

Contents

Cue- Titles

1. Introduction: The Country House Revisited	8
2. (Country) House since 1900	16
2.1 Building, Writing, Thinking	16
2.2 “Houses are alive. No?” Houses from the Viewpoint of Modernist Sensibility	31
2.3 The Evolution of Country House Fiction in Historical and Literary (Con)texts	37
3. In Search of a House with a View: Poetic Parallels between the Conception of Dwelling in E. M. Forster’s <i>Howards End</i> and Iris Murdoch’s <i>The Sea, The Sea</i>	61
3.1 “Days of Peculiar Splendour”: Summer in the Country House	62
3.2 Defining Dichotomies: Countryside and Class	71
3.3 Staging a Retreat in the Countryside: Problems of Dwelling in <i>Howards End</i> and <i>The Sea, The Sea</i>	88
4. Strangers’ Children in the House: Post-millennial Echoes of the Post-war Poetics of the Country House	100
4.1 Hollinghurst’s Subversive Sonata	103
4.2 Architectural Visions of the Country House	115
4.2.1 Fe/male Architects vs. Interior Designers	115
4.2.2 Victorian Eyesores vs. Modernist Sanatoriums	120
4.2.3 “As a ship in the Night”: On the Productivity of the House-Ship Analogy	130
4.3 Barbarians at the Gates: Country House and the Poetics of the Imminent Decline	135
4.4 The Country House and Time	148
5. Conclusion: The Country House Revisited	158
Works Cited	166
Index	175