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## KEY=CATHEDRAL - ALIJAH ANNA

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### THE CATHEDRAL

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Ams PressInc *"The Cathedral (French: La Cathédrale) (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 Là-bas and En route, which recounted his conversion to Catholicism. La Cathédrale 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.

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### THE CATHEDRAL

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CreateSpace *"The Cathedral" from Joris Karl Huysmans. French novelist (1848-1907).*

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### THE CATHEDRAL

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## AGAINST NATURE (A REBOURS)

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### THE CATHEDRAL

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Createspace Independent Publishing Platform *The Cathedral (French: La Cathédrale) (1898) is a novel by the French writer Joris-Karl Huysmans. A revised English edition was published in 2011. 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 Là-bas and En route, which recounted his conversion to Catholicism. La Cathédrale 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.*

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## JORIS-KARL HUYSMANS

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New York : Twayne Publishers

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### THE DURTAL TRILOGY

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## EN ROUTE, THE CATHEDRAL, THE OBLATE

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### L'OBLAT

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**THE CATHEDRAL**

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*Ams Press Inc "The Cathedral (French: La Cathédrale) (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 Là-bas and En route, which recounted his conversion to Catholicism. La Cathédrale 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.*

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**THE CATHEDRAL: BY J. K. HUYSMAN**

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**SAINT LYDWINE OF SCHIEDAM**

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**EN ROUTE**

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**THE CATHEDRAL, BY J.-K. HUYSMANS;**

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**TR. FROM THE FRENCH BY CLARA BELL, AND ED. WITH A PREFATORY NOTE BY C. KEGAN PAUL**

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**THE CATHEDRAL OF CHARTRES**

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**MODERN ART**

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*SCB Distributors First published in 1883, but never before translated into English, this collection of J.-K. Huysmans' art criticism reveals the author of Against Nature to be as combative in his aesthetic opinions as he was in his literary ones. At a time when the Impressionists were still being ridiculed, or worse still ignored, Huysmans defiantly proclaimed Degas to be the best painter in France. He filled his pages with analyses of the works of artists whose genius and popularity have been confirmed by time: Gustave Caillebotte, Paul Gauguin, Mary Cassatt, Edouard Manet, Berthe Morisot, Odilon Redon and Gustave Moreau. Huysmans intersperses his reviews of these independent artists with those of the annual Official Salon, whose conventional and dryly academic works he lambasts with his customary gusto and invective. This is the first complete translation of L'Art moderne, and includes 200 black and white illustrations, notes and a glossary of artists. 'Huysmans reviewed the Salons of 1879-82 and the Independent Exhibitions of 1880-82 at considerable length. His articles, collected as L'Art moderne (1883), have never before been translated into English, probably because he is the least known of the writer-critics, and his French is often not straightforward. Robert Baldick, biographer of Huysmans (1955) described his style as 'one of the strangest literary idioms in existence'. Brendan King, who has already translated most of Huysmans's fiction, has produced an excellent version. Rarely can it have been such fun to read translated denunciations of so many forgotten French pictures. The edition also includes scores of small black and white illustrations, which can easily be Googled into colour.' Julian Barnes in The London Review of Books*

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**THE CATHEDRAL**

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*The Cathedral (French: La Cathédrale) (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 Là-bas and En route, which recounted his conversion to Catholicism. La Cathédrale 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.*

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**THE CATHEDRAL**

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**BY J.-K. HUYSMAN; TR. FROM THE FRENCH BY CLARA BELL, AND ED. WITH A PREFATORY NOTE BY C. KEGAN PAUL**

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### **AGAINST THE GRAIN**

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Good Press "Against the Grain" by Joris-Karl Huysmans (translated by Havelock Ellis). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

### **LA-BAS**

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Published in 1891, "La-bas" is Huysmans' best-selling novel; its success was due, in part, to its sensational contents (descriptions of Satanism in late 1880 France.) It is in this novel that Huysmans' character, Durtal, is introduced for the first time. This character is thought to be a semi-autobiographical depiction of the author and is used in his next three books which chart Durtal's (and Huysmans') search for religious truths and his ultimate conversion to Roman Catholicism. The journey begins with the viewing of an extremely realistic painting: "In Germany, before a Crucifixion by Matthus Grnewald, he had found what he was seeking."

### **THE CATHEDRAL**

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### **PARISIAN SKETCHES**

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SCB Distributors "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 show 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 Obrien in *The Independent* on Sunday

### **AGAINST NATURE**

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Courier Dover Publications A classic account of the quest for enlarged experience and new sensations, this 1884 novel scandalized Victorian critics with its break from naturalism and embrace of fin-de-siècle decadence.

### **DOWN THERE (LA-BAS)**

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Courier Corporation At the novel's center is Durtal, a writer obsessed with the life of one of the blackest figures in history, Gilles de Rais — child murderer, sadist, necrophile, and practitioner of all the black arts. The book's authentic, extraordinarily detailed descriptions of the Black Mass have never been surpassed.

### **A DISH OF SPICES**

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### **THE CATHEDRAL - SCHOLAR'S CHOICE EDITION**

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## LÀ-BAS BY JORIS-KARL HUYSMANS (BOOK ANALYSIS)

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### DETAILED SUMMARY, ANALYSIS AND READING GUIDE

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[BrightSummaries.com](#) Unlock the more straightforward side of Là-bas with this concise and insightful summary and analysis! This engaging summary presents an analysis of Là-bas by Joris-Karl Huysmans, a book so shocking that it was banned from being sold in certain locations. It is not difficult to understand why - a novel following the spiritual journey of a writer interested in Satanism would have been too much for polite society to handle, all the more so since the protagonist in question appears to be a reflection of the author himself. Indeed, Joris-Karl Huysmans went through a crisis of faith in his lifetime, dabbling in Satanism before turning to God. He documented his journey in his Durtal quadrilogy, which includes Là-bas. The novel caused a scandal when it was first published in 1891, and many readers of the time called for the editor to halt its publication. However, they were ignored, and Là-bas continues to be published to this day. Find out everything you need to know about Là-bas in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

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### THE LIFE OF J.-K. HUYSMANS

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[SCB Distributors](#) Like Froude's biography of Carlyle, Holroyd's Shaw, and Ellmann's Joyce, Robert Baldick's Life of J.-K. Huysmans has become not just a standard reference work, to be consulted as regularly as the writing of the author whose life it chronicles, but a work of literature in its own right. First published fifty years ago, Baldick's classic biography presents a compelling narrative of Huysmans' life and work in all its various phases - from the Naturalism of the 1870s to the Decadence of the 1880s, and from the occult vogue of the 1890s to the Catholic Revival of the turn of the century - and it is written with such impeccable scholarship that it is still relied on today as regards matters of fact and detail. For this new edition - the first time the biography has been reprinted in English - Baldick's notes have been extensively revised and updated by Brendan King to take account of new developments and publications in the field of Huysmansian studies.

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### MARTHE

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#### THE STORY OF A WHORE

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[Dedalus Limited](#) This new translation by Brendan King is the first for nearly fifty years. Capturing the lively linguistic inventiveness of the original, it also includes an introduction and comprehensive notes. First published in 1876, Marthe was an important landmark in J.-K. Huysmans's literary career and propelled him into the growing ranks of the Naturalist movement, then beginning to take shape under Zola's direction. Marthe was one of the first French novels to tackle head-on the subject of prostitution, a theme that was to become a central preoccupation in the work of many novelists, painters and poets. Set in and around the demi-monde of the Parisian music hall, it centres on a would-be actress, Marthe, who works in one of the lowest dives in Paris, and tells the story of her brief and ultimately doomed relationship with Leo, a romantic searching for something to take the place of his lost illusions.

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### BECALMED

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[Atlas Press](#) The novel that Huysmans wrote between his two most famous works 'Against Nature' and 'down There'. A welcome addition to the canon of 19th century French literature in Britain, and one which those of Freudian disposition will relish. - Times, Literary Supplement.

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### CERTAIN ARTISTS

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[Dedalus European Classics](#) Certain Artists makes for compelling reading. Huysmans' idiosyncratic assessments throw light on his aesthetic preoccupations, past and present, and hint at the spiritual journey he was about to undertake. It includes over 140 black and white illustrations, as well as an introduction, setting the book in the context of its time, comprehensive notes, and a glossary of the artists mentioned. First published in 1889, but never before translated into English, this second collection of J.-K. Huysmans' art criticism serves as a companion to the author's iconoclastic Modern Art (L'Art moderne) of 1883. Unlike the earlier volume, Huysmans wastes little time lambasting the art of the establishment, the Academic painters whose work had lined the annual Salon for years. Instead, he concentrates on a series of his own artistic enthusiasms, which he explores with his trademark spleen and invective. There are extended analyses of Edgar Degas's controversial portraits of women at their toilette; of Odilon Redon's monstrous and disturbing engravings, of Gustave Moreau's heiratic paintings that had such a powerful influence on Against Nature; and of Félicien Rops, whose Satanic engravings, particularly his images of women as agents of the devil, would haunt Huysmans' subsequent novel, Là-bas, of 1891.

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## AGAINST NATURE

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

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## A DILEMMA

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Originally published in book form in French in 1887, Joris-Karl Huysmans' *A Dilemma* remains a particularly nasty little tale, a mordantly satiric and cruel account of bourgeois greed and manipulation that holds up as clear a mirror to today's neoliberalist times as it did to the French fin-de-siècle. Written smack in-between Huysmans' most famous works--his 1881 *Against Nature*, which came to define the Decadent movement, and his 1891 exploration of Satanism, *Down There*--*A Dilemma* presents some of Huysmans' most memorable characters, including Madame Champagne, the self-appointed Parisian protector of women in need, and the carnal would-be sophisticate notary Le Ponsart, who wages a war of words with the bereft pregnant mistress of his deceased grandson with devastating consequences. In its unflinching portrayal of how authoritarian language can be used and abused as a weapon, this novella stands as Huysmans' indictment of the underlying crime of the novel itself: a language apparatus employed to maintain the appetites of the ruling class. Earning a wage through a career in the French civil service, Joris-Karl Huysmans (1848-1907) quietly explored the extremes of human nature and artifice through a series of books that influenced a number of different literary movements: from the grey and grimy Naturalism of books like *Marthe* and *Downstream* to the cornerstones of the Decadent movement, *Against Nature* and the Satanist classic *Down There*, the dream-ridden Surrealist favorite, *Becalmed*, and his Catholic novels, *The Cathedral* and *The Oblate*.

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## STRANDED

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Dedalus European Classics 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'."

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## 43 PHOTOGRAPHS OF THE SCULPTURE OF CHARTRES CATHEDRAL

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## WITH THE FLOW

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Alma Classics

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## THE CROWDS OF LOURDES

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## THE FIRST DECADENT, BEING THE STRANGE LIFE OF J. K. HUYSMANS

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"This is the first full-length biography in English of the French writer, Joris-Karl Huysmans. His most famous and certainly his most notorious novel, *Là-Bas*, published in 1884, became a classic overnight, and his later works, especially *Against the Grain*, *En Route* and *La Cathédrale*, which are concerned with his pilgrimage toward the Catholic Church, are extraordinary in their vivid power. Huysmans' work occupies a unique and important place in French literature of the 'eighties and 'nineties. In his biography, James Laver, author of *Whistler*, traces Huysmans' strange and unusual life and his progress through the horrifying by-ways of diabolism and the Black Mass to the Catholic Church. He shows Huysmans' relation on the one hand to the Naturalism of Emile Zola and to the Goncourts, and on the other to Barbey d'Aurevilly, Villiers de l'Isle-Adam, the Symbolists and the Catholic converts. Huysmans' works receive considerable attention in this, his first biography in English. Mr. Laver has delved deeply in the evidence concerning Satanism and the occult to furnish the background for an understanding of *Là-Bas*. He has gone to great pains to identify the characters and themes of this and other novels."--Dust jacket.

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## THE STELLIFEROUS FOLD

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## TOWARD A VIRTUAL LAW OF LITERATURE'S SELF-FORMATION

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Fordham Univ Press 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 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.*

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## **THE CATHEDRAL**

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### **J.K. HUYSMANS IN ENGLAND AND AMERICA**

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#### **A BIBLIOGRAPHICAL STUDY**

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