gracious shapes of Art...” (Wilde 191). Lord Henry’s ideals are flipped completely as his Art begins to idolize Ugliness over Beauty. Per lines five and six of the Preface, then, Dorian has lost hope, and it is clear in his reflections that he is becoming increasingly corrupted. To find Ugliness superior to the ‘gracious shapes of Art’ is a fault that

insinuates Dorian's new respect for realism; perhaps he appreciates realism because it shows him his twisted face in the glass, per line nine of the Preface. For one of the few instances in the novel, Beautiful Dorian is able to break free of Lord Henry's hold to see the Caliban he has become under his Artist's influence, leading him to a more permanent change in how he regards Beauty and Genius at the finale.

Line 18 of the Preface indicates that all art is at once surface and symbol, and that those who go beneath the surface do so at their own peril. After Beautiful Dorian has read the symbol of his portrait, he attempts to go beneath the surface of the canvas by stabbing his conscience with the very knife he had used to kill Basil, the proponent of Genius, in an endeavour to regain his own soul. In doing so, he believes that "As it had killed the painter, so it would kill the painter's work, and all that that meant" (Wilde 228). Ultimately, Beautiful Dorian's risk does not present the return he had predicted or desired, as his Ugly body is left behind and he becomes one with the Genius in his portrait, transforming into "Gray" Dorian once more, albeit in an unexpected, supernatural way. The result is a melding of Basil and Lord Henry's Arts - a piece of Beautiful Genius without the taint of vice to marr its visage.

Thus, looking explicitly at Beautiful Dorian prior to his return to "Gray" Dorian, he is Art due to his useless nature, objectification, and reflection of his Artist's views, particularly with regard to Beauty and the spectator. Considering that Beautiful Dorian is a mirror of Lord Henry, as such, there will be no additional psychographic profile or persona room created apart from the Artist's.

Conclusion:

As with all people, fictional or nonfictional, it is impossible to outline all of one person's opinions, interests and values and expect him to be completely representative of all others who may share said psychographic characteristics. It is also difficult to delineate a person at one stage in his life, and expect that chapter to reflect how that person will act for the remainder of the chapters in his existence. People are inherently in constant motion, in constant development, but for a snapshot in time, their personas can be captured and used to gain insights into those who are in similar states. These insights, while transient, are useful for marketers in learning how to best appeal to various segments of the population, signified in these psychographic personas. The case of the Artist, found in the literary analysis of Lord Henry Wotton, and the Anti-Artist, found in the literary analysis of Basil Hallward, are two such profiles that illustrate the complexity of human nature; however, their fluid approaches to Art, Beauty and Genius, and other such subjects could prove valuable for marketing teams in the fields of art, publication, and media. While these profiles are incomplete, as they do not take geographic, demographic, or behavioral segmentation into account, their psychographic characteristics will allow for the creation of semiotic persona rooms through which their opinions, interests, and values can be further explored and communicated to viewers. The character analyses of Basil, Lord Henry, and Beautiful Dorian provide a new lens through which Oscar Wilde's *The Picture of Dorian Gray* can be seen, and ultimately proposes that literary analysis can be used as a valid means of psychographic development for those who are interested in exploring new avenues through which target markets can be fleshed out.

Appendix:

Basil Hallward - The Anti-Artist

Preface Point	What an Artist Believes	Summary of Basil
Issue of Beauty versus Genius (lines 5-7)	Beauty over Genius	Slight preference of Genius over Beauty, albeit oversimplified
Issue of the creation of Art	Creates a Beautiful thing	Created Thoughtful Dorian in the portrait
Issue of what the Art reveals (lines 1-2)	The Art	Himself, albeit oversimplified to his belief at the beginning of the novel
Issue of desire to prove (line 12)	No desire to prove	Has a desire to prove
Issue of ethical sympathies (line 13)	No ethical sympathies	Has ethical sympathies
Issue of morbidity (line 14)	Not morbid	Is morbid



The Anti-Artist's Persona Room:

Overall, the Anti-Artist's room is enshrouded in darkness with very little natural light. The colors of the walls and floor are shades of dark blue and gray to emphasize a sense of morbidity. This is further supported by the dark mauve bedspread, the wilting plant in the upper left corner, and the pet snake eating a rat in the bottom right corner: all of these symbols connect with a theme of death, and therefore, morbidity. As an ethically

sympathetic character, the Anti-Artist has a “justice!” poster on his wall, as well as the symbol of legal scales, an empty recycling bin, a reusable water bottle/Hydroflask, and a laptop with the page open to WorldVision (a well-known humanitarian aid organization). The art on his walls double as a psychographic reflection of himself: his ethically-sympathetic nature is signified in both the poster and painting. Ironically, there is also a mirror next to the window, which *literally* acts as a reflection of himself. The Anti-Artist’s value of Genius can be evinced from many symbols and brands in his room: he has several books on his bookshelf, as well as one on his bed, a Kaplan study guide, a degree from Stanford University, and a book bag from Barnes and Noble. His prioritization of Genius over Beauty also insinuates a preference for functionality over aesthetic, so most of the Anti-Artist’s furniture originates from IKEA; altogether, everything is wooden, cubular, and lacks artistic swirls.

Lord Henry Wotton - The Artist:

Preface Point	What an Artist Believes	Summary of Lord Henry
Issue of Beauty versus Genius (lines 5-7)	Beauty over Genius	Prefers Beauty over Genius
Issue of the creation of Art	Creates a Beautiful thing	Created Beautiful Dorian
Issue of what the Art reveals (lines 1-2)	The Art	Overall, the Art, albeit oversimplified due to conflicting statements
Issue of instruments and materials (lines 15-16)	Uses words as instruments and vice and virtue as material	Uses words as instruments and vice and virtue as material
Issue of ethical sympathies (line 13)	No ethical sympathies	No ethical sympathies
Issue of valorating useless things (lines 22-23)	Valorates useless, Beautiful things	Valorates useless, Beautiful things



The Artist's Persona Room:

The walls of the Artist's room are vivid shades of magenta, and his bed covers are similarly jewel-toned with flashes of aquamarine and bright purple (unlike the darker hues of the Anti-Artist's room). The entire room is illuminated with natural light coming from the open window. There is a tall vase in the upper right corner with lush fake flowers that are Beautiful but ultimately

provide no functional value whatsoever, similar to the miniature statue of David in the lower right corner, and the painting on the wall is a gorgeous peacock. The walls, together with the bedspread, vase, statue, and painting, provide a sense of Beauty. Simultaneously, the painting of the peacock and the statue of David also support the Artist's idea that Art reveals only Art: the peacock is simply a peacock, which the Artist has seemingly arbitrarily placed on his wall, and the statue is one he has selected only because it was Beautiful. A love for Beauty tends to coincide with a love for luxury and, by extension, high-end brands; as such, the Artist has invested in the extremely exclusive Grey Goose vodka, multiple bottles of Fiji water, a tiger rug, a record player from Urban Outfitters, a catalogue from Burberry, and an ornately carved wooden bedframe. Many of these same items, however, double as signifiers for the Artist's dearth of ethical sympathies; the illegally hunted tiger rug was made in Pakistan by severely

underpaid workers and the Fiji water bottles overflow from a trash bin, as the Artist does not care enough to recycle them.

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