



**The Grammar Dog Guide to  
The Picture of  
Dorian Gray  
by Oscar Wilde**

**All quizzes use sentences from the novel.  
Includes over 250 multiple choice questions.**

## About Gramwardog

Gramwardog was founded in 2001 by Mary Jane McKinney, a high school English teacher and dedicated grammarian. She and other experienced English teachers in both high school and college regard grammar and style as the key to unlocking the essence of an author.

Their philosophy, that grammar and literature are best understood when learned together, led to the formation of Gramwardog.com, a means of sharing knowledge about the structure and patterns of language unique to specific authors. These patterns are what make a great book *a great book*. The arduous task of analyzing works for grammar and style has yielded a unique product, guaranteed to enlighten the reader of literary classics.

Gramwardog's strategy is to put the author's words under the microscope. The result yields an increased appreciation of the art of writing and awareness of the importance and power of language.



Gramwardog.com LLC  
P.O. Box 299  
Christoval, Texas 76935  
Phone: 325-896-2479  
Fax: 325-896-2676  
fifi@gramwardog.com

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**SAMPLE EXERCISES - THE PICTURE OF DORIAN GRAY** by Oscar Wilde

**EXERCISE 5            COMPLEMENTS**

Identify the complements in the following sentences. Label the underlined words:

*d.o.* = direct object

*i.o.* = indirect object

*o.p.* = object of preposition

*p.n.* = predicate nominative

*p.a.* = predicate adjective

- \_\_\_1.            “He is some brainless, beautiful creature who should always be here in summer when we want something to chill our intelligence.”
- \_\_\_2.            “The ugly and the stupid have the best of it in this world.”
- \_\_\_3.            “Harry,” said Basil Hallward, looking him straight in the face, “every portrait that is painted with feeling is a portrait of the artist, not of the sitter.”

**EXERCISE 6            PHRASES**

Identify the phrases in the following sentences. Label the underlined words:

*par* = participle

*ger* = gerund

*infin* = infinitive

*appos* = appositive

*prep* = preposition

- \_\_\_1.            “You know we poor artists have to show ourselves in society from time to time, just to remind the public that we are not savages.”
- \_\_\_2.            “My dear fellow, she tried to found a salon, and only succeeded in opening a restaurant.”
- \_\_\_3.            “This is Lord Henry Wotton, Dorian, an old Oxford friend of mine.”

**EXERCISE 9            STYLE: FIGURATIVE LANGUAGE**

Identify the figurative language in the following sentences. Label the underlined words:

*p* = personification

*s* = simile

*m* = metaphor

*o* = onomatopoeia

*h* = hyperbole

- \_\_\_1.            A grasshopper began to chirrup by the wall, and like a blue thread a long thin dragonfly floated past on its brown gauze wings.
- \_\_\_2.            “Yes; she is a peacock in everything but beauty,” said Lord Henry, pulling the daisy to bits with his long, nervous fingers.
- \_\_\_3.            “But Lady Brandon treats her guests exactly as an auctioneer treats his goods.”

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**EXERCISE 12      STYLE: ALLUSIONS AND SYMBOLS**

Identify the type of allusion used in the following sentences. Label the underlined words:

*a. mythology      b. religion      c. literature      d. folklore/superstition*

- \_\_\_1.      “. . . I really can’t see any resemblance between you, with your rugged strong face and your coal-black hair, and this young Adonis, who looks as if he was made out of ivory and rose leaves.”
  
- \_\_\_2.      “Why my dear Basil, he is a Narcissus, and you – well, of course you have an intellectual expression, and all that.”
  
- \_\_\_3.      “Why can’t these American women stay in their own country? They are always telling us that it is the Paradise for women . . . That is the reason why, like Eve, they are so excessively anxious to get out of it . . .”

**EXERCISE 13      STYLE: LITERARY ANALYSIS – SELECTED PASSAGE 1**

Read the following passage the first time through for meaning.

Sibyl Vane tossed her head and laughed. “We don’t want him anymore, mother. Prince Charming rules life for us now.” Then she paused. A rose shook in her blood, and shadowed her cheeks. Quick breath parted the petals of her lips. They trembled. Some southern wind of passion swept over her, and stirred the dainty folds of her dress. “I love him,” she said, simply. “Foolish child! foolish child!” was the parrot phrase flung in answer. The waving of crooked, false-jewelled fingers gave grotesqueness to the words. The girl laughed again. The joy of a caged bird was in her voice. Her eyes caught the melody, and echoed it in radiance; then closed for a moment, as though to hide their secret. When they opened, the mist of a dream had passed across them. 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. Then Wisdom altered its method and spoke of espial and discovery. This young man might be rich. If so, marriage should be thought of. Against the shell of her ear broke the waves of worldly cunning. The arrows of craft shot by her. She saw the thin lips moving, and smiled. (From Chapter 5)

Read the passage a second time, marking figurative language, sensory imagery, poetic devices, and any other patterns of diction and rhetoric, then answer the questions below.

- 1 Sibyl Vane tossed her head and laughed. “We don’t want him anymore, mother. Prince Charming
- 2 rules life for us now.” Then she paused. A rose shook in her blood, and shadowed her cheeks.
- 3 Quick breath parted the petals of her lips. They trembled. Some southern wind of passion swept
- 4 over her, and stirred the dainty folds of her dress. “I love him,” she said, simply.

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5 “Foolish child! foolish child!” was the parrot phrase flung in answer. The waving of crooked,

6 false-jewelled fingers gave grotesqueness to the words.

7 The girl laughed again. The joy of a caged bird was in her voice. Her eyes caught the melody, and

8 echoed it in radiance; then closed for a moment, as though to hide their secret. When they opened,

9 the mist of a dream had passed across them.

10 Thin-lipped Wisdom spoke at her from the worn chair, hinted at prudence, quoted from that book

11 of cowardice whose author apes the name of common sense. She did not listen. She was free in

12 her prison of passion. Her prince, Prince Charming, was with her. She had called on Memory to

13 remake him. She had sent her soul to search for him, and it had brought him back. His kiss

14 burned again upon her mouth. Her eyelids were warm with his breath.

15 Then Wisdom altered its method and spoke of espial and discovery. This young man might be rich.

16 If so, marriage should be thought of. Against the shell of her ear broke the waves of worldly cunning.

17 The arrows of craft shot by her. She saw the thin lips moving, and smiled.

- \_\_\_ 1. Line 3 contains two examples of . . .  
a. metaphor b. simile c. personification d. hyperbole
- \_\_\_ 2. In Line 1 *Prince Charming* is an example of . . .  
a. anecdote b. analogy c. allegory d. allusion
- \_\_\_ 3. In Lines 10-15, Wisdom and Memory are examples of . . .  
a. metaphor b. simile c. personification d. hyperbole

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