

# Contents

## Cue- Titles

<b>1. Introduction: The Country House Revisited</b>	8
<b>2. (Country) House since 1900</b>	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
<b>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></b>	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
<b>4. Strangers’ Children in the House: Post-millennial Echoes of the Post-war Poetics of the Country House</b>	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
<b>5. Conclusion: The Country House Revisited</b>	158
Works Cited	166
Index	175