



L'*ekphrasis* huysmansienne ou la description du second degré

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Abstract: Connected with painting, the work of Huysmans is as well, through fiction and the place given to transpositions of art. From *À rebours* onwards, ekphrasis has a preeminent role, but once Moreau's Salomes appear, the extreme ambivalence of these descriptions acquires a dream-like dimension. The first works already offer examples of the similarity between the description of a real work and the dream account, or, better still, the ekphrasis of a dreamt-up work.

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