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# Against Nature A Rebours Joris Karl Huysmans

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Against Nature Penguin

The hero of this curious novel is des Esseintes, a neurasthenic aristocrat who has turned his back on the vulgarity of

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modern life and retreated to an isolated country villa. Here, accompanied only by a couple of silent servants, he pursues his obsessions with exotic flowers, rare gems, and complex perfumes and embarks on a series of increasingly strange aesthetic experiments, starting with the decision to give his giant pet tortoise a jewel-encrusted shell...

Against Nature (À Rebours) CreateSpace  
À rebours ( translated  
Against Nature or  
Against the Grain)  
(1884) is a novel by the  
French writer Joris-Karl

Huysmans. Its narrative concentrates almost entirely on its principal character and is mostly a catalogue of the tastes and inner life of Jean des Esseintes, an eccentric, reclusive aesthete and antihero who loathes 19th-century bourgeois society and tries to retreat into an ideal artistic world of his own creation. À rebours contains many themes that became associated with the Symbolist aesthetic. In doing so, it broke from Naturalism and became

the ultimate example of "decadent" literature.

*En Ménage* W. W. Norton & Company

Originally published in French under the title "À Rebours" in 1884 and translated into English in 1926, "Against Nature", also known as "Against the Grain", is a book by Joris-Karl Huysmans and is well described by its subtitle "A Novel Without a Plot". The premise of the novel is simple and follows the seclusion of Jean des Esseintes, the last member of a

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once powerful and noble philosophical family. Having lived an experiments, he recalls extremely decadent life in detail the in 19th-century debauchery and passion bourgeois Parisian of his Paris days. Due society, Des Esseintes to its decadent finds himself disgusted content, "Against with the life he once Nature" created quite a led and retreats to a sensation when it was house in the first published. It met countryside. He is with great commercial intent upon spending success however, and in the rest of his days in breaking from the an artistic world of Naturalist school of his own making, with literature, Huysman's work established itself as an important and influential novel of intellectual and aesthetic the Symbolist contemplation. During aesthetic. This edition his many and varied is printed on premium artistic and

acid-free paper.

**Thérèse Raquin Atlas Press**

**Against Nature is the perfect illustration of Oscar Wilde's famous paradox that life imitates art, and not the other way around. First published in Paris in 1884 when the Naturalistic school - of which Huysmans himself was a major figure - was at its height, it delivered a body-blow to Zola's brand of literary realism, and almost single-handedly redefined the literary and**

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artistic canon of the nineteenth century in the process. To a rising generation of readers, writers and artists across Europe, Huysmans' novel was the instruction manual of a movement that was to become emblematic of fin-de-siecle France: Decadence. The novel tells the story of its decadent aristocratic anti-hero, Jean Floressas des Esseintes, who, bored by the aesthetic and carnal pleasures the Parisian beau monde has to offer,

decides to sell up and move to an isolated house in the suburbs. There he constructs a world of artifice that exactly mirrors his super-subtle, perverse and painfully neurotic sensibility. The result is one of the most bizarre, intriguing and influential books of the period. Whether read as an existential fable, psychological analysis, style manual, cultural critique or social satire, the novel remains as audacious and original

today as when first published.

A Rebours Courier Corporation  
Joris-Karl Huysmans' shocking novel of an innocent's descent into a world of depraved, blasphemous rituals, *The Damned* (*L'À-Bas*) caused a scandal when it was first published in nineteenth-century France. This Penguin Classics edition is translated with an introduction and notes by Terry Hale. Durtal, a shy, censorious man, is writing a biography of Gilles de Rais, the monstrous fifteenth-century child-murderer thought to be the original for 'Bluebeard'. Bored and disgusted by the vulgarity of everyday life, Durtal seeks spiritual solace by immersing himself in another age.

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But when he starts asking questions about Gilles's involvement in satanic rituals and is introduced to the exquisitely evil madame Chantelouve, he is soon drawn into a twilight world of black magic and erotic devilry in fin-de-siècle Paris. Published in 1891, *The Damned* cemented Huysmans's reputation as a writer at the forefront of the avant-garde and as one of the most challenging and innovative figures in European literature. In his introduction, Terry Hale discusses autobiographical aspects of this scandalous novel, Huysmans's fascination with occult practices, the real woman who inspired the character of Madame Chantelouve and other literary accounts of Gilles de Rais. This

edition also includes further reading, a chronology and notes. Joris-Karl Huysmans (1848-1907) is now recognized as one of the most challenging and innovative figures in European literature and an acknowledged principal architect of the fin-de-siècle imagination. He was a career civil servant who wrote ten novels, most notably *A Rebours* and *L'À-Bas*. If you enjoyed *The Damned*, you might like Huysmans's *Against Nature* (*A Rebours*), also available in Penguin Classics.

Dubliners SCB Distributors  
"À Rebours", by Joris-Karl Huysmans, or *Against Nature*  
[The Stelliferous Fold](#) Fordham Univ Press

The Des Esseintes line - a once powerful, proud, and noble family lineage - has arrived at a remarkable end in the person of Jean des Esseintes. Having heretofore pursued a life brimming with robust decadence in Paris, Jean finds himself repulsed by society as a collective whole. As such, he makes a concerted choice to quietly retreat to his countryside home, with the intention of spending his remaining years in pursuit of aesthetic and intellectual contemplation, far away from the displeasing humanity which has become so repugnant to his sensibilities. Surrounded by fine art and classic literature, Des Esseintes endeavors to develop a most curious garden, to prepare his own novel perfumes, and to wend

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his way down numerous other rabbit-holes of intellectualism. Along the way he purchases a tortoise - which he subsequently gilds with gold, and has encrusted with jewels - to its fatal detriment. Throughout the work, Des Esseintes recalls unique, odd, and debauched moments of his life, as his idiosyncratic diet and odd sleeping habits exact their inevitable retribution upon his health. In the end, he is faced with a brutal choice: to return to Paris to receive the ministrations of professionals or to - inevitably - perish prematurely. In the final moments of the work, he deigns to parallel his return to society with that of an atheist attempting to embrace a religion which he simply cannot abide.

The Palgrave Handbook of Steam Age Gothic Dedalus European Classics  
See through the eyes of the Brontë s as you immerse yourself in their lives and landscapes, wandering the very same paths they each would have walked in search of the inspiration behind their novels and poetry. An ‘ imaginative and elegant trek through the landscape of the Brontë s ’  
Grazia  
The Guermentes Way  
BrightSummaries.com  
“ [A] meticulously researched debut novel... In a word? Juicy. ”  
—O, The Oprah Magazine The scandalous historical love affair

between Lydia Robinson and Branwell Brontë , brother to novelists Charlotte, Emily, and Anne, gives voice to the woman who allegedly brought down one of literature ’ s most famous families. Yorkshire, 1843: Lydia Robinson has tragically lost her precious young daughter and her mother within the same year. She returns to her bleak home, grief-stricken and unmoored. With her teenage daughters rebelling, her testy mother-in-law scrutinizing her every move, and her marriage grown cold, Lydia is restless and yearning for something more. All of that changes with the arrival of her son ’ s tutor, Branwell Brontë , brother of her daughters ’ governess, Miss Anne Brontë and

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those other writerly sisters, Charlotte's servants' lips, reaching all three and Emily. Branwell has his own demons to contend with—including living up to the ideals of his intelligent family—but his presence is a breath of fresh air for Lydia. Handsome, passionate, and uninhibited by social conventions, he's also twenty-five to her forty-three. A love of poetry, music, and theatre bring mistress and tutor together, and Branwell's colorful tales of his sisters' imaginative worlds form the backdrop for seduction. But their new passion comes with consequences. As Branwell's inner turmoil rises to the surface, his behavior grows erratic, and whispers of their romantic relationship spout from Lydia's

Brontë sisters. Soon, it falls on Mrs. Robinson to save not just her reputation, but her way of life, before those clever girls reveal all her secrets in their novels. Unfortunately, she might be too late.

### Walking The Invisible Macmillan

This book seeks to develop a novel approach to literature beyond the conventional divide between realism/formalism and history/aestheticism. It accomplishes this not only through a radical reassessment of the specificity of literature

in distinction from one of its others--namely, philosophy--but above all by taking critical issue with the venerable concept of the "text" and its association with the artisanal techniques of weaving and interlacing. This conception of the text as an artisanal fabric is, the author holds, the unreflected presupposition of both realist, or historicist, and reflective, or "deconstructive," criticism. Gasché argues that "the scenes of production" within literary works, created by their authors yet independent of

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those authors' intentions, stage a work's own production in virtual fashion and thus accomplish for those works a certain ideal ontological status that allows for both historical endurance and creative interpretation. In Gasché's construction of these scenes, in which literary works render visible within their own fabric the invisible conditions of their autonomous existence, certain images prevail: the fold, the star, the veil. By showing that these literary images are not simply the opposites of concepts, he not

only puts into question the common opposition between literature and philosophy but shows that literary works perform a way of "argumentation" that, in spite of all its difference from philosophical conceptuality, is on a par with it. The argument progresses through close readings of literary works by Lautréamont, Nerval, de l'Isle Adam, Huysman, Flaubert, Artaud, Blanchot, Defoe, and Melville. The Cambridge Introduction to French Literature Farrar, Straus and Giroux

Joris-Karl Huysmans' s cult classic of deviance and decadence that inspired Oscar Wilde' s Picture of Dorian Gray, now in a new translation by Theo Cuffe A celebration of deviance, vanity, sensual abandon, and the aesthetics of artifice, *Against Nature* brings us the nineteenth-century rebel Jean Des Esseintes—disaffected, degenerate, and art obsessed. The last of a proud and noble family, Des Esseintes retreats from the world in disgust at bourgeois society and leads a life based on cultivation of the



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senses through art. He distills perfumes from the rarest oils and essences, creates a garden of poisonous flowers, sets gemstones in a tortoise ' s gold-painted shell, and plans to corrupt a street urchin until he is degraded enough to commit murder. Des Esseintes ' s groundbreaking aesthetic pilgrimage in *Against Nature* has served as the guidebook to decadence for more than a century, inspiring writers from Oscar Wilde to Michel Houellebecq. A pioneer whose early work took inspiration from Baudelaire

and Zola, Joris-Karl Huysmans was a founder of the nineteenth-century decadent movement. *Against Nature* has influenced countless writers and artists and enjoys a cult following to this day. This new translation by Theo Cuffe, with a foreword by Lucy Sante, captures the magnificence of Huysmans ' s famous style—filled with wit and irony, expressiveness and precision, erudition and sensuality.

[The Cathedral](#) Standard Ebooks *Dubliners* is a collection of picturesque short stories that

paint a portrait of life in middle-class Dublin in the early 20th century. Joyce, a Dublin native, was careful to use actual locations and settings in the city, as well as language and slang in use at the time, to make the stories directly relatable to those who lived there. The collection had a rocky publication history, with the stories being initially rejected over eighteen times before being provisionally accepted by a publisher—then later rejected again, multiple times. It took Joyce nine years to finally see his stories in print, but not before seeing a printer burn all but one copy of the proofs.

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Today Dubliners survives as a rich example of not just literary excellence, but of what everyday life was like for average Dubliners in their day. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

Against the Grain  
HarperCollins UK

Jacques' waking reveries and daydreams are balanced by a succession of dreams and nightmares that explore the seemingly irrational, often grotesque, world of unconscious desire, producing a series of images

that challenges anything to be found in the fantasies of 'Against Nature', or the Satanic obsessions of 'La-Bas'."

Certain Artists Springer  
Nature

This book is a result of an effort made by us towards making a contribution to the preservation and repair of original classic literature. In an attempt to preserve, improve and recreate the original content, we have worked towards: 1. Type-setting & Reformatting: The complete work has been re-designed via

professional layout, formatting and type-setting tools to re-create the same edition with rich typography, graphics, high quality images, and table elements, giving our readers the feel of holding a 'fresh and newly' reprinted and/or revised edition, as opposed to other scanned & printed (Optical Character Recognition - OCR) reproductions. 2. Correction of imperfections: As the work was re-created from the scratch, therefore, it was vetted to rectify certain conventional norms with regard to

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typographical mistakes, hyphenations, punctuations, blurred images, missing content/pages, and/or other related subject matters, upon our consideration. Every attempt was made to rectify the imperfections related to omitted constructs in the original edition via other references. However, a few of such imperfections which could not be rectified due to intentional/unintentional omission of content in the original edition, were inherited and preserved from the original work to maintain the

authenticity and construct, relevant to the work. We believe that this work holds historical, cultural and/or intellectual importance in the literary works community, therefore despite the oddities, we accounted the work for print as a part of our continuing effort towards preservation of literary work and our contribution towards the development of the society as a whole, driven by our beliefs. We are grateful to our readers for putting their faith in us and accepting our imperfections with regard to

preservation of the historical content. **HAPPY READING!**  
A Dog's Ransom Alma Classics  
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Publishing

"No one, not even Toulouse-Lautrec, was so tireless a tracker of Paris's genius loci as Huysmans. Like many of his radical contemporaries, he was obsessed by the idea of beauty within the ugliness of back-street Paris, by the thought that the distortions of depravity presented a truer picture of our spiritual nature than conventional religion or revolutionary excess. The excellent introduction to these cameos shows how Huysmans saw his art as complementary to the painter's. As the stories themselves testify, however, the results were not always successful. Compare for example, the sharp impressionistic portrayal of 'A Streetwalker' with

the hazy, self-regarding raptures of 'The Overture to Tannhauser', a hyperventilating review characterised by sonorous phrases which pile up and collapse. But his symbolist mode yields as many rockets as damp squibs: 'A Nightmare' is genuinely chilling and oddly exultant. A tale about the wandering Jew is a mini-masterpiece. In this and other pieces, Huysmans begins and ends his tale with the same description - giving the whole the air of a medieval chant." Murrough O'Brien in *The Independent* on Sunday

**Against Nature** Cambridge University Press

By the early 1830s the old school of Gothic literature

was exhausted. Late Romanticism, emphasising as it did the uncertainties of personality and imagination, gave it a new lease of life. Gothic—the literature of disturbance and uncertainty—now produced works that reflected domestic fears, sexual crimes, drug filled hallucinations, the terrible secrets of middle class marriage, imperial horror at alien invasion, occult demonism and the insanity of psychopaths. It was from the 1830s onwards that the old gothic castle gave way to the

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country house drawing room, the dungeon was displaced by the sewers of the city and the villains of early novels became the familiar figures of Dr Jekyll and Mr Hyde, Dracula, Dorian Grey and Jack the Ripper. After the death of Prince Albert (1861), the Gothic became darker, more morbid, obsessed with demonic lovers, blood sucking ghouls, blood stained murderers and deranged doctors. Whilst the gothic architecture of the Houses of Parliament and the new Puginesque churches upheld a Victorian ideal of sobriety, Christianity and imperial destiny, Gothic literature filled these new spaces with a dread that spread like a plague to America, France, Germany and even Russia. From 1830 to 1914, the period covered by this volume, we saw the emergence of the greats of Gothic literature and the supernatural from Edgar Allan Poe to Emily Bronte, from Sheridan Le Fanu to Bram Stoker and Robert Louis Stevenson. Contributors also examine the fin-de-si è cle dreamers of decadence such as Arthur Machen, M P Shiel and Vernon Lee and their obsession with the occult, folklore, spiritualism, revenants, ghostly apparitions and cosmic annihilation. This volume explores the period through the prism of architectural history, urban studies, feminism, 'hauntology' and much more. 'Horror', as Poe teaches us, 'is the soul of the plot'. Ams PressInc "A vivid investigation into the seamy underside of nineteenth and twentieth century Paris"--

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A Dish of Spices Penguin UK  
"The Cathedral (French: La Cath é drale) (1898) is a novel by the French writer Joris-Karl Huysmans. It is the third of Huysmans' books to feature the character Durtal, a thinly disguised portrait of the author. He had already featured the character of Durtal in L à -bas and En route, which recounted his conversion to Catholicism. La Cath é drale continues the story. After his retreat at a Trappist monastery, Durtal moves to the city of Chartres, renowned for its cathedral.

Huysmans describes the building in great detail" -- Wikipedia.  
With the Flow Decadence from Dedalus  
Against NaturePenguin UK