

## Teleny Or The Reverse Of The Medal Valancourt

On the morrow the young girl awoke as you and I have often done after a bewildering, restless, terror-haunted night, when we have been the prey of some persecuting nightmare. She was, as yet, half asleep, so she felt weary, sore, broken down, but nothing more. Her head was aching with a dull heavy pain, her body was languid, her mind bewildered, lost, but nothing more. She tossed about for some time between wakefulness and oblivion, unable to rouse herself, unable to fall asleep again, trying to collect her wandering senses. The first thing that made her feel uncomfortable was the light streaming into her room, whereupon she asked herself how it was that her shutters had been left open? Surely they were shut, or at least ajar, the evening before. In somnambulism—as in every-day life—one thought recalls another, one remembrance evokes another. Life is a chain of many links, like those Indian puzzle rings; by patient perseverance we can get them to fit into one another. It is like the game played by ten or twenty persons—where a phrase whispered from mouth to ear reaches the last hearer, entirely changed in its meaning as well as in its words. As she looked at the open window, the golden rays which poured in blinded her, and made her blink her eyes, and the casement seemed to her just then like the frame of the altar-piece, and in the iridescent glittering light she saw the beautiful image of the saint which—for days, nay for months—had unconsciously, been haunting her, like St-George or St-Denis appeared to Jeanne d'Arc; and like all hysterical saints given to hallucinations, Sebastian now was visible to her as clearly as if he stood there in tangible flesh.

ELL me your story from its very beginning, Des Grieux," said he, interrupting me; "and how you got to be acquainted with him." "It was at a grand charity concert where he was playing; for though amateur performances are one of the many plagues of modern civilization, still, my mother being one of the lady patronesses, I felt it incumbent to be present." "But he was not an amateur, was he?" "Oh, no! Still at that time he was only just beginning to make a name." "Well, go on." "He had already sat down at the piano when I got to my stalle d'orchestre. The first thing he played was a favourite gavotte of mine--one of those slight, graceful, and easy melodies that seem to smell of lavande ambre, and in some way or other put you in mind of Lulli and Watteau, of powdered ladies dressed in yellow satin gowns, flirting with their fans." "And then?" "As he reached the end of the piece, he cast several sidelong glances towards--as I thought--the lady patroness. When he was about to rise, my mother--who was seated behind me--tapped me on my shoulder with her fan, only to make one of the many unseasonable remarks women are for ever pestering you with, so that, by the time I had turned round to applaud, he had disappeared." "And what happened afterwards?" "Let me see. I think there was some singing." "But did he not play any more?" "Oh, yes! He came out again towards the middle of the concert. As he bowed, before taking his place at the piano, his eyes seemed to be looking out for someone in the pit. It was then--as I thought--that our glances met for the first time." "What kind of a man was he?" "He was a rather tall and slight young man of twenty-four. His hair, short and curled--after the fashion Bressan, the actor, had brought into vogue--was of a peculiar ashy hue; but this--as I knew afterwards--was due to its being always imperceptibly powdered. Anyhow, the fairness of his hair contrasted with his dark eyebrows and his short moustache. His complexion was of that warm, healthy paleness which, I believe, artists often have in their youth. His eyes--though generally taken for black--were of a deep blue colour; and although they ever appeared so quiet and serene, still a close observer would every now and then have seen in them a scared and wistful look, as if he were gazing at some dreadful dim and distant vision. An expression of the deepest sorrow invariably succeeded this painful glamour." "And what was the reason of his sadness?" "At first, whenever I asked him, he always shrugged his shoulders, and answered laughingly, 'Do you never see ghosts?' When I got to be on more intimate terms with him, his invariable reply was--'My fate; that horrible, horrible fate of mine!' But then, smiling and arching his eyebrows, he always hummed, 'Non ci pensiam.'" "He was not of a gloomy or brooding disposition, was he?" "No, not at all; he was only very superstitious." "As all artists, I believe." "Or rather, all persons like--well, like ourselves; for nothing renders people so superstitious as vice----" "Or ignorance." "Oh! that is quite a different kind of superstition." "Was there any peculiar dynamic quality in his eyes?"

"From 1995 to 1998, David Kelly's 'Steven's comics' appeared in gay and alternative newspapers in the U.S., exploring the world of a sensitive boy coming of age in the seventies, with all its joys, quirks, and heartbreaks. This volume collects the entire series, as well as rare strips and illustrations and additional material created especially for this edition"--P. [4] of cover.

This major 2-volume set is the first to treat in an inclusive reference what is usually considered a societal failing and the underside of sexuality and economic survival.

In 1916, John Singer Sargent (1856-1925) met Thomas Eugene McKeller (1890-1962) a young African American elevator attendant at Boston's Hotel Vendome. McKeller became the principal model for Sargent's murals in the new wing of the Boston's Museum of Fine Arts, among the painter's most ambitious works. Sargent's nude studies and sketches from this project attest to a close collaboration between the two men that unfolded over nearly ten years. Featuring drawings given by Sargent to Isabella Stewart Gardner and published in full for the first time, a portrait of McKeller, and archival materials reconstructing his life and relationship with Sargent, this book opens new avenues into artist-model relationships and transforms our understanding of Sargent's iconic American paintings. Essays offer the first biography of Thomas McKeller and a window into African America life in early 20th century Roxbury. They address the artist's sexuality, his models, and consider questions of race and gender.

Tegneserie - graphic novel. Baseret på den homoerotiske roman "Teleny" af Oscar Wilde m.fl.

The Cleveland Street scandal, involving a homosexual brothel reputedly visited by the Queen's grandson, shocked Victorian Britain in 1889. This is the second edition, including much new information, of the full-length account of one of its key players, Jack Saul, an Irish Catholic rent boy who worked his way into the upper echelons of the aristocracy, and wrote the notorious pornographic memoir *The Sins of the Cities of the Plain*. Glenn Chandler, creator of *Taggart*, explores his colourful but tragic life and reveals for the first time the true story about what really went on behind the velvet curtains of 19 Cleveland Street.

When fourteen-year-old Will Barnett meets his Uncle Sean, whom he has not seen since he was six years old, Will is instantly captivated by his uncle's beauty and begins at that moment to fall in love. That such love is dangerous and forbidden, young Will is only vaguely aware. While trying to understand what his feelings mean, he is driven to write about his Uncle Sean and begins with these words: "Uncle Sean sure is pretty, but there's something wrong with him, anyway." "Donaghe's magic in crafting this tale was writing Will's journal in the voice of a fourteen-year-old The book is so realistic that one wonders what has become of Sean and Will since the box containing Will's journal was stowed away in the barn thirty years ago The novel is a natural for high school and public libraries." -John R. Selig, *Foreword Magazine*

An entirely new kind of biography, *Built of Books* explores the mind and personality of Oscar Wilde through his taste in books This intimate account of Oscar Wilde's life and writings is richer, livelier, and more personal than any book available about the brilliant writer, revealing a man who built himself out of books. His library was his reality, the source of so much that was vital to his life. A reader first, his readerly encounters, out of all of life's pursuits, are seen to be as significant as his most important relationships with friends, family, or lovers. Wilde's library, which Thomas Wright spent twenty years reading, provides the intellectual (and emotional) climate at the core of this deeply engaging portrait. One of the book's happiest surprises is the story of the author's adventure reading Wilde's library. Reminiscent of Jorge Luis Borges's fictional hero who enters Cervantes's mind by saturating

himself in the culture of sixteenth-century Spain, Wright employs Wilde as his own Virgilian guide to world literature. We come to understand how reading can be an extremely sensual experience, producing a physical as well as a spiritual delight.

With the dawn of modern medicine there emerged a complex range of languages and methodologies for portraying the male body as prone to illness, injury and dysfunction. Using a variety of historical and literary approaches, this collection explores how medicine has interacted with key moments in literature and culture.

"That thrilling longing I had felt grew more and more intense, the craving so insatiable that it was changed to pain; the burning fire had now been fanned into a mighty flame, and my whole body was convulsed and writhed with mad desire. My lips were parched, I gasped for breath; my joints were stiff, my veins were swollen, yet I sat still, like all the crowd around me. But suddenly a heavy hand seemed to be laid upon my lap, something was hent and clasped and grasped, which made me faint with lust. The hand was moved up and down, slowly at first, then fast and faster it went in rhythm with the song. My brain began to reel as throughout every vein a burning lava coursed, and then, some drops even gushed out—I panted—"All at once the pianist finished his piece with a crash amidst the thundering applause of the whole theatre. I myself heard nothing but the din of thunder, I saw a fiery hail, a rain of rubies and emeralds that was consuming the cities of the plain, and he, the pianist, standing naked in the lurid light, exposing himself to the thunderbolts of heaven and to the flames of hell. As he stood there, I saw him—in my madness—change all at once into Anubis, the dog-headed God of Egypt, then by degrees into a loathsome poodle. I started, I shivered, felt sick, but speedily he changed to his own form again. "I was powerless to applaud, I sat there dumb, motionless, nerveless, exhausted. My eyes were fixed upon the artist who stood there bowing listlessly, scornfully; while his own glances full of I eager and impassioned tenderness,' seemed to be seeking mine and mine alone. What a feeling of exultation awakened within me! But could he love me, and me only? For a trice the exultation gave way to bitter jealousy. Was I growing mad, I asked myself? "As I looked at him, his features seemed to be overshadowed by a deep melancholy, and—horrible to behold—I saw a small dagger plunged in his breast, with the blood flowing fast from the wound. I not only shuddered, but almost shrieked with fear, the vision was so real. My head was spinning round, I was growing faint and sick, I fell back exhausted in my chair, covering my eyes with my hands."

This homoerotic novel unmasked the cynical double moral standards of the Victorian era: The love of Camille and Teleny is shattered by social reprisals. It was originally published in 1893 by Leonard Smithers who praised it as being "the most powerful and cleverly written erotic romance which has appeared in the English language." (Adult Fiction)

Winner of Prism Comics first annual Queer Press Grant, SHIRTLIFTER is a series of queer-themed short fiction comics from STICKY artist Steve MacIsaac. This first issue features the self-contained story "Unmade Beds." Set amidst the gay expatriate culture of Tokyo, the comic is a quiet and lyrical examination of cross-cultural adjustment and sexual parity. This new edition features re-inked, and in some cases redrawn, artwork and 8 pages of bonus material including alternate pages, sketches, and a feature on the evolution of a comics panel from inspiration to completion. 52 pages, color.

Where can you turn when you're caught in a crossfire of war and passion? Captain Sabine Fleischer is a skilled and dedicated U.S. Army surgeon deployed to a combat hospital in Afghanistan. She is also one of the thousands of troops who are forced to serve in silence because of the military's anti-gay policy of "Don't Ask, Don't Tell (DADT)." Usually driven and focused, Sabine finds that battles raging both inside and outside the perimeter walls are making it more and more difficult for her to deal with her emotions. Dealing with loss and mortality, lack of privacy, sleep deprivation, loneliness and the isolation forced on her by "Don't Ask, Don't Tell" are all taking their toll. Plus, her long-term relationship with a civilian back home is quickly becoming another casualty of war. Colonel Rebecca Keane is an enigmatic career officer who runs the surgical unit like clockwork. Well liked and respected by those who work with and under her, she walks a fine line to preserve the military's chain of command while connecting with those under her care and supervision. Sabine knows the Colonel is way off-limits, but can't help fantasizing about her. Especially when she starts picking up unspoken cues—a stolen glance, a secret smile, an "accidental" brush of hands. Or is it just wishful thinking? After all, Rebecca's wedding ring shines almost as brightly as her deep blue eyes...

This paperback gift edition of the renowned poet and playwright's epigrams and witticisms features hundreds of quips from Wilde's personal letters and conversations as well as his fiction, essays, lectures, and plays.

During a stormy night and under the influence of some surprisingly strong pipe weed, Bold Riley glimpses a shape of what's to come. Now, somewhat less burdened by sorrow, she heads towards the Atratan Desert in search of the powerful city state of Kabumzala. Released by Northwest Press, which has been publishing quality LGBT-inclusive comics and graphic novels since 2010.

Queering the Gothic is the first multi-authored book concerned with the developing interface between Gothic criticism and queer theory. Considering a range of Gothic texts produced between the eighteenth century and the present, the contributors explore the relationship between reading Gothically and reading Queerly, making this collection both an important reassessment of the Gothic tradition and a significant contribution to scholarship on queer theory. Writers discussed include William Beckford, Matthew Lewis, Mary Shelley, George Eliot, George Du Maurier, Oscar Wilde, Eric, Count Stenbock. E. M. Forster, Antonia White, Melanie Tem, Poppy Z. Brite, and Will Self. There is also exploration of non-text media including an analysis of Michael Jackson's pop videos. Arranged chronologically, the book establishes links between texts and periods and examines how conjunctions of 'queer', 'gay', and 'lesbian' can be related to, and are challenged by, a Gothic tradition. All of the chapters were specially commissioned for the collection, and the contributors are drawn from the forefront of academic work in both Gothic and Queer Studies.

Did Oscar Wilde write Teleny? Certainly, this story has often been attributed to him, in whole or in part. It is a problem that has exercised bibliographers of curiosa since the first publication of the 1883 edition, limited to 200 copies. The lush prose of this classic of homosexual love has great similarities with that of *The Picture of Dorian Gray*. It recounts, in painfully graphic terms, the progress of the obsessive passion felt by Camille Des Grieux for Rene Teleny. The hot-house atmosphere of fin-de-siecle Paris is wonderfully evoked, & lends to this first great homosexual novel the claustrophobic atmosphere that characterized the love that dare not speak its name. A volume in the Wordsworth Classic Erotica series.

*The Sins of the Cities of the Plain* (1881) is an erotic novel attributed to Irish prostitute Jack Saul. Published by William Lazenby, a prominent printer of Victorian erotica, *The Sins of the Cities of the Plain* is considered to be one of the first works of literature dedicated to homosexuality in the English language. "Saul, Jack Saul, sir, of Lisle Street, Leicester Square, and ready for a lark with a free gentleman at any time. What was it made you take a fancy to me? Did you observe any particularly interesting points about your humble servant?" as he slyly looked down towards the prominent part I have previously mentioned." Having met by chance at Leicester Square, Jack Saul, a successful prostitute—colloquially known as a "Mary-Ann" or "rentboy"—agrees to accompany Mr. Cambon to his home at the

Cornwall Mansions. After sharing a meal, the two men get down to business, exploring their young bodies and devoting themselves to pleasure. Curious about Jack's past, Cambon offers him money to share the story of his life. With a beautifully designed cover and professionally typeset manuscript, this edition of Jack Saul's *The Sins of the Cities of the Plain* is a classic work of Victorian erotic fiction reimagined for modern readers.

This carefully crafted ebook: "Teleny, or The Reverse of the Medal (A Gay Erotica Classic attributed to Oscar Wilde)" is formatted for your eReader with a functional and detailed table of contents. Teleny is a pornographic novel, first published in London in 1893. The authorship of the work is unknown. There is a general consensus that it was an ensemble effort, but it has often been attributed to Oscar Wilde. Set in fin-de-siècle Paris, its concerns are the magnetic attraction and passionate though ultimately tragic affair between a young Frenchman named Camille de Grioux and the Hungarian pianist René Teleny. The novel is significant as one of the earliest pieces of English-language pornography to explicitly and near-exclusively concern homosexuality; as well as for a lush and literate, though variable prose style - and a relative complexity and depth of character and plot development - that give it as much in common with the Aesthetic fiction of the period as with its typical pornography. Oscar Wilde (1854 - 1900) is a central figure in aesthetic writing. Wilde was a poet, fiction writer, essayist and editor. Oscar Wilde is often seen as a homosexual icon although as many men of his day he was also a husband and father. Wilde's life ended at odds with Victorian morals that surrounded him. He died in exile.

"From the author of *Once Upon a Sunset* and *The Key to Happily Ever After* comes a heartwarming women's fiction about three Army wives--and estranged friends--who must set aside their differences when one of them sends out a cry for help"--  
Operating at the intersection where new technology meets literature, this collection discovers the relationship among image, sound, and touch in the long nineteenth century. The chapters speak to the special mixed-media properties of literature, while exploring the important interconnections of science, technology, and art at the historical moment when media was being theorized, debated, and scrutinized. Each chapter focuses on a specific visual, acoustic, or haptic dimension of media, while also calling attention to the relationships among the three. Famous works such as Wordsworth's "I wandered lonely as a cloud" and Shelley's *Frankenstein* are discussed alongside a range of lesser-known literary, scientific, and pornographic writings. Topics include the development of a print culture for the visually impaired; the relationship between photography and narrative; the kaleidoscope and modern urban experience; Christmas gift books; poetry, painting and music as remediated forms; the interface among the piano, telegraph, and typewriter; Ernst Heinrich Weber's model of rationalized tactility; and how the shift from visual to auditory telegraphic instruments amplified anxieties about the place of women in nineteenth-century information networks. Full of surprising insights and connections, the collection offers new impetus for stimulating historical conversations and debates about nineteenth-century media, while also contributing fresh perspectives on new media and (re)mediation today.

This is a comprehensive reference work on Oscar Wilde's life and work. The encyclopaedia includes entries covering every work by Wilde, published and unpublished, with bibliographical details and reference sections listing critical studies for further reading. The author has cited the locations of Wilde's manuscripts with brief descriptions and various works attributed to Wilde, such as *Teleny*; or *The Reverse of the Medal* and *For Love of the King* are also discussed, with evaluations of such attributions.

The present work fills a gap as it attempts to offer a history of erotic literature published in the United Kingdom. The word *Study* in the title is perhaps a bit exaggerated as the material is largely taken from the now well known bibliographies by Pisanus Fraxi (Henry Spencer Ashbee) and quotations from the books themselves. The time line is WW II. Who was the author? He may have been Charles Reginald Dawes (1879-1964) who is supposed to have written (but not published) a text of this or a similar title. His profession or his activities are not known - he once called himself a writer but library catalogues credit him only with two publications: *The Marquis de Sade* (Paris 1927) and *Retif de la Bretonne* (London 1946, privately printed). He may have been a popular writer under pseudonyms, though. Dawes owned a good erotica collection which he willed to the British Museum Library; that would explain why the author of this *Study* - if he was Dawes - could quote freely from erotic texts which only few of his contemporaries would have had available. The main merits of this book are that the author was thoroughly familiar with English (and French) erotic literature and that he put his material in chronological order and in context. The editor added a number of references, illustrations and indices of personal names and titles to facilitate navigation.

A world-renowned authority on the science of alcohol exposes its influence on our health, mood, sleep, emotions, and productivity -- and what we can and should do to moderate our intake. From after-work happy hour to a nightly glass of wine, we're used to thinking of alcohol as a normal part of our daily lives. In *Drink?*, neuropharmacology professor David Nutt takes a fascinating, science-based look at drinking to unpack why we should reconsider our favorite pastime. Using cutting-edge scientific research and years of hands-on experience in the field, Nutt delves into the long- and short-term effects of alcohol. He addresses topics such as hormones, mental health, fertility, and addiction, explaining how alcohol travels through our bodies and brains, what happens at each stage of inebriation, and how it effects us even after it leaves our systems. With accessible, easy-to-understand language, Nutt ensures that readers recognize why alcohol can have such a negative influence on our bodies and our society. In the vein of *This Naked Mind*, *Drink?* isn't preachy; it simply gives readers clear, evidence-based facts to help them make the most informed choices about their consumption.

[Copyright: cb26874bae4961812664b4539ac498f3](https://www.pdfdrive.com/teleny-or-the-reverse-of-the-medal-by-jack-saul-p123456789.html)