Domestic Architecture and the Making of Sexual Culture in English, French, and German-Language Narrative Fiction, 1856-1927

by

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Introduction

Purpose of the Thesis

At the intersection of the history of architecture and the history of sexuality, my thesis analyses the ways in which domestic architecture and its literary representations challenged conceptualizations of normative sexuality and the established sexual culture. I argue that the materiality of architecture related to a particular theorization of domestic life, including normative sexuality, which could, thus, be modified by architectural means. On one hand, I will illustrate how literature makes use of new architectures to explore their further impact on sexual culture in late nineteenth-century England, France, and Germany. On the other hand, I will illustrate how actual domestic architecture designed in Vienna at the beginning of the twentieth century, facilitates the performance of non-normative sexual practices. By illustrating the historical role of (represented) architecture in opening the meaning of normal sexuality, my literary analysis contributes to scholarship on domestic studies and ways of living.

This introduction will, first of all, present a detailed description of the five chapters structuring the thesis, followed by an explanation of the main theoretical framework. The key four authors that form the theoretical background for this thesis are architect Bernard Tschumi, Derrida, Sharon Marcus, and Foucault. Finally, I will present the bibliographical review, which is thematically divided into six sections. The first section develops the concepts of 'Normative Domesticity' and the 'Domestic Ideal' in the nineteenth century**.** The second section discusses scholarship on the reception of these two concepts in the twentieth century. Section three develops the concept of 'Architectural Prescriptiveness'. The following two sections review scholarship on the history of sexuality and the history of architecture. Finally, section six discusses theoretical approaches to home. The background provided in the thematic review clarifies the originality and place of the chapters amongst existing scholarship.

Thesis Structure

This thesis presents a comparative framework that includes French, German, Austrian and English literature and architecture. The reason for choosing a focus on France, Germany, Austria, and England is the important architectural innovations and the proliferation of studies on sexuality that took place in these countries in the late nineteenth and early twentieth centuries. The thesis has a stronger focus on French culture due to the important production of literary representations of architecture and domestic life, on the one hand, and the significant architectural changes Paris experienced in the second half of the nineteenth century, on the other. However, it was necessary to include English, German, and Austrian texts due to the

strong influences between domestic architecture and ways of living among these countries, and, in the case of Austria, the important proliferation of sexual studies was an essential contribution to the thesis. The inclusion of English works – Hardy's *The Return of the Native* and Robert Kerr's *The Gentleman's House* (1864) – serves the purpose of illustrating, first of all, the strong connections between French and English architecture and domesticity in the nineteenth century; and secondly, how English domesticity was taken as a model in other countries. In one of her contributions to the fourth volume of *Histoire de la vie privée*, Michelle Perrot notes the influence of British domesticity in France (1999: 16-18), while Marcus (1999), Mordaunt J Crook (1987), and Donald J. Olsen (1986) note the influences between British and French architects, all of them trying to convey privacy through their designs and theories. In fact, normative domesticity and architectural prescriptiveness were present in the countries studied here. It was crucial to include the analysis of English domesticity in the first chapter as England served as a model, particularly for France, but also for other European countries.

The strong connections between French and English domesticity explain the structure of the first chapter, which is the only one analysing two texts from different languages, Flaubert's *Emma Bovary* (1856) and Hardy's *The Return of the Native* (1878), at the same time. Therefore, Chapter One looks, on one hand, at the parallels between sexological and architectural texts in order to argue for their common prescriptiveness in ways of living, i.e. dwelling and sexual practices. On the other hand, the analysis of Flaubert's and Hardy's texts focuses on the ways in which literature exposes the normativity of domestic architecture and how its transgression is imagined to correlate with sexual and gender transgression. This chapter establishes the relation between architectural and sexual boundaries, especially through the figure of the adulteress which represents the anxieties around contamination of the domestic space and the sexual body. The fear of contamination between the domestic realm and the outside was common among nineteenth-century architects as it was one of the bases for the separation of spheres and normative domesticity. Female adultery was, thus, an important topic; however, we will see how its importance decreases at the same time as architectural boundaries become less rigid.

The anxieties around contamination were particularly focused on glass due to its visual characteristics. Chapters Two and Three present a complementary reading of glass in private residences in Paris and Berlin respectively. Chapter Two explores how Zola's *La Curée* (1871) imagines the impact of glass in new Second Empire residences on domestic and sexual culture. This chapter argues that representations of architecture in *La Curée* contradict and expose their contemporary architectural discourses which highlighted privacy. Glass in *La Curée* relates to the exhibitionism of the interior and the sexual body, conveying ideas of accessibility and publicity against the sense of enclosure preached by architects and moralists.

Besides this, I will argue that representations of mirrors echo libertine literature and permeate the domestic space with a sense of the erotic. The eroticization of space in new bourgeois residences introduces notions of perversion at home and signifies an alteration of the strict definition of normative sexuality. Thus, the fluid boundary between inside and outside created by glass correlates with the experience of a more dynamic sexual boundary between normative and non-normative sexualities.

Analysing Fontane's *L'Adultera* (1882), Chapter Three establishes a contrast with *La Curée* regarding the significance of glass in domestic space. I will argue that the German text presents a metaphorical use of glass, which symbolizes the creation of new domestic values through the marriage of Melanie, the main female character, and her lover. Thus, adultery is presented as the origin of a new family. As adulteress, Melanie, like Emma Bovary, transgresses architectural prescriptiveness; but, unlike Emma, Melanie belongs to a society in which the awareness, and poetics, of glass signifies the openness towards new ways of living. The many references to glass in the novel serve as metaphor to formulate a domestic culture where the boundary between the interior domestic space and the outside disappears, and with this, anxieties about contamination lose importance. The different ways in which female adultery is approached in *Madame Bovary* and *L'Adultera* correlate with the kind of domestic architecture represented in the texts.

Chapters Four and Five approach changes in domestic culture from a male perspective in Huysmans' *En ménage* (1882) and Schnitzler's *Traumnovelle* (1926). Both chapters explore the ways in which the main male characters deal with the contradiction between normative domesticity and its practice. This contradiction is articulated through the male experience of a deregulation of female sexuality, as both texts present female adultery as eventful rather than a topic in itself, and female desire and sexuality is at the origins of both plots. The deconstruction of the domestic ideal is, thus, articulated from the experience of two middle-class husbands in Paris and Vienna respectively. Chapter Four looks at the contradiction between imagined and experienced domesticity from the perspective of André in *En ménage*, who finds out about his wife's adultery. Ideas of circulation permeate the novel: domestic circulation is expressed though a constant house moving, while sexual circulation takes place in the several relationships André starts with other women. Thus, *En ménage* shows a correlation between house moving and change of sexual partners, and this correlation is contextualised amidst discussions on architectural constructions that denote movement, i.e. train stations, hippodrome. The sense of a dynamic architecture is also reflected in the domestic realm, and it particularly affects the boundaries between normative and non-normative sexuality.

Chapter Five analyses the architectural innovations and medical discourses produced in Vienna at the beginning of the twentieth century. I approach *Traumnovelle* as another

cultural production amidst architectural innovations and the new psychoanalytical discourse. Crucial to this chapter is the psychoanalytical formulation of the concept of 'perversion', which appears as a more fluid reality than in preceding definitions, such as that of Krafft-Ebing. Freud's new definition of 'perversion' also presents the novelty of being placed within the middle-classes' homes and permeates domestic space with eroticism. At the same time, we will see how architecture created new erotic spaces in the domestic domain. In this context, I argue that *Traumnovelle* continues the exploration of female sexuality and the ways in which boundaries between the bourgeois wife and the prostitute disappear. This boundary finds an architectural expression in the design of architects such as Adolf Loos.

MAIN THEORETICAL FRAMEWORK

In his work *Architecture Concepts: Red Is Not A Color* (2012) Bernard Tschumi argues architecture's capacity 'to generate ideas and concepts about the world we live in […]. Nevertheless, architecture's inescapable materiality is what makes it different from philosophy, mathematics, or literature. By its very nature, architecture involves the materialization of concepts or ideas' (6). Tschumi's definition of architecture approaches concepts through their materiality. Understanding architecture as concept means to grant architects a powerful role in defining culture and society, something we will see throughout this thesis. But by referring to the physical form of ideas, Tschumi's theory unavoidably sets a limit to the expression of thought. Through architecture, ideas become tangible, they depend on form and material, and are subjected to the user's own will. In fact, we will see how the relationship between subject and architectural space is crucial for the construction of concepts. A space that is made to be inhabited is in constant negotiation with its dweller who can transgress or modify the meaning of architecture, i.e. ideas, through usage. The dynamism inherent to architecture constantly modifies, constructs, or deconstructs ideas.

This narrative approach to architecture is also found in the philosophical works of Derrida and of literary scholar Sharon Marcus. Through his several collaborations with architects such as Tschumi and Peter Eisenman, Derrida produced his own philosophy of architecture suggesting that the latter expresses concepts and ideas. In his essay 'Why Peter Eisenman Writes Such Good Books' (1987), Derrida describes his collaboration with Eisenman to build a space with the textual properties found in Derrida's *Khora* (1993), 'a limitless palimpsest, with "scaling", "quarry" and "labyrinth"' (1997: 320). The philosopher relates the construction of a new architectural idea with the act of naming: 'precisely because what we were making was not a garden […] but something else, a place yet without name, if not unnameable, it was necessary to give it a name, and with this naming make a new gesture' (1997: 320). For Derrida, architecture can antedate language by constructing new realities. In this sense, we will see not only the material construction of new domestic cultures in the late

nineteenth and early twentieth century but also literature's metaphorical use of architectural terms to define new ways of dwelling. The link between architecture and language permeates the whole thesis as new domestic and sexual cultures are in the making.

At the intersection of literature and architecture, Sharon Marcus' *Apartment Stories* (1999) looks at the evolution of the idea of the apartment building and its relationship to the urban landscape throughout nineteenth-century Paris. Marcus defines the apartment in the first part of the nineteenth century as encapsulating the heterogeneity of urban space and as framework for the enactment of different stories. Using a comparative framework, Marcus looks at the relationship between London and Paris domestic lives without disregarding their interaction with the city. Rather than apartment houses themselves, Marcus focuses on discourses on apartment buildings to see how those modify the relationship between the interior and the city. Marcus locates the main difference between the first and the second part of the century in the degree of interaction between the private and the urban: while apartment buildings were represented as transparent and open in the first decades of the nineteenth century, the Haussmannian renovation conceived them as enclosed and isolated from the city. We will see in Chapter Two how representations of architecture in Zola oppose this view.

During the whole of the century, English domesticity was taken as a model in France and many architects of the first half of the nineteenth century showed their concerns with the way of living apartment buildings put into practice. French architects insisted that the domestic ideal was not affected by this new architecture, and that 'Parisian apartment buildings, not London's private houses, best realized the British residential ideal' (Marcus 1999: 84). We will see in Chapter One how during the Second Empire important French architects incorporated aspects from English architecture, but also how the influence of French architecture arrived at England.

Marcus explains how throughout the nineteenth century British architects also strove to give architectural form to domestic discourse. In this context, the discussion about apartment buildings in England mostly turned around their adequacy to preserve traditional domestic values – we will see how domestic values can vary and differ from those known as 'traditional'. This architectural materialization of domestic discourse is an important premise in this thesis, which illustrates how literature exposes architecture by showing how domestic space fails to put into practice the domestic ideal.

Complementing the narrative aspect of architecture, Foucault's structural approach to built spaces such as prisons, or his definition of the 'panopticon' in *Surveiller et Punir: la naissance de la prison* (1975), defines the organizational and controlling aspects of architecture. In *Histoire de la sexualité: la volonté de savoir* (1976), Foucault noted how eighteenth- and nineteenth-century residential architecture testified to a high awareness of

sexuality and the desire for control. Focusing on eighteenth-century boarding schools, Foucault argues for architecture's capacity to construct and/or express sexual norms:

> Soient les collèges d'enseignement au XVIIIe siècle. Globalement, on peut avoir l'impression que du sexe on n'y parle pratiquement pas. Mais il suffit de jeter un coup d'œil sur les dispositifs architecturaux, sur les règlements de discipline et toute l'organisation intérieure: il ne cesse pas d'y être question du sexe. (1976: 39)

According to Foucault, architecture displays its mechanisms of control in order to organize and structure the sexual life of its inhabitants. This structural approach will be particularly prominent in Chapter One and the analysis of the houses where Emma Bovary and Eustacia Vye live, and in Chapter Five in which I will analyse how Adolf Loos' houses organize the gaze and convey erotic desire. In the following sections, I will introduce the main concepts of 'normative domesticity' and 'architectural prescriptiveness' used in the thesis in order to build the correlation between architecture and sexuality.

NORMATIVE DOMESTICITY AND THE DOMESTIC IDEAL

By 'normative domesticity' I refer to the set of discourses that defined and aimed at regulating domestic life. In Gülsüm Baydar's words, 'the normative structure of domesticity has largely been the single-family household governed by heterosexual relationships with man as the head of the household and woman as the caretaker' (2005: 34). Normative domesticity informed the domestic ideal, a concept that has been widely covered by scholarship (Armstrong 1987; Rybczynski 1988; Bryden and Floyd 1999; Perrot 1999; Lloyd, Lloyd and O'Brien 2000; Foster 2002; Heynen 2005; Brown 2008). The domestic ideal represented the separation of private and public spheres, the difference between the moral sphere of the house and the working world, and the definition of woman as bearer of virtues. By saying 'normative domesticity' instead of merely 'domesticity' I am noting that not all domesticity is, or was, normative and represented in of the domestic ideal. However, some scholarship conflates 'domesticity' with 'normative domesticity', as in the case of Hilde Heynen:

> Domesticity […] is a construction of the nineteenth century. The term refers to a whole set of ideas that developed in reaction to the division between work and home. These ideas stressed the growing separation between male and female spheres, which was justified by assumptions regarding the differences in 'nature' between the genders. (2005: 7)

In opposition to Heynen, this thesis argues for the construction of a new domesticity in the late nineteenth century, different from 'normative domesticity', which is what Heynen actually describes. I agree, however, with Heynen's definition of domesticity as

encompassing 'legal arrangements, spatial settings, behavioural patterns, social effects, and power constellations' (2005: 7). But these elements that construct domesticity are not fixed, as Heynen suggests, instead they change in time and space.

In nineteenth-century Europe, discourses coming from all fields perpetuated the domestic ideal. Authors such as Jules Michelet (1798-1874) associated women with home by highlighting both as static realities: '[la femme] est dans toute l'histoire l'élément de fixité. Le bon sens dit assez pourquoi: non-seulement parce qu'elle est mère, qu'elle est le foyer, la maison' (1859: 80). Michelet was a representative of a domestic culture – the seventh edition of *L'amour* came out in 1870 – that placed women at the centre of the private sphere. Michelet's words echoed those of other authors in different European countries. Coventry Patmore (1823-1896) wrote *The Angel in the House* (1862), which praises the female ideal as devoted wife to her husband and domestic duties. In 1886 psychiatrist Richard von Krafft-Ebing (1840-1902) defined womanhood only in relation to domestic life: 'das Ziel und Ideal des Weibes, auch des in Schmutz und Laster verkommenen, ist und bleibt die Ehe' (1894: 16). While in England, architect Robert Kerr (1823-1904) associated the specialization and division of rooms with privacy and the isolation of women:

> One of the most important points involved in the improvement of plan has been that of domestic privacy. There are two forms in which […] this is especially cared for; namely, the separation of the family from the servants, and the still further retirement of the female sex; and it may appear wonderful that ideas now so axiomatic in their nature as these should have required any considerable time. (1871: 26-27)

The confinement of women at home, as well as the emphasis on her need for privacy and retirement, suggests that both women and the domestic interior must be protected from an excessive contact with the public sphere. Other personal attributes, such as modesty and demureness, are also suggested by these discourses prescribing the best domestic practice.

Nancy Armstrong, in her book *Desire and Domestic Fiction* (1987), traces the origins of the domestic ideal and explains the development of the middle-class way of living – in this case 'way' rather than 'ways' as it responded to a particular ideology that aimed at homogenising domesticity into a uniform expression. Armstrong dates the beginning of the bourgeois domestic ideology to Puritan discourses of late seventeenth-century England. She does not however mention the emerging Dutch middle class, which might have appeared earlier than the English middle class – it should be noted that Dutch society is mostly ignored by English scholarship, though it seems clear that the European middle class first appeared there (Brown 2008: 5, Rybczynski 1988: 51-52). Armstrong argues that evangelical discourses on domesticity focused on the virtues of middle-class women to make them attractive to aristocratic men. Puritan treatises also undermined inherited political power by relying on domestic virtues and the right to privacy: 'the curriculum aimed at producing a

woman whose value resided chiefly in her femaleness rather than in traditional signs of status, a woman who possessed psychological depth rather than a physically attractive surface' (1987: 20). Social ascendency was at the origins of domestic ideology, which in the eighteenth century, Armstrong argues, became to conform domestic narratives.

In this context, Armstrong traces the development of the ideal of womanhood from the eighteenth to the nineteenth century to see in which ways the circulation of a female ideal empowered the middle class in England. At the same time, Armstrong argues that the domestic novel configured the concept of 'middle-class household', hence turning the imaginary space into a social agent for the reformation of ways of living: 'in comparing the domestic ideal as represented in conduct books to its appearance in the English countryside, one discovers a gap of more than a century between these written accounts and their social realization' (1987: 74). Domestic literature was also instructive in economics of desire: many of the heroines in eighteenth-century literature learn how to dominate illicit passions through marriage. In this context, Armstrong notes an important turn in the history of the novel with the Brönte sisters, whose texts, she argues, locate female desire outside the socializing process, that is, desire is directed towards an object they cannot possess. In contrast, in Austen's novels, for example, 'heroines marry as soon as their desire has been correctly aimed and accurately communicated' (192). Armstrong traces the history of female desire until the early twentieth century, when psychoanalysis argued for its existence.

Following the creation of domestic culture in the literary imaginary, Julia Brown, in her book *The Bourgeois Interior* (2008), argues how the bourgeois domestic space emerged first in literature and art before it actually came into reality. By bourgeois, Brown refers to the class which emerged in seventeenth-century Holland, and that created the first separation between domestic and working spaces. Brown locates the origin of the domestic ideal in Dutch painting. In literature, she argues that Robinson Crusoe's cave was the first literary representation of a bourgeois interior, as 'it shares with the many bourgeois dwellings to follow an obsession with ownership, security, and the desire to reclaim amore stable prior condition' (13). The cave was also 'a space protected from the intruder' (Brown 2008: 1). This sense of boundary between the interior and the outside, permeated with notions of ownership and isolation was what configured bourgeois domesticity. This thesis will, in fact, argue how the blurring of this boundary is crucial for the creation of a new domestic and sexual culture.

Finally, Brown argues that the ideal of the bourgeois home started disintegrating at the early twentieth century when new architectural approaches and groups such as the Bloomsbury group imagined new domestic spaces. Brown dates the end of the idea of bourgeois interior to after the First World War, when home acquired a conscious performative meaning. Like Heynen, Brown identifies bourgeois domesticity as a specific nineteenth-

century phenomenon. This idea is refuted in Chapter Four and Five of this thesis, where I argue for the persistence of bourgeois ways of living, and the ways in which change and modification were part of bourgeois domesticity in the twentieth century.

Scholarship on domesticity has strongly questioned the successful accomplishment of the domestic ideal. Studies of representations of the domestic in nineteenth-century literature have mainly moved towards a revisionist analysis of the domestic ideology, and the ways in which such ideology was not represented by domestic life. Those approaches have been supported by historians of private life, most importantly Peter Gay, who dedicated part of his career to the analysis of personal documents, sexual life, and ways of living of the European middle classes in the late nineteenth and early twentieth centuries. We will see Gay in more detail regarding the history of sexuality.

Janet Floyd and Inga Bryden put into question the importance of the domestic ideal in the nineteenth century. Their *Domestic Space: Reading the nineteenth-century interior* (1999) contains a series of articles on the ways in which private lives of the nineteenth-century middle classes rather contradicted the domestic norm. In their introduction, Floyd and Bryden question the theoretical separation between the interior and the outside, and define domestic space as a liminal space rather than an enclosed, autonomous one. According to the authors, the domestic ideal did permeate the middle classes' daily life, and the idea of a defined boundary between spheres existed in the imaginary but it did not configure a homogenous way of living. Social circumstances, such as immigration, demanded a constant negotiation of domestic boundaries. In this volume, Moira Donald explores how Victorian households where places for reproductive work, e.g. housekeeping work done by the servants and managed by the mistress of the house. This reality disturbs the image of home as haven from the busy work carried outside. S.J Kleinberg analyses how at the turn of the century in America work outside the house was more common for middle-class women; however, moralizers emphasized the importance of not working at home in order to preserve a public/private distinction. Sarah Luria looks at the function of architectural elements in the works of Edith Wharton and Henry James. Luria argues how literary architecture works to domesticate and control desire: 'through physical barriers – walls, doors, secluded chambers – literary architecture provides the tangible support needed to resist transgression' (Luria 1999: 189). Through the use of literary architecture, Wharton and James create what Luria calls novels of manners. Luria, however, does not engage with contemporary architectural discourses to analyse the ways in which Wharton's and James' texts may challenge or/and support architectural theories and practices. The contrast between architectural discourses and literary representations of architecture will be sustained throughout this thesis in order to illustrate how literature throws light into architecture's impact on sexual culture.

Following the contradiction between the ideal and the practice, and the desired homogenization of ways of living, Michael Levenson and Karen Chase, in *The Spectacle of Intimacy* (2000), continue the exploration of the feasibility of domestic ideology. This work starts with an introduction of a census made in Britain in 1851 that describes family as the most important institution, and defines it as 'the persons under one head; who is the occupier of the house, the householder, master, husband, or father; while the other members of the family are the wife, children, servants, relatives, visitors, and persons constantly or accidentally in the house' (xxxiv). However, the census mentions the irregularities of many households where the official definition of family did not apply. Levenson and Chase argue that, though the Victorians presented a domestic consciousness, contradictions in domestic space could be found everywhere. These contradictions were the outcome of a uniform prescription of domestic life, which aspired to universality without considering particularities.

The authors also mention the Victorian refusal to consider as families those who lived mostly in the street, hence attributing a clear architectural framework to the concept of family (2000: 147). As seen in Marcus, this shows how domestic architecture was part of both an ideal and ideology, which demanded a space to be put into practice. Architectural limits will be very important in this thesis as they open the boundaries of domestic space, creating a more fluid definition of home, family, and domestic sexuality.

The difference between the norm, or ideal, and the practice of domesticity in the nineteenth century has been theorized by Charles Rice in his work *The Emergence of the Interior* (2007) as the 'double domestic': the simultaneous presence of an image of domesticity and its contradictory reality. Rice reads the nineteenth-century bourgeois interior as a space that creates an illusion of long experience and family tradition through the subjects' traces and storytelling. Securing long experience was the way to create a sense of privacy at home. Rice does not see dwelling as an eternal condition taking historical forms, in opposition to philosophical and psychological approaches, which will see below. Instead, Rice sees the conception of dwelling emerging from nineteenth-century domesticity, as well as all its values and its homogenous discourse, which were then projected at early stages such as the seventeenth-century Netherlands (2007: 22). Images were, thus, at the heart of the nineteenth-century creation of domesticity. Rice also notes that both representations of the interior and spatial practices did not adjust to each other, rather, they doubled. Therefore, the emergence of the interior in the nineteenth century did happen in this doubleness: the image versus the practice. The concept of 'doubleness' refers to the contradiction between theory and space, something Marcus explains through haunted house stories, which, she argues, were caused by the displacement between domestic ideology and dwelling practices (1999: 122). Rice's 'doubleness' will be important for Chapter Four, where we will see how the image of

the domestic ideal is deconstructed through the experience of domesticity for the main male character of Huysmans' *En ménage* (1881).

STUDIES ON THE RECEPTION OF NORMATIVE DOMESTICITY IN THE TWENTIETH CENTURY

While most scholarship on nineteenth-century domesticity analyses the contradiction between the theory and practice of domestic life, scholarship on early twentieth-century domesticity mostly departs from the theoretical premise of an existing normative domesticity that accomplished the factual regulation of ways of living. Thus, studies on early twentieth-century domesticity focus on the ways in which literary representations of home transgress or aim at breaking with the previous domestic tradition.

Christopher Reed's *Not at Home: The Suppression of Domesticity in Modern Art and Architecture* (1996) recollects a series of articles on the connections between twentieth-century art and domestic architecture. The book looks at the many relationships between countries and their domestic fashions and traditions. For example, the rejection of Adolf Loos' style in the US at the turn of the century, explained by the strong presence of decoration in Anglo-American modernism as opposed to Loos' bare designs. In the Anglo-American world, John Ruskin and William Morris were important figures, and their influence through the Arts and Crafts Movement resonated in those two countries, though not in the continent. Reed defines the history of modernist domesticity as 'a crucial site of anxiety and subversion' (16). With these words, he refers to the paradoxical situation of longing for an imagined past and its home, as well as subverting its values. In this context, Reed sees sexuality as part of this domestic subversion, as home is the setting where 'sexual and gendered beings' (16) are constructed. In fact, this thesis is based on the strong connection between domestic culture, architecture, and sexuality. We will see how changes in domesticity are intrinsically related to changes in sexual culture, and how architecture impacts on both of them.

Reed's own contribution to the edited volume looks at the construction of domestic space by the Bloomsbury group, which aimed at unsettling Victorian values by imagining domestic spaces that combined existing forms and produced new conventions: an alternative space inside more common ways of living. However, Reed also mentions how these new spaces, which the group tried to recreate in the house where they met, served as refuge from other kinds of societies, hence presenting shared values with an ideal Victorian domesticity. Thus, Reed shows the Bloomsbury group's negotiation between old and new ways of living: through new combinations of furniture styles, the Bloomsbury group wanted to express a new set of values, especially those outside marriage and private property. We will see this constant negotiation between traditional and new ways of living in the last three chapters of the thesis,

arguing for a modification of, rather than a rupture with the normative domestic discourse of the nineteenth century.

David Spurr's *Architecture and Modern Literature* (2012) analyses the intersections between literature and architecture, especially the ways in which meaning has been produced by these two arts. Spurr approaches modern literature and architecture in the context of what Heidegger defined as *Heimatlosigkeit*, and sees both disciplines as trying to convey an idea of homeliness against the human condition of homelessness (X). Approaching both disciplines as art, Spurr states that literature and architecture bear 'the marks of [their] own production as something indissociable from the larger culture, here understood in the anthropological sense of a set of values and practices particular to a given place and time' (3). Therefore, Spurr suggests thinking about architecture and literature as different discourses constructing the modern through their respective devices, and he identifies three shared characteristics. First of all, both arts broke with hierarchical structures and unifying principles. Secondly, boundaries between the inside and the outside were also broken down in modernist literature, through the stream of consciousness, for example, and architecture. Thirdly, both arts moved towards an increased exposition of their inner structures (48-49). Spurr's three-dimensional approach to the parallels between literature and architecture highlights their cultural and historical dimensions. Spurr's approach is relevant to this thesis as I understand domestic architecture and literature as cultural discourses that engage with each other. Thus, I will not only explore literary representations of architecture and their significance in the narratives, but also the ways in which architectural discourses contrast or align with literature, and how domestic culture was constructed at the intersection of both disciplines.

Thomas Foster's *Transformations of Domesticity in Modern Women's Writing: Homelessness at Home* (2002) looks at how modernist women writers started imagining the domestic outside binary categories of private/public. By doing so, Foster aims at showing how modernist women's writing introduced postmodern conceptualizations of space, and places these writers half way between nineteenth-century domesticity and postmodern spatial theories (3). Foster argues that modernist women writers illustrate the contradiction of a theoretical separation of spheres that did not show the reality of women's experiences (6). The difference between modernist women writers and most of their male contemporaries is that the former did not reject the idea of home, but they transformed it and placed it outside the private/public opposition. Instead, he argues, many male authors mostly rejected the idea of home altogether (6). This modification, and not rejection, of home is in line with this thesis. We will see, for example, in Chapter Three, how the main female character in Fontane's *L'Adultera* (1882) rejects a traditional way of living but not the idea of home, which she reconstructs with her new husband.

Jessica Feldman's *Victorian Modernism* (2002) argues for an intellectual and cultural continuity between the Victorian and Modernist periods, rather than approaching them as self-enclosed units (3). I support this continuation between the nineteenth and twentieth centuries in Chapter Five, where I argue that early twentieth-century Viennese architects searched for new architectural forms to express nineteenth-century privacy. Feldman questions the periodization of this single period conformed by the Victorian and the Modern, and revises some assumptions on Victorian domesticity such as the claustrophobic association of interiority (72).

Victoria Rosner's primary aim in *Modernism and the Architecture of Private Life* (2005) is to see how the concept of interiority in modernist literature is rooted in home design. Rosner argues how the transformation of the house in modernist texts follows a spiritual transformation, and causes changes in family relationships. She looks at how English modernist authors, influenced by new British trends in design, sought to reconstruct domestic space in order to redefine it (3). Rosner's approach to domesticity differs, thus, with Heynen's and aligns with mine in arguing for the persistence of domesticity through different forms. Rosner locates the transformations of domesticity within a cultural context of social and sexual changes, which led to a more unstructured organization of private life (3). Rosner argues how, for example, Virginia Woolf and other modernist writers saw literature as a means to provide a change in Victorian life and as a space to explore with the domestic (15). Thus, home reform was at the heart of English modernism, but its origins were in William Morris and John Ruskin, and it was present in New Woman's writings of the 1880s and 1890s, where heroines did not conform to the marriage plot and created alternative households (6). The reformation of home was in accord with women's new subjectivities, however, Rosner notes, Britain did not offer a massive alteration of the domestic in comparison to continental schools such as the Bauhaus or the Wiener Werkstätten (7). The relationship between interior design and social reformation characterised many English design societies at the turn of the century, such as 'Art Workers' Guild (founded 1884), the Arts and Crafts Exhibition Society (1888), the Rebel Arts Centre (1914), the Design and Industries Association (195), and the Society of Industrial Artists (1930)' (10). Besides those, the Omega Workshop founded by the Bloomsbury Group was also important.

Rosner notes how 'confluences between architectural history and modernist literature have gone largely unremarked by critics' (8), and refers to this new interest in the works of Karen Chase and Michael Levenson, and Sharon Marcus. Rosner highlights the importance of domestic architecture in shaping new kinds of relationships between the household's members. Besides, the author notes how domestic architecture is important to understand the history of gender relations and sexuality: home is the place which constructs those identities (14). In this context, this thesis presents a unique view of the relationship between

architecture and sexuality by illustrating how the materiality of the house modified approaches to sexuality.

Rosner identifies the rules structuring the Victorian house: gender, sexual, social, and class norms to be followed in each room of the house. Against this background, literary modernism imagined transgressive spaces: while for Victorian households clear thresholds were important in order to structure compartments of behaviour, modernist writing exposes the threshold. This is achieved, for example, in representations of incest that do not respect the division of the house (82). In this line, Rosner mentions Freud's influence in modernist domestic writing and his concern with exposing family secrets (87). However, we will see how nineteenth-century literature already exposes architecture and the impossibility to put in practice the domestic ideal.

ARCHITECTURAL PRESCRIPTIVENESS

In relation to normative domesticity was 'architectural prescriptiveness', which I define as the set of architectural discourses and practices that aimed at putting into practice normative domesticity, or the domestic ideal. Architectural prescriptiveness was characterized by a strong regulation of the design and use of spaces. Architectural discourses were, in fact, extremely strict in their stipulations as to how each space was to be used and inhabited. These discourses addressed questions of usage such as who should be present in each room of the house, what activities should be undertaken in each room, or at which moment of the day the room should be used; and questions of design: the size, position, and number of windows in a room, the number of rooms according to the size of the house, or the position of doors, among others. All these regulations aimed at creating gendered spaces, as has been noted by Baydar (2005) and Chase and Levenson (2000), and at creating a sense of enclosure that would facilitate privacy. In fact, windows and mirrors are present in many architectural discussions of the time. Kerr, César Daly (1811-1894), or Richard Lucae (1829-1877) are some examples of architects who expressed their concerns about the sense of exposure windows and mirrors could provoke in England, France, and Germany respectively.

The sense of enclosure and protection was related to notions of female sexuality, which was essential to the recreation of the domestic ideal. Mark Wigley places the creation of a new sexuality in the Renaissance, when ideas of privacy appeared: 'the new sexuality is produced in the very moment of its privatization. All of the ensemble of strategic mechanisms that define and constitute the house are involved in the production of this sexuality as such' (1992: 346). But in the nineteenth century it was the association between home and woman that turned the focus towards female sexuality. In *Sex and Real State* (2000), Marjorie Garber looks at the history of representations of home in Britain and America from the eighteenth to the twenty-first century. Garber analyses the idea of mother as home widespread through late

nineteenth-century American manuals for housekeeping, especially, those by Katherine Beecher (1800-1878). The association between house and woman could be partly due to a reading of female sexuality as enclosed and interior, and that made the Victorians not only to locate woman at home, but also see woman *as* home. For this reason, argues Garber, the analogy between the house and the body caused architecture to 'reflect and produc[e] sexual law and morality' (76). Like Marcus' statement that domestic architecture expressed the domestic ideal, Garber focuses on the expression of 'sexual law', or what I will define in the next section as 'normative sexuality'. Hence the discourses of architecture and sexuality cannot be separated; we will see in Chapter Five how early twentieth-century Viennese architecture constructs non-normative sexual experiences. In this context, Garber argues that being modern consists in consciously transgressing 'the conventions of the house' (2000: 79), a fact which supposes the metaphor of the house-as-body. This transgression of space illustrates the modernity of Madame Bovary and Eustacia Vye, as we will see in Chapter One.

The sexualisation of the house is also explored by Levenson and Chase's analysis of the architectural treatise of Kerr's *The Gentleman's House* (1864). The authors illustrate the role of Victorian women in sexualizing space, on one hand, and the sex of home, on the other. For Kerr, every architectural type is either male or female, and a house should present a combination of both. Inside the house, every domestic space follows this sexual division, 'with the result that the household becomes a concise geography of sexual relations' (Levenson and Chase 2000: 163). Thus, Levenson and Chase read Kerr's architecture from a sexual perspective, and suggest the nineteenth-century relationship between spatial and sexual boundaries, which could only be transgressed, and thus confirmed in the marital bedroom.

Departing from this historical association between home and woman, feminist philosophy and geography argue for the persistence and continuation of such associations in the twentieth century. Rose Gillian claims that 'Place is represented as Woman' by being seen as 'conflict-free, caring, nurturing' (2007: 56) in a male-dominated field of geography. Representations of place and home with which, Gillian argues, many women fail to identify themselves. Doreen Massey states how 'particular ways of thinking about space and place are tied up with, both directly and indirectly, particular social constructions of gender relations' (2007: 2). Massey argues for dynamic spaces and unstable boundaries (if any) in order to end with static definitions of gender and home. The continuation between the interior and exterior is one of Massey's arguments, and such continuation means exactly the opposite to the separation of spheres that aimed at organizing ways of living in the nineteenth century. In fact, this thesis will illustrate how theories of space – or relating to the organization of space – find a correlation with approaches to sexuality. Thus, we will see how anxieties around the use of glass related to a theoretical dissolution of the boundary between inside and outside that was ultimately perceived as the dissolution of a sexual boundary.

THE HISTORY OF SEXUALITY

In *The Erotic Imagination: French Histories of Perversity* (1997) Vernon Rosario analyses how both literature and medicine shaped the concept of 'perversion' through what he calls 'the erotic imagination' in eighteenth- and nineteenth-century France (8). Rosario places normative sexuality in the nineteenth-century fear of the erotic and its pathological connotations; the erotic was seen as a cause of social disorder (57). In line with Rosario's thesis, Alain Corbin, in *L'harmonie des plaisirs: les manières de jouir du siècle des Lumières à l'avènement de la sexologie* (2008), states: 'au XIXe siècle, l'érotisme conjugal – fort éloigné de celui du bordel – se lie étroitement à l'adultère' (440). We will see how the erotic is recovered in late nineteenth-century marriage, finding a correlation with the dissolution of adultery as topic through representations of glass in domestic space. In other words, by blurring the boundary between the interior and the outside, the regulations established through domestic architecture are disempowered. Thus, domestic sexuality is assimilated to other kinds of sexualities, and adultery as topic, which found its apogee with the representation of the bourgeois interior and its opposition to the outside, is also dissolved.

Peter Gay, however, in his history of private life in the nineteenth century presents a rather different version of the ways in which the middle classes actually lived their sexuality. In *Schnitzler's Century: The Making of Middle-Class Culture, 1815-1914* (2002), Gay highlights the openness surrounding Victorian sexual practices by noting how some sexologists such as J. F. Albrecht already considered female sexuality in a positive way, advising women and their husbands on how to satisfy them. Other doctors such as Kraft-Ebbing, Paolo Mantegazza, and William Acton, however, had a different discourse, which indeed was exploited later on by Victorian detractors, and, Gay argues, has been our inherited view on the Victorians (81-83). Gay provides a series of letters written between spouses and examples of surveys of middle-class sexuality (86). All the information Gay collects testifies to the importance given to sex between spouses by doctors who certainly approach it as an important and healthy topic:

> It is in that most secluded of domains, the sexual life of the married Victorian bourgeoisie, that the gap between legend and truth yawns most widely. Given the Victorian's passion for privacy, the door to their bedroom remained firmly closed […]. What we do know […] should leave little doubt that respectable middle-class couples often shared their erotic pleasures in passionate gratification. (286)

Gay does accept the importance of privacy in the nineteenth century, however, his claims about the open sexual life of the middle classes contradict many of the premises of feminist studies, particularly in regard to the alienating aspect of female sexuality. In fact, Gay suggests that our view on the Victorians responds to some kind of ideological motivation that

chose some medical tradition over another. Certainly more work remains to be done on this discussion.

In *The Gender of Modernity* (1995), Rita Felski notes the empowering effects of sexological discourses on female sexuality: 'the discourse of sexology was ultimately enabling for women in acknowledging their status as desiring subjects […]. The sexualisation of culture brought with it a gradual process of democratization' (181). In fact, we will see in *Traumnovelle* how the erotic and the sexual permeate middle-class domestic culture, and how women's sexual desire is key in articulating this change. However, we will also see to what extent the prescriptiveness of sexological discourses added a sense of alienation to female domesticity. At the same time, Felski argues how sexological and psychiatric discourses identified 'the sexual deviant […] with a transgressive extremity of experience beyond the boundaries of everyday social and sexual norms' (174). Thus, sexual deviance was placed outside domestic culture. As Foucault suggests in *Histoire de la sexualité*, there is a relationship between architecture and non-normative sexuality in the nineteenth century: 'ce qui n'est pas ordonné à la génération ou transfiguré par elle n'a plus ni feu ni loi' (1976: 10). Foucault implies that non-normative sexuality did not have a place within domestic architecture. Following Foucault, I define 'normative sexuality' as reproductive sexuality within the legal framework of marriage, that is, sexuality with 'feu' and 'loi', circumscribed to the bourgeois domestic space. Sexuality was an essential part of normative domesticity although domestic discourses of the time did not explicitly mention it except in the case of doctors such as Krafft-Ebing. The Austrian doctor, father of modern sexology, is an excellent example of the domestication of sexuality. 'Normative sexuality' was formulated through its opposition to perverse sexual practices that were placed outside home and related to the non-domestic. The study of sexuality and sex created an important distinction between the bourgeois woman and other kinds of women. This boundary was both sexual and architectural: that which was inside the limits of the middle-classes homes was domesticated. We will see in Chapters Two, Four and Five how the displacement of architectural boundaries blurs the difference between the bourgeois wife and the prostitute.

Marcus' work *Between Women: Friendship, Desire, and Marriage in Victorian England* (2007) focuses on England to question the practice of a strict domestic normativity. With a focus on female-female relationships, Marcus states that 'in Victorian England, female marriage, gender mobility, and women's erotic fantasies about women were at the heart of normative institutions and discourses, even for those who made a religion of the family, marriage, and sexual difference' (13). Marcus explains this in terms of sexual awareness, as it seems that, outside the medical field, the opposition between heterosexuality and homosexuality was not perceived as clear as it would be in the twentieth century. Relationships among women 'worked in tandem with heterosexual exchange and patriarchal

gender norms' (Marcus 2007: 21). Through a history of women and sexuality, *Between Women* overall illustrates the complexity of a neat gender division as it was not uncommon for women to be confined to the domestic sphere while, for example, discussing politics with men, participating in associations, reading newspapers, and writing. Likewise, the fact that the term 'lesbianism' was not approached as a replacement for heterosexual relationships, allowed women to enjoy certain sexual freedom outside the confines of marriage.

THE HISTORY OF ARCHITECTURE AND DOMESTICITY

The history of domestic space is a common topic explored by architects and historians of architecture. The five edited volumes by Philippe Ariès and Georges Duby, *Histoire de la Vie Privée* (1985-87), show the development of domestic space from the classical age to the twentieth century, and illustrate the historical and cultural contingencies surrounding the expression of domesticity. For this thesis, volume four, *De la Révolution à la grande guerre*, has been especially important. The several chapters in this volume explain the settlement of the French bourgeoisie, the important influence of the Victorians in establishing domestic habits and traditions, the family roles developed and settled during the nineteenth century, the ways in which domestic space was divided and used, and the bourgeois history of sexuality and the emotions.

The works of Monique Eleb and Anne Debarre *Architectures de la vie privée: Maisons et mentalités XVIII-XIXe siècles* (1989) and *L'invention de l'habitation moderne. Paris 1880-1914* (1995) describe changes on domestic architecture in order to analyse the evolution of domestic life. The authors approach dwelling as a cultural act: 'habiter est un acte culturel autant que matériel. L'architecte, nouveau démiurge, en est le metteur en scène' (1989: 8). Eleb and Debarre refer to the material as well as the intangible nature of the act of dwelling; in other words, matter both defines and expresses culture.

In his work *Home: A Short History of an Idea* (1986), Witold Rybczynski defines home as a cultural concept, and explores its historical evolution from the Middle Ages to the mid-twentieth century. According to Rybczynski, home as such – evolving from the Old Anglo-Saxon word *ham* – 'brought together the meanings of house and of household, of dwelling and of refuge, of ownership and of affection' (1988: 62), and it was for the first time properly developed in the Dutch seventeenth century. Seventeenth-century Dutch homes, argues Rybczynski, introduced an important difference from previous houses, such as Medieval ones, which were mainly public spaces hence almost avoiding any opposition between the inside and the outside (35). For Rybczynski, the concept of home, different from that of house, and linked to the emergence of the domestic interior and family life, is a bourgeois invention (1988: 230), and as such it represents bourgeois values. The deepest

value is comfort, whose expression and understanding has changed between the beginning of bourgeois society and today:

> In the seventeenth century, comfort meant privacy, which lead to intimacy and, in turn, to domesticity. The eighteenth century shifted the emphasis to leisure and ease, the nineteenth to mechanically aided comforts – light, heat, and ventilation. The twentieth century domestic engineers stressed efficiency and convenience […] But what is striking is that the idea of comfort, even as it has changed, has preserved most of its earlier meanings. (1988: 231)

This idea of comfort, which remains after centuries, is, says Rybcznski, a cultural idea, not a fashionable one: 'cultural ideas like comfort […] have a life that is measured in centuries. Domesticity, for example, has existed for more than three hundred years' (1988: 218). This long life of home is what leads the author to define it as a 'fundamental human need' (1988: 218), deeply rooted in contemporary Western man.

Eleb, Debarre, and Rybcznski locate domestic life in a historical moment. But ideas of 'home' and 'dwelling' have also been defined in philosophy and psychology as essential to the human condition and regardless of the historical context. The following section presents the diverse theoretical definitions of these concepts.

THEORETICAL APPROACHES TO HOME AND DWELLING

The theoretical concept of home has been mostly considered from four different perspectives: philosophical, Marxist, psychoanalytical, and feminist. This section introduces some of the most relevant authors of each of these interpretations. The concept of home has been, and is, a locus of discrepancy. How we dwell responds to basic questions of identity and culture, and the authors mentioned in this section show how a definition of home ultimately involves a definition of subjectivity. In this sense, it seems accurate to differentiate between two theoretical blocks: on one hand, philosophical and psychological analyses of home, and on the other hand, Marxist and feminist theories. The former block focuses on the human necessity for home, a place to dwell, which is intrinsically related to the conception of the interior home, the expression of which is the physical house. Feminist and Marxist scholarship, on the other hand, look at how the construction of domestic life brings with it gender, social, and racial discriminations, and propose a rather radical revision of the way of dwelling as represented in the middle classes.

Heidegger is one of the most important philosophers that defined the concept of 'dwelling'. His analysis lies on an ontological identification between human being and dwelling: to be is to dwell. Heidegger's approach is based on a philological method, which, by analysing the etymological origins of the word 'Bauen', argues for an indissoluble relationship between being and dwelling:

> *bauen, buan, bhu, beo* are our word *bin* in the versions: *ich bin,* I am, *du bist*, you are, the imperative form *bis*, be. What then does *ich bin* mean? The old word *bauen*, to which the *bin* belongs, answers: *ich bin, du bist* mean: I dwell, you dwell. The way in which you are and I am, the manner in which we humans *are* on the earth, is *Buan*, dwelling. (1971: 147)

For Heidegger, dwelling is intrinsic to the human condition; and it implies that more cultural and material acts of inhabiting e.g. inhabiting a house, appear only as a consequence of the need of dwelling. Besides this, Heidegger defines dwelling as 'to be at peace' (1971: 149); therefore, the home man aims at is found in peace and, ideally, it should be the expression of man's longing for peace. Home is the bearer of a first positive experience of being.

Heidegger has been especially criticized in feminist and Marxist theorizations of space and home. Relevant feminist critiques of Heidegger's philosophy of dwelling are those of Iris Young and Luce Irigaray. Young and Irigaray have interpreted Heidegger's concept of 'dwelling' as referring to man as the dweller and builder, and woman as the dwelling place. This argument is grounded on Heidegger's difference between 'constructing' and 'cultivating', which he defines as two different forms of building (Heidegger 1971: 147). By equating 'cultivating' and 'preserving', Young claims that 'cultivating' is the 'aspect of dwelling which Heidegger devalues' (1997: 135), and that corresponds to the female dweller:

> Preservation makes and remakes home as a support for personal identity without accumulation, certainty, or fixity. While preservation, a typically feminine activity, is traditionally devalued at least in Western conceptions of history and identity, it has crucial human value. (1997: 135)

By stating that preserving has historically been a female task, Young notes the gender differences between constructing and cultivating, being at risk of accepting patriarchal definitions. Young's emphasized use of the term preservation, instead of cultivation, implies a bourgeois approach to Heidegger's philosophy of dwelling. In fact, the gendered activities she mentions are recognizable in a domestic, i.e. bourgeois, culture, and, thus, she exposes the limits of feminism to a single kind of society[1]. However, Heidegger's philosophy of dwelling is not historically contextualized, instead it provides a metaphysical explanation of dwelling. Young, however, adds a gender dimension to Heidegger's concept of 'building' that affects the ways in which man and woman dwell, and suggests that the latter's experience of dwelling is permeated with alienation:

[1] P. Hill Collins, for example, in her book *Black Feminist Thought* (2000), analyses black feminism as different than that concerned with white middle-class housewives. One of the differences she notes is how private space connotes different meanings for each group.

> Those excluded from building, who do not think of themselves as builders, perhaps have a more limited relation to the world, which they do not think of themselves as founding. Those who build dwell in the world in a different way from those who occupy the structures already built, and from those who preserve what is constructed. If building establishes a world, then it is still very much a man's world. (1997: 137)

Young's words represent the experience of dwelling found, for example, in Emma Bovary and Eustacia Vye – which we will see in Chapter One. These nineteenth-century female characters inhabit domestic structures they dislike, and that, especially in the case of Emma Bovary, are thought by and for men. To Young's placement of women outside built structures, Irigaray adds the association of home with woman that we have seen identified in the nineteenth century in Garber's work.

In *L'oubli de l'air chez Martin Heidegger* (1983), Irigaray argues that man has forgotten woman who is metaphorically understood as the air man unconditionally needs in order to be, to become, and to develop his existence. According to Irigaray, Heidegger's problematic resides in his definition of being as masculine, and consequently, the building of a masculine world that excludes woman, especially, through the use of language. Following Heidegger's definition of language as the house of Being, Irigaray concludes that this house has been built up according to a masculine language which may exclude woman's particular way of existing, building, and therefore, of expression (1983: 38). Young warns against a universal approach to Irigaray's feminism stating that her conceptual frames approaching the topics of women and home belong to a bourgeois culture and to a capitalist economy:

> [Irigaray's] images of women's enclosure in the house, a house in which man arranges his possessions to satisfy his desire to substitute for the lost security of the womb, presuppose a specifically modern, bourgeois conception of home. The subject that fills its existential lack by seeing itself in objects, by owning and possessing and accumulating property, is a historically specific subject of modern capitalism. (1997: 141)

Young illustrates the historical limits of a feminist approach to home: feminism, as well as Marxism, does explain some of the conditions of women in a particular way of dwelling in a time and place. However, both theories fail to provide a human dimension to home beyond those concrete historical and social parameters.

Other feminist definitions of home and space present home as a place of contradiction and in relation to social and gender discriminations. Massey, for example, in *Space, Place and Gender* (1994) states the need of finding a new and postmodern definition of space that differs from traditional and bourgeois conceptions of home and the body:

> 'Boundaries' […] are not necessary for the conceptualization of a place itself. Definition in this sense does not have to be through simple counterposition to the

> outside; it can come, in part, through the particularity of linkage *to* that 'outside' what is therefore itself part of what constitutes the place. This helps get away from the common association between penetrability and vulnerability. (1994: 155)

Massey's proposed linkage between the inside and the outside disregards the concept of boundary and puts into question the relationship between the interior and the exterior so important for theoretical configurations of the bourgeois home. Massey argues that the bourgeois conception of space makes this same space vulnerable and penetrable, ultimately, exposed to the other either in domestic or political affairs. Instead, Massey defines domestic space as 'frequently riven with internal tensions and conflicts' (1994: 137). This dynamism opposes Heidegger's approach which presents a strong sense of spatial stability. By stressing the unstable nature of space, Massey defines it as a product of a wide range of class, gender, ethnic, and national interconnections in a perpetual becoming. Hence, 'becoming' is a quality of space which is no longer defined as enclosed and static. Massey notes the classical dichotomies of space and time, the former associated with 'stasis, ("simple") reproduction, nostalgia, emotion, aesthetics, the body', and the latter with 'History, Progress, Civilization, Science, Politics and Reason' (1994: 257). In this context, Massey develops her critique of Heidegger:

> [Place is] interpreted as an evasion; as a retreat from the […] dynamic and change of 'real life' […] On this reading, place and locality are foci for a form of romanticized escapism from the real business of the world. While 'time' is equated with movement and progress, 'space'/'place' is equated with stasis and reaction. (1994: 151)

Massey's theory is rooted in the rejection of an idea of home defined by stillness and enclosure. Instead, home is a conflictual place rather than a safe container. In this context, woman's relation to home is approached as fruit of a patriarchal organization of society. Home is, thus, linked to expressions of male power and female oppression that limit women's space for action.

Other examples of feminist critique are the works of Simone de Beauvoir and Bonnie Honig who, like Massey, put into question the concept of boundaries and the stability of space. In *Le deuxième sexe* (1949), de Beauvoir argues that women's housework was intended to support men's production, and suggests a link to Marxist criticism on bourgeois domesticity and capitalism (1976, I: 98-99). The author focuses on the bourgeois idea of home to criticize the incoherence between theory and the real experience of the domestic: 'l'idéal du bonheur s'est toujours matérialisé dans la maison' (1976, II: 260). But this ideal does not signify the same for husband and wife who relate differently to the external world, that is, the relationship with the outside compromises that with the inside. In this sense, home

for men is the place for repose after a laborious day, while for women home is the only place they can relate to, being, thus, a forced relationship rather than an optional one:

> L'homme ne s'intéresse que médiocrement à son intérieur parce qu'il accède à l'univers tout entier et parce qu'il peut s'affirmer dans des projects. Au lieu que la femme est enfermée dans la communauté conjugale: il s'agit pour elle de changer cette prison en un royaume. (1976: 261)

The comparison between home and prison is explained through the lack of choice women had. From this situation the author derives a set of consequences which mainly consist in the fact that women try to metaphorically expand the house's walls through an appropriation of domestic space. Objects and fantasies become then of importance, and interior space becomes the only possibility to find a true self.

Honig, in her article 'Difference, dilemmas, and the politics of home' (1994) problematizes the liberal-political approach which grants to the inside a meaning of security in opposition to the outside. Such difference seems to describe a bourgeois tradition 'whose public-private distinction […] protects domestic space' (1994: 5). In opposition, Honig argues, like Massey, that private-public boundaries should be unsettled and rethought in order for the subject to be adjusted to a plural community and avoid exclusion (1994: 5). The redefinition of boundaries implies a domestic culture different from that prominent in the middle classes:

> To give up on the dream of a place called home, a place free of power, conflict, and struggle, a place – an identity, a private realm, a form of life, a group vision – unmarked or unriven by difference and untouched by the power brought to bear upon it by the identities that strive to ground themselves in its place. (1994: 6)

Honig's concept of home is linked to Massey's exploration of the idea of space as boundless, conflictive, and in constant movement and re-definition. Honig, like de Beauvoir, approaches domestic conflicts in light of power relationships where the master-slave dialectic is predominant:

> Home-yearning never goes away. The solution lies neither in the consolidation of new and improved homes that claim really to deliver on the dream, nor in the exile of self-alienation […] we should try, instead, to 'take the true measure of the real but relative freedoms we have.' We cannot do this, however, unless and until we 'stop positing spaces of freedom, which... inevitably mask someone else's servitude'. (Honig 1994: 29)

For Honig, home appears as an expression of power and oppression in gender and social relationships, for which her only solution is a radical change of common understandings of

home. The conflictive aspect of home and space aligns with Marxist scholarship which also presents a critique of Heidegger's philosophy of dwelling.

Henri Lefebvre, in his work *The Production of Space* (1974), explores the organization of social spaces and spaces of production. According to Lefebvre, the development of capitalism led to the production of space for its own sake, that is, not any more a space where objects are produced and exchanged, but an abstract space the reproduction of which intensifies capitalist spheres such as 'economical space', or 'mercantile space' (1991: 276). According to Lefebvre, such spaces embody the relationships among their actors, and for this reason, spaces are in conflict, they are 'contradictory spaces'. Political and social spaces find themselves in contradiction as they embody social conflicts: 'it is only *in* space that such conflicts come effectively into play, and in so doing they become contradictions *of* space' (1991: 365). In this sense, domestic space is approached as contradictory space through the embodiment of a conflict between the social and the individual: the idea of home is potentially conflictive insofar as it is the threshold between social conventions and the subject's desire. From a social perspective, the presence of conflict in space is unavoidable, that is, once space is put into practice, and starts to reflect social and individual relationships (1991:82), it becomes a space of contradiction.

Geographer David Harvey develops a critique of Heidegger's notion of space: '[Heidegger's] search for permanence (the philosophy of Being) connects with a place-bound sense of geopolitics and destiny that was both revolutionary (in the sense of forward-looking) and intensely nationalistic' (1990: 209). According to Harvey, Heidegger's nostalgia for a self-enclosed history and identity led him to sympathize with National Socialism and its aesthetics. Harvey also notes a parallelism between Heidegger and Bachelard in their approach to space as a container of time: 'the echoes of Heidegger are strong here. "Space contains compressed time. That is what space is for." And the space which is paramount for memory is the house' (1990: 217). In fact, in *La poétique de l'espace* (1957), Bachelard describes home as 'l'espace heureux' (1967: 17). In his philosophical and psychoanalytical approach, Bachelard defines home as the space where one can dream and find refuge from the outside (1967: 26). It is a rather intimate space where its many parts relate to the human psyche and its architectural framework (1967: 29). Bachelard's home is a space where the subject develops and learns how to interact with the challenges of the outside. The image Bachelard uses to describe home is a physical house with three levels – cellar, living spaces, and attic – which conform to middle-class culture in contrast to the more primordial image of the hut found in Heidegger (Bachelard 1967: 35). However, both representations of dwelling evoke a strong sense of stillness and isolation from the outside. Bachelard's home is a metaphysical space, and it is the space of memory, where the experience of self-time takes

spatial form (1967: 25). For that reason home is strongly related to self-identity and boundaries are primordial in Bachelard.

In *La Psychanalyse du Feu* (1949), Bachelard presents a psychoanalytical explanation of the origins of dwelling through the experience of warmth and fire. The philosopher argues that the first experience of fire arises in sexual warmth and expands to the production of proper fire. The functions of fire are those of cooking and heating, and its architectural expression is the hearth. The need for warmth and food is thus related to both sexuality and home: 'ce besoin de *pénétrer*, d'aller à l'*intérieur* des choses, à l'*intérieur* des êtres, est une séduction de l'intuition de la chaleur intime' (1949: 70). Here desire is doubled-faced: it is a desire for dwelling and for sex.

Following this psychoanalytical approach, Roger Kennedy explores in his book *The Psychic Home* (2014) what might seem to complement Bachelard's and Heidegger's approach to dwelling, as well as providing an interesting relationship between the importance of the bourgeois interior and the emergence of psychoanalysis, which we have seen in Rice. Kennedy argues that the sense of home is a human need: 'we need to feel at home in the world – it makes us feel secure, it provides the base from which we can explore' (2014: 12). With these words, Kennedy is locating home at the basis of human development. Though this sense of home is found inside the human being, it is extremely related to the physical space of the house. This strong relationship is expressed through a continuous interaction between the inner house and the physical house itself: the house's interior is both yearning and expression of the psychic house. In this context, the psychic house is a given entity, while the house belongs to a particular historical context (20). Therefore, Kennedy argues, the history of the psychic house is that of the human being, and the historical development and expression of this interiority is subjected to change, and to the materiality of the world. Kennedy establishes a relationship between the development of domestic space and psychoanalysis based on the idea that, in fact, psychoanalysis is the outcome of the strong relationship between the home's interiority and the psychic space:

> One could say that the older notion of the interior as the spiritual and inner nature of the soul became, in Freud, wedded to the emerging notion of the double nature of the interior as site of dream and material reality to create a new notion of private life and of the human subject. The psychoanalytical interior, or what I shall put forward as the notion of a psychic home, becomes a revolutionary account of the human subject, one that challenged bourgeois domesticity while providing a comfortable space for exploration of its conflicts. (2014: 24)

Psychoanalysis is the product of nineteenth-century domesticity, but it also signified a shifting point in traditional definitions of domestic life, as we will see in Chapter Five. Kennedy approaches psychoanalysis as a result of the strong sense of interiority that resulted

from the relationship between domestic space and the individual. The conflicts the bourgeois subject experienced were caused by the same domesticity. Psychoanalysis emerged from the problematic of domesticity: a cure but nonetheless also a challenge for Victorian values.

❖

My analysis of the literary texts in the following chapters will illustrate the tension between sexuality and domestic architecture as well as the many ways in which such tension can be potentially resolved. Tschumi's words, 'architecture will be the tension between the concept and experience of space' (1978: 40), illustrate what we will see in Madame Bovary, for example, where Emma Bovary is in constant tension with the structure of the house she inhabits. Such tension is inherent to the process of domestication to which sexuality is submitted, and it is placed at the beginning of a misuse of space. Tschumi mentions how a building can 'engage with unexpected misuse […] transgress[ing] its anticipated form' (1978: 45). Notions of 'misuse' and 'transgression' are key to this thesis and they are already present in nineteenth-century architects. In fact, Kerr prescribes against the misuse of space: 'every room in the house, according to its purpose, shall be for that purpose satisfactorily contrived' (1871: 70). In the architectural field, the misuse of space connotes transgression of the actual space, a certain violation of the form which has been used against its purpose or function. For nineteenth-century architects, such transgression meant to act against normative domesticity.

However, misuse and transgression of space are violent actions that open limits. Tschumi theorizes the violence between the body and architecture: 'there is the violence that all individuals inflict on spaces by their very presence, by their intrusion into the controlled order of architecture' (1978: 75). But there is also 'the violence inflicted by narrow corridors on large crowds, the symbolic or physical violence of buildings on users' (1978: 75). In the context of this thesis, architectural violence represents the tension between sexuality and its structures of domestication. For example, the tension between Emma Bovary and her domestic surroundings leads to Emma's misuse of space which finds a correlation with the sexual misuse of her own body through adultery. The literary text imagines the relationship between a transgression of space, and that of the body. The misuse of space also exposes the limits of architecture and suggests its potential new uses. In this case, exposing the limits of architecture means to expose the limits of normative domesticity.

The following chapters show the evolution from a strong prescriptive architecture and sexuality towards more fluid ways of living. This evolution is characterised by the dynamism that both architectural and sexual boundaries acquire in a moment of intense architectural innovations and the production of medico-sexual discourses.

Non-Normative Sexuality and the Subversion of Architectural Prescriptiveness in *Madame Bovary* and *The Return of the Native*

INTRODUCTION

This chapter illustrates how domestic space and sexuality were regulated according to architectural and medical prescriptions, which stand against the misuse of both domestic architecture and the sexual body. In doing so, this chapter introduces the prescriptive assumptions around which middle-class domesticity was established in England, France, Germany, and Austria. Architectural and sexological texts shared with each other what was a mainly descriptive form with prescriptive aims[2]. In this chapter, such prescriptiveness will be analysed through the works of English architect Robert Kerr, *The Gentleman's House* (1864) and Austrian sexologist Richard von Krafft-Ebing, *Psychopathia Sexualis* (1886); both works are paradigmatic of architectural and sexual approaches of the time. Within this theoretical context, I will argue that the representation of non-regulated sexuality in Gustave Flaubert's *Madame Bovary* (1856) and Thomas Hardy's *The Return of the Native* (1878) is both the result of architectural prescriptiveness and a way to subvert such prescriptiveness. The representation of architecture is, moreover, complicated by the ways in which it is used in a transgressive way by the heroines of the respective novels, Emma Bovary and Eustacia Vye. The works of Flaubert and Hardy open the possibility to new ways of living by illustrating the alienating nature of a prescriptive architecture in the second half of the nineteenth century. Thus, this chapter will establish the context in which architectural innovations, which we will see in the following chapters, in France, Germany, and Austria took place. The polemics surrounding such innovations were related to their potentiality in modifying sexual culture.

Kerr's *The Gentleman's House* was published at a moment of architectural uncertainty in England. Many scholars have referred to the state of architecture in the second half of the nineteenth century as 'the battle of styles' (Mays 2014), when Victorian architects tried to identify a proper style for the time. The battle of styles was mostly divided into two tendencies: on the one hand, the strict followers of Gothic forms, and on the other hand, those who advocated for a new, modern style (Mays 2014: 4), although without totally abandoning the Gothic. The situation was similar in France; however, it was not until the early 1860s, with the work of Eugène Viollet-Le-Duc (1814-1879), that historicism, the revival of antique Greek and Roman styles, was openly questioned. In fact, under the Second Empire, France

[2] Following Vernon A. Rosario, by 'sexology' I will refer to the emergent discipline in the late-nineteenth-century exclusively dedicated to the study of sexuality and the definitions of normal and perverse sexuality (1997: 84). Richard von Krafft-Ebing is considered to be the founder of sexology with his work *Psychopathia Sexualis* (1886).

mostly followed classical models; while in England Greek and Roman models were perceived as foreign and were rejected. Thus, English historicism took form especially in a Gothic revival. Both tendencies in England represented different elaborations of Gothic architecture, rather than constituting two clearly separate styles. In this context, in 1859 the *Art Journal* introduced the difference between 'Victorian Gothic' and 'Medieval Gothic' in order to differentiate between the modern, in the first case, and the old, in the second case (Mays 2014: 6). The difference between Victorian and Medieval Gothic was claimed to be the latter's failure 'to accommodate or reflect modern "conditions" and "requirements"; "Victorian notions of health and comfort" or "the varying circumstances, feelings, associations, [and] requirements of advancing times"' (Mays 2014: 6). Some leading architects of both tendencies were George Gilbert Scott (1811-1878), defender of the Victorian Gothic, and Augustus W.N. Pugin (1812-1852), who aimed at strict reproductions of the Medieval Gothic.

Jill Franklin notes Pugin's importance in the Gothic revival in domestic architecture until the late 1860s (1981: 8). John Ruskin (1819-1900) was another very important figure whose *Seven Lamps of Architecture* (1st ed. 1849, 2nd ed. 1853) was highly influential among architects (Crook 1987: 69). Ruskin mostly imitated the Italian Gothic, and put the emphasis on aesthetics, which he associated with morality, rather than on architectural structure (Crook 1987: 69). In this polemical context, Kerr's work is not characterized by taking a clear side in any of the proposed styles, or for having introduced a new style. Instead, Kerr's work is remarkable for the introduction of a strong architectural organization. Thus, Mark Girouard defines Kerr as an architect whose designs recollected and reflected the habits of the time rather than introducing any novelties in architectural structure. Kerr stands as representative of the new Victorian tendency to organize, classify, and subdivide domestic space in a high degree (Girouard 1979: 29), reflecting what Girouard calls the properly Victorian: 'The Victorians had a genius for analysis and definition; everything was to be divided up into departments' (16). We will see in more detail how this tendency is also illustrated in Krafft-Ebing's work as well as in the character of Monsieur Homais, the pharmacist of Yonville in *Madame Bovary*.

The Gentleman's House was widely received, and Kerr gained customers through the dissemination of his work (Girouard 1979: 17-18). Franklin mentions that Kerr's work became a model to follow in the design of mid-Victorian country houses, especially with regard to its systematic planning design (1981: 1). While the influence of Viollet-Le-Duc was noted in England during the 1850s, Kerr's particular influence arrived in France via consolidated Second Empire architects, such as César Daly (1811-1894), known as one of the most influential architects of the time together with Viollet-Le-Duc. Daly, who was also the founder and general editor of the French leading architecture magazine *Revue générale de*

l'architecture et des travaux publics (1840-1888), constantly shows his admiration of English architecture: he wrote serials such as 'Maison d'habitation de Londres', which appeared in two issues in 1855.

The mutual influences between English and French architecture have been noted by many scholars such as Sharon Marcus, or Donald .J Olsen, who both argue how English and French architects stressed privacy and domesticity in their designs (Marcus 1999: 160; Olsen 1986: 119), although Marcus and Olsen do not define the concept of domesticity. Michelle Perrot notes how British domesticity became a model in France after the revolution (1999: 16); while in Austria, Hermann Muthesius' *Das englische Haus* (1905) testifies the importance nineteenth-century English architecture had in early twentieth-century Vienna (Long 2002: 33). Finally, Mordaunt J Crook suggests Viollet-Le-Duc's impact on Kerr by noting a shift in architectural leadership from Ruskin to Viollet-Le-Duc in England in 1854 (1987: 71). The *Revue* also shows awareness of contemporary English architecture by making references to the British architectural journal *The Builder* (1856: 216-17).

In their analysis of *The Gentleman's House*, Michael Levenson and Karen Chase define Kerr as 'the evolutionist of domestic life' (2000: 162). The architect does indeed introduce his work with a history of domestic architecture from the Saxons to the Victorians paying careful attention to the progressive internal division of houses and the appearance of specialized rooms. This division is also found in Viollet-Le-Duc's *Entretiens sur l'architecture* (1863-1872), and going further back in time, an article published in 1856 in *The Builder* illustrates a long list of specialized rooms: 'the building contains a large dinning-room, working-room, kitchen, baths, and various other conveniences, such as the skittle-alley shed, etc.' (21a). We will see Kerr's definition of architectural convenience in relation to the prescriptive nature of his writing.

The Gentleman's House was a seminal architectural guide not only regarding the design and distribution of domestic space but also for its prescriptive approach to the use of such space. The strict regulation both in distribution and use found in Kerr's work belongs to a wider conceptualization of domestic space that includes the possibility of perversity. For Kerr, breaking architectural rules can lead to perverse outcomes. Thus, Kerr did not simply write a descriptive manual for the architect with objective instructions regarding measures, distribution, or decoration but a prescriptive and normative guide for the dwellers on how to inhabit and use each room. Kerr's use of the term 'perversion' to regulate the use of domestic space brings him close to Krafft-Ebing's *Psychopathia Sexualis*, the first systematic study of sexual perversions that aimed at regulating the sexual body.

Psychopathia Sexualis was preceded by works such as Ambroise Tardieu's *Étude médico-légal sur les attentats aux moeurs* (1857) – closer to the publication of *Madame Bovary* and *The Gentleman's House*. In fact, Krafft-Ebing's work is a receptacle of previous

medical studies especially with regard to the study of sodomy and paedophilia. But *Psychopathia Sexualis* was the first structured study on pathological and normative sexualities that aimed at the knowledge and regulation of sexuality in itself. In contrast to Krafft-Ebing's approach, Tardieu, for example, focuses his work on rape, sodomy, and paedophilia (1857: 1) within a legal frame; hence, contextualizing sexual knowledge in legal situations and for legal purposes. Thus, despite the time difference between the publication of *Psychopathia Sexualis* and *Madame Bovary*, I approach the former as a paradigmatic work that illustrates the already existent dichotomy in Flaubert's text of normative/non-normative sexualities. Therefore, not only Krafft-Ebing's approach to sexuality in those binary terms is important, but also the work's structure reflects contemporary approaches to classification and contamination that we will also see represented in Kerr's architectural text and the fictional character of M. Homais.

Almost ten years later, French doctor Charles Féré (1852-1907) still echoes Krafft-Ebing's approach to women, stating that 'on ne conteste pas que la chasteté de la femme soit la condition de la civilisation' (1899: 31). Medical discourses present the regulation of female sexuality as condition for domestic culture – we will find this again in Schnitzler's *Traumnovelle* (1927). This fact suggests that domesticity was articulated at the intersection of normative uses of architecture and sexuality, which might clarify the semantic relationship between Kerr and Krafft-Ebing.

Kerr's prescriptiveness was not exclusively English but it was paradigmatic of the architectural context in France and Germany during the second half of the nineteenth century. Léonce Reynaud's seminal work *Traité d'architecture* (1850), for example, included an introduction to its third edition of 1867 where he warns against a 'distribution vicieuse' (1) when form does not meet purpose. Reynaud, however, does not state any consequence of such vicious distribution as clear as Kerr does, but he grants architecture with pathological agency and presents very interesting points of comparison to the structures of knowledge found both in Kerr and Krafft-Ebing: mostly the formulation of the normative. For Reynaud, architecture is the expression of a law, and for this reason everything in construction should be carefully chosen and ordered: '[l'ordre] tend à prouver que rien n'y a été remis au hasard [dans nous constructions], que toutes choses y sont été justement disposées; c'est la manifestation d'une loi' (3). This suggests the same prescriptive approach to the design and use of space.

Architectural prescriptiveness also informs the works of Hardy. While dwelling and home are recurrent topics in his work, as Julian Wolfreys notes (2009: 6), U. C. Knoepflmacher analyses Hardy's poem 'Heiress and Architect' (1867) in terms of a clash between architectural prescriptiveness and the female desire for a different way of dwelling: '[the heiress'] naïveté about life, [the architect] insists on showing, invalidates the various

shapes into which she tries to enclose her desire for a place of her own' (1990: 1058). The representation of the heiress as a victim of a strict male architect echoes the general prescriptiveness of Kerr and his contemporaries. In *Madame Bovary* and *The Return of the Native*, Emma and Eustacia are trapped in houses they dislike, and we will see how this illustrates a clash between prescriptive domestic architecture and sexual desires.

Hardy himself was trained as an architect; he mostly worked on restoration and designed what would become his home, Max Gate, in 1885. However, 'he carefully emphasises that he had little interest in the practical side of architecture' (Rimmer 2004: 137). In fact, Hardy was not acclaimed for his architectural works but for his writing. Paul Turner mentions how Hardy 'went on to apply his structural instincts to verse-forms, fictional plots, and a massive historical drama' (2001: 5). Architecture did imbue Hardy's writing, as Turner notes in mentioning Hardy's first surviving poem, 'Domicilium', 'a blank-verse description of his home written in his late teens, already showed an interest in structure and proportion' (2001: 5). If 'Domicilium' testified to Hardy's architectural sensibility, his first prose fiction did so to no lesser extent. 'How I Built Myself a House' (1865) describes an experience similar to that of the heiress in his poem. In that short story, the narrator describes his frustration as he envisages a house for himself and his family but becomes subject to the architect's prescriptiveness:

> We were told the only possible size we could have the rooms, the only way we should be allowed to go upstairs, and the exact quantity of wine we might order at once, so as to fit the wine-cellar [the architect] had in his head. (1994: 5)

'How I Built Myself a House' illustrates the disagreement between the expectations and reality of architecture. In this story, the architect appears as a calculating person whose intentions do not meet the narrator's own representation of his future home. This text opposes the narrator's imagined architecture to the tyrannical reality of architecture and its limitations. We will see how the experience of such limitations in ways of dwelling is represented in *Madame Bovary*; and, in light of such architectural experience, adultery is both the outcome and an act of rebellion against architectural prescriptiveness.

Scholarship on Hardy does not typically present *The Return of the Native* as example of architectural descriptions[3]. However, the striking resemblances between Eustacia Vye and Emma Bovary and the similar scenes representing misused architectural elements in both works are the reasons for choosing *The Return of the Native* in the present context. In fact, Eustacia seems to have been inspired by the character of Emma: dreams about Paris, fashion, ambition, and their approaches to marriage as a way to accomplish their desires are present in

[3] See Wolfreys (2009) and Beatty (2004).

both heroines. Emma and Eustacia, although different in nature, see their aspirations buried in the provincial towns of Yonville and Egdon Heath respectively. In fact, after marrying Clym Yeobright, we know that '[Eustacia] had represented Paris […] as in all likelihood their future home. Her hopes were bound up in this dream' (Hardy 2008: 234). It is precisely the image of Paris and its fantasies that first drives Eustacia to marry Clym: 'a young and clever man was coming into that lonely heath from, of all contrasting places in the world, Paris. It was like a man coming from heaven' (Hardy 2008: 108). Clym opens Eustacia's possibility of leaving Egdon Heath for a fashionable and amusing city, in the same way as Charles Bovary is seen with the potentiality of realizing all of Emma's romantic dreams. For Eustacia, 'to be loved to madness […] was her great desire' (Hardy 2008: 69), while Emma 'ne pouvait s'imaginer à présent que ce calme où elle vivait fut le bonheur qu'elle avait rêvé' (Flaubert 2001: 90). The strong longings for passion and love of Eustacia and Emma are placed in marriage, which is thus turned into a delusion and into a self-destructive experience. We will see in chapter four how *Bovarysme* continues to be represented in Huysmans' *En ménage* (1882) by perpetuating the contradiction between an imagined marriage and reality.

How to Live: The Prescriptive Practices of Kerr, Krafft-Ebing, and M Homais

The most important characteristic of Kerr's treatise on domestic architecture is the strong regulation of the design and use of space: 'all the uses and purposes of the establishment [should] be carried on in perfect harmony, - with a place for everything and everything in its place […], with one obvious way of accomplishing an object, and that the right way' (1865: 71). As the passage shows, regulation is strictly related to purpose; that is, purpose must both be defined by, and accomplished through, architectural form. Purpose is, in this case, synonym of function as the nature of architecture is ultimately functional, at least for nineteenth-century architects. The importance of architectural purpose is also testified by a discussion which took place among collaborators in *The Builder*. Indeed, on one occasion an architect feels the need to defend himself against the belief that he was inaccurate in associating form and function in the Abbey Kitchen at Fontevrault:

> As to the use or destination of the building, I did not pretend to offer any opinion whatever […]. I observe that although [Turner] speaks of the building decidedly as a kitchen […], he adds that it is 'commonly called the octagon chapel or tower of Evrault' […]. And to show that I did not intend to assert positively that it was a chapel, I added, 'if it be one, for I do not know that its purpose has been asserted'. (1856: 73b)

The article shows the strong problematic of naming parts of the house in such a way that their function is not clearly evoked; this, in turn, could lead to the misuse of rooms. The extent to what this posed a problem can only be understood if these architectural texts are

contextualised in a setting of strong prescriptiveness. Kerr's words throw light in this respect by using medical metaphors to describe the work of the architect: 'no doubt it is very much a question of the nature of the disease and the skill of the doctor how fat an old house may be remodelled with success' (1865: 280). Like the doctor, for Kerr, the architect's responsibility is that of identifying and diagnosing the health of a house in order to enact the domestic ideal, which revolves around the sense of privacy: 'being, indeed, the basis of our primary classification [that of privacy]. It is a first principle with the better classes of English people that the Family Rooms shall be essentially private […]. It becomes the foremost of all maxims' (1865: 67). In order to accomplish such privacy, *The Gentleman's House* presents a careful selection of each of the rooms in the form of a catalogue. Such catalogue precedes extensive descriptions, detailed comments, and graphic plans. Kerr's initial division of what he calls the gentleman's house focuses on the family departments and that of the servants:

> The FAMILY DEPARTMENT may be subdivided thus: -
> The Day-rooms.
> The Sleeping-rooms.
> The Children's rooms.
> The Supplementaries.
> The Thoroughfares.
> The SERVANTS' DEPARTMENT may be subdivided in this manner: -
> The Kitchen Offices.
> The Upper Servants' Offices.
> The Lower Servants' Offices.
> The Laundry Offices.
> The Bakery and Brewery Offices.
> The Cellars, Storage, and Outhouses.
> The Servant's private rooms.
> The Supplementaries.
> The Thoroughfares. (1865: 64)

The form of the above classification and overall structure of *The Gentleman's House* follows a very similar pattern to that of Krafft-Ebing's *Psychopathia Sexualis*, where classification and definition play a prominent role in understanding and regulating sexual practices. As medical work, *Psychopathia Sexualis* aims at cataloguing and treating all known sexual perversions, as the following extract indicates:

> Schema der sexualen Neurosen.
> I. Periphere Neurosen.
> 1) Sensible.
> a) Anästhesie. b) Hyperästhesie. c) Neuralgie.
> 2. Secretorische.
> a) Aspermie. b) Polyspermie.
> 3. Motorische.
> a) Pollutionen (Krampf). b) Spermathorrhöe (Lähmung). (1894: 35)

However, structural similarities go beyond prescriptiveness, and illustrate a wider cultural mindset. Thus, Krafft-Ebing's and Kerr's historical introductions to sexual customs and the evolution of dwellings, respectively, are found in their contemporaries: Viollet-Le-Duc, for example, also started some of his theoretical works with a history of dwelling that points at not only the perfection of the latest periods but also at the highest capacity of the white man to develop better homes. Immersed in the evolutionary and racial thoughts of the nineteenth century, architectural and medical texts present a Darwinian narrative focused on a progressive improvement of man's mores and buildings that leads to perfection. In this context, the aim was to show how Victorian and bourgeois ways of living were expression of high civilisation. Thus, Krafft-Ebing refers to monogamy with the following words: 'die Liebe des Menschen auf höherer Civilisationsstufe nur eine monogamische sein kann' (1894: 4-5). Similarly, Kerr states that 'the development of the English system […] is its course of progress, in the line thus indicated, from the *Hall* of the Saxon Thane to the *Mansion* of the modern Gentleman' (1865: 2). Krafft-Ebing associates monogamy with the acquisition of a household, and places it in an eternal present; hence suppressing any historical context: 'eine Lebensgefährtin für die Hauswirtshcaft, eine Hausfrau in dem Weibe zu besitzen' (3). Thus, Krafft-Ebing's discourse participates in the construction of the domestic myth, trying to find a historical justification as much as Kerr's does.

As introduction to a number of definitions and pathological cases, Krafft-Ebing's previous scheme classifies the nature of sexual perversions, which the author approaches as pathological: 'Perversion des Geschlechtstriebs ist […] nicht zu verwechseln mit Perversität geschlechtlichen Handelns […]. Um zwischen Krankheit (Perversion) und Laster (Perversität) unterscheiden zu können, muss auf die Gesammtpersönlichkeit des Handelnden und auf die Triebfeder seines perversen Handelns zurückgegeangen werden.' (Krafft-Ebing 1894: 56). For Krafft-Ebing, the concepts of perversion and perversity differ according to the subject's health: while perversion is an illness, perversity is the vicious attitude of a healthy subject. Vice, i.e. perversity, however, although not pathological, was also a medical concern. Degeneration theory in the late nineteenth century illustrated the risk of vice of becoming a permanent and inheritable trait. Charles Féré notes how 'sous l'influence de l'habitude, les défauts d'éducation entrainent des perversions qui deviennent tout aussi constitutionnelles que les perversions congénitales' (1899: 18). Perversity, then, also needed to be observed and treated.

In accordance with his prescriptive goals, Kerr does use the term perversity to refer to the misuse of rooms, which should be designed 'according to [their] purpose, shall be for that purpose satisfactorily contrived, so as to be free from perversities of its own […] This might be called *convenience*, as regards the Room' (1865: 70). Kerr's reference to perversity suggests that architecture could be used in a vicious way, which would enact perversity. This

would be as a result of using a room in a non-normative way, against the prescriptions of the architect. By following patterns based on oppositions – the misuse of the sexual body, or room leading to perversity, as opposed to the enactment of the domestic ideal –, Kerr shows the same logic found in sexological discourses. The most visible consequence of this is that dwelling and sexuality are highlighted as practices, which suggests an expected way of performing both according to a protocol. The oppositions in which sexuality and dwelling are based are mutually exclusive, and we will need to wait until the psychoanalytic definition of perversion, analysed in the last chapter, to see how this changes.

Kerr was not the only one in contemplating the possibility of vice in relation to architecture. Reynaud defines a bad distribution, consisting in an inadequate form-purpose relationship, as vicious (1867: 1), something he insists on in his writing: 'De même que dans les êtres sortis de la main de Dieu il existe [en architecture] un rapport intime entre la forme et la fonction; que l'extérieur est le résultat de la composition de l'intérieur' (10). Both Kerr and Reynaud approach dwelling in medical terms: perversity is in architecture, as in medicine, a *contra-natura* act shaped by the inadequate use of a form. For Reynaud, it constitutes a vice (word also used by Krafft-Ebing above) when purpose is not defined by form. Reynaud's definition of vicious space echoes nineteenth-century approaches to inversion in which the body's form did not adjust to the interior being. Rosario defines how inversion was perceived in the nineteenth century: 'the trope of inversion: a radical contradiction between the interior being and the superficial appearance' (1997: 71). As Krafft-Ebing states, acting against nature is something which can be defined, identified, and readdressed. Kerr, in order to avoid perversity and enact convenience, proceeds with each room in the same way: 'having first made a complete classified list of the rooms, with [their] approximate dimensions', Kerr instructs architects to 'cut out to scale small pieces of paper which shall represent these rooms individually; and mark and classify the whole' (1865: 76). Through his extensive labour, Kerr cancels any act of spatial interpretation and the freedom to pursue new ways of dwelling, hence turning the act of inhabiting into a normative practice. This limits the use of rooms according to gender, class, and age in order to prevent a perverted outcome. We will see in Chapter 5 how the diminution of internal boundaries demands an act of interpretation in order to imagine the purpose of the room.

In France, the importance of 'convenances' in the use of rooms is noted by Reynaud, who defines architecture as 'l'art des convenances' (1867: 1), and convenience will be stressed until later on in the century. French art historian Henry Havard (1838-1921) made of 'convenance' one of the conditions for a home to be habitable in his design book *L'art dans la maison: grammaire de l'ameublement* (1884). Havard's work, addressed to housewives, covers a wide range of topics including the adequate use of architectural materials, the layout of rooms, or the way in which each space should be inhabited. Finding a proximity to Kerr,

Havard mentions: 'on donne, en matière d'ameublement, le nom de convenance, au rapport exact qui doit exister entre l'objet et sa destination, entre la forme de cet objet et l'usage auquel il s'adapte' (1884: 246). While Kerr refers more explicitly to the architectural design and structure of the rooms, Havard introduces the same idea of convenience in furniture and objects, that is, in the mobile configuration of the room. Juxtaposing the architectural term of convenience and Krafft-Ebing's analysis, we see how the relationship between form and function concerned dwelling and sexual practices. Ultimately, architecture and sexology shaped, or at least aimed at shaping, domestic culture around normative usages of space and the sexual body.

The configuration of sexual and architectural prescriptiveness is illustrated in *Madame Bovary*. A passage in Flaubert's text shows how Homais' cabinet, called Capharnaüm, which is 'plein des ustensiles et des marchandises de sa profession' (2001: 329), can lead to perversity when it is not used properly. Homais, the pharmacist, finds out that an illustrated book on sexuality has fallen into his children's hands due to his apprentice's, Justin, carelessness. The book, which is kept in Homais' laboratory, becomes potentially accessible to the children when Justin, his apprentice, forgets to lock the door. The misuse of an architectural element, in this case, an open door that must be locked, and that organizes sexual knowledge within Homais' home, allows entrance to a world of forbidden realities for the children. In this particular case, domestic architecture distributes scientific and sexual knowledge, and regulates who can access such knowledge through devices such as (locked) doors and keys. The transgression of space is thus a sexual transgression in theoretical terms as it represents the loss of innocence, a becoming aware of sexual realities that, for Homais, leads to the perversion of children:

> - *L'amour…conjugal !* dit [Homais] en séparant lentement ces deux mots. Ah ! très bien ! très bien ! très joli ! Et des gravures !... Ah ! c'est trop fort !
> […]
> - Tu n'as donc pas réfléchi qu'il pouvait, ce livre infâme, tomber entre les mains de mes enfants, mettre l'étincelle dans leur cerveau, ternir la pureté d'Athalie, corrompre Napoléon! (Flaubert 2001: 332-33)

This moment of lost domestic order is thus intrinsically related to sexual knowledge, something reinforced by Homais' admiration of French philosopher Rousseau (1712-1778), for whom innocence was contaminated by civilization, i.e. scientific knowledge. It is through the control of discourses that Homais believes to avoid adulteration of the natural state of things (e.g. childhood and marriage). Larry Duffy, among others, argues how the archival aspect of the pharmacist's activity, that of accumulating and labelling items, relates to an accumulation of information, and therefore, to control over the communication of such information (Duffy 2015: 53, Emptaz 2003: 7). In light of the above passage, this implies

control over the different spaces in the house that, as we have seen, distribute sexual knowledge. Ironically, Homais' work, as pharmacist, implies the actual adulteration of substances, as well as of discourses through pharmacy's expansion into other disciplines such as medicine, chemistry, or agriculture (Duffy 2015: 59). The system of knowledge Homais represents goes back to Enlightenment philosophers, the revolution, and the consolidation of the bourgeoisie, a world-view that in *Madame Bovary* is illustrated in its contradictions through Homais' profession.

Like Krafft-Ebing and Kerr, Homais embodies this same spirit at regulating domestic life and aims at answering the question of 'how to live'. Indeed, the pharmacist's discourse constructs and supports a rigid way of dwelling based on the strict classification and definition of items represented in his profession: 'il […] passait seul de longues heures à étiqueter, à transvaser, à reficeler' (Flaubert 2001: 329). Duffy notes Homais' activity as pharmacist, and how it links to the 'incessant production of prescriptive discourse' (2015: 37), which reflects the shared pattern of knowledge structure found in Kerr and Krafft-Ebing. Tony Tanner defines Homais' tendency as the 'extreme form [of a] will to "contain" everything and everyone in order that everything and everyone may thus be safely "labelled."' (1971: 274). This echoes Kerr's sentence: 'every servant, every operation, every utensil, every fixture, should have a right place and no right place but one' (1865: 200). The etymology of the term pharmacist, in French *apothicaire*, comes from the Greek *apotheke*, which denotes both box and shop (Duffy 2015: 54). However, Florence Emptaz focuses on the etymological word *pharmakeia,* 'qui désigne l' "emploi de médicaments ou de poisons"' (2003: 9); *pharmakeia* derives from *pharmakon*, "plante médicinale", "drogue, remède ou posion"' (Emptaz 2003: 9). A reading of the word pharmacist from the meanings of both *apotheke* and *pharmakon* synthetizes Homais' work as being that of organizing and administrating remedies/poisons; as Derrida notes, 'pharmacée (*Pharmakeia*) est aussi un nom commun qui signifie l'administration du *pharmakon*, de la drogue: du remède et/ou du poison' (1972: 78). In fact, Capharnaüm is not only the place where Justin finds the sex manual but also where the arsenic that kills Emma is kept. It is in the same scene in which M Homais scolds Justin for having entered the cabinet that Emma first knows about the arsenic. Later on, after knowing that her lover Rodolphe cannot let her three thousand francs to pay her debts, she goes to M Homais' house to take the arsenic.

The poisoning of Emma echoes the sexual contamination involved in her adultery, and highlights the ironic role of Homais as regulator. In fact, Homais expresses his anxiety at the possibility of someone been poisoned with arsenic by mistake when Justin enters the cabinet: 'souvent je m'épouvante moi-même, lorsque je pense à ma responsabilité! (Flaubert 2001: 331). Contamination is, thus, intrinsic to the idea of both medical and architectural purposes, and so are adultery and adulteration. Indeed, for Kerr, privacy is accomplished

through boundaries, which should not be crossed: 'what passes on either side of the boundary shall be both invisible and inaudible on the other' (1865: 67). This premise is based on the acknowledgment that perversity, which emerges from mixing substances, uses, and spaces, is inherent to domestic space.

Through the figure of Homais, Flaubert's novel reflects the incapacity of prescriptive architecture and sexuality to, indeed, enact prescriptiveness as Emma's adultery shows. Moreover, contamination does not only concern spaces and bodies but also the text itself. The Flaubertian novel reflects the permeability between different disciplinary discourses, which are also reflected in Homais' practice, and challenges the literary/non-literary boundary (Duffy 2015: 60). Emma's adultery is the most appalling contradiction of a purist culture, which cannot avoid a constant adulteration of spheres, e.g. noises, smells, the body, spaces, substances, and discourses. By regulating the use of domestic architecture and sexuality, architects and doctors set up the conditions for their transgression.

WINDOWS AND THE ENACTMENT OF ILLICIT DESIRES

Windows are liminal architectural elements whose prescriptive use, according to architects, is that of regulating the passage of light and air between the inside and the outside. It was precisely this boundary position which concerned architects well until the 1880s. Daly published his seminal work, *L'Architecture privée au XIXe siècle sous Napoleon III* (1864), exactly the same year as *The Gentleman's House*. In *L'Architecture privée*, Daly points to the basic function of windows:

> Qu'est-ce qu'une fenêtre? […]; – c'est une baie destinée à laisser passer la lumière du joursans donner accès à la pluie, à la neige et parfois au soleil; – un moyen de ventiler une salle, d'en épurer l'atmosphère, d'en laisser réchapper l'air vicié, sans donner entrée aux rhumes et aux rhumatismes. (1864: I, 9)

Daly's introduction to the definition of windows already shows the window's own contradictions: 'laisser réchapper l'air vicié, sans donner entrée aux rhumes et aux rhumatismes' (1864: I, 9). Indeed, Daly warns against the undesirable effects the window can cause in the dweller's health. Moreover, health was not the only potential result of a misuse of windows; a lack of privacy was even a greater concern for the architect: '[la fenêtre est] une ouverture qui permet de communiquer avec l'extérieur, mais qui ne doit pas devenir, pour les lovelurs et les indiscrets, un moyen de se glisser dans l'intérieur' (1864: I, 9). As in Kerr's case, the enactment of privacy was one of architecture's goals for Daly. However, Kerr does not refer to windows as potentially dangerous for privacy as his French contemporary does:

> The *Windows* ought, as a rule, to occupy on side […], rather than one end. A room lighted from the end alone cannot be so cheerful as it might be, especially if looking Northward; it will also be comparatively close; and when daylight is waning it will become unpleasantly dark in one part, whilst sufficiently illuminated in another.
> (Kerr 1865: 92)

Kerr's concern with windows depends exclusively on lighting, and while we have seen how privacy should be enacted by multiplying the interior division of the house, it does not seem to be related to the internal/external boundary according to Kerr. But the architect was not alone in his naïve approach to windows. An article published in 1856 in *The Builder* echoes Kerr's functional approach to windows in reference to the corridors of a house in Cardiff: 'the whole is lighted by means of six large skylight windows' (21a). English architects seemed less prompt at noting how windows can turn the interior into a more vulnerable reality. Nonetheless, anxieties around the window are explored in literary texts. In *The Return of the Native*, after Eustacia has married Clym, their house's window, half open without clear purpose – open in a winter night – facilitates the contact between the lovers, i.e. Eustacia and Wildeve:

> Wildeve, after looking over Eustacia's garden gate for some little time […] was tempted […] to advance towards the window which was not quite close, the blind being only partly drawn down. He could see into the room, and Eustacia was sitting there alone. Wildeve contemplated her for a minute, and then retreating into the heath beat the ferns lightly, whereupon moths flew out alarmed. Securing one he returned to the window, and holding the moth to the chink opened his hand. The moth made towards the candle upon Eustacia's table. (Hardy 2008: 260)

In the above passage, the window is represented in its potentiality to enact sexual transgression: Wildeve's illicit desire towards Eustacia is negotiated around the aperture of the window, which finally facilitates the communication with Eustacia. Wildeve first encounters a reversible architectural element, the garden gate, which works as invitation to penetrate into the garden; a space which though belonging to the house, is still outside the architectural boundaries of the house. The window, 'not quite close' (260), is suggestive of trespassing the interior space and allows Wildeve a better view of Eustacia in the room. The fact that the window is partly open also suggests Eustacia's failure at using windows as prescribed by architects. This establishes a correlation between the misuse of architectural elements and Eustacia's failure at regulating her own sexuality according to its normative use – we will see this correlation again in Fontane's *L'Adultera* (1882). The misuse of a window, the proper function of which is totally ignored, contextualizes the communication between lovers. Thus, the window does not let light through but misplaced desire, that of Wildeve for Eustacia. This contrasts with traditional representations of the domestic ideal, where women such as Eustacia's mother-in-law Mrs Yeobright, who is depicted, 'sitting by the window as

usual' (Hardy 2008: 206), do not actively use the window as a tool for transgression. Instead, the window is used as a prescriptive source of light that empowers the aesthetic motif of women at home.

In the scene of Wildeve by the window, this last one exposes the vulnerability of the sexual norm by allowing contact with the exterior. By representing the window as leading to perversity, the text complements, as well as complicates, Kerr's limited approach to windows. In fact, if Kerr uses the term perversity with regard to the misuse of rooms, *The Return of the Native* enlarges this possibility by including boundary elements in the enactment of perversity, something, however, Daly does suggest. It seems paradoxical that Kerr did not include liminal elements such as doors and windows in his explanation of architectural perversity, as they are in a more crucial position.

Madame Bovary represents a very similar window scene involving Rodolphe before he actually becomes Emma's first lover. As the Yeobrights' house, the Bovarys' totally fails to keep the domestic haven safe from intrusions. While first, Rodolphe, like Wildeve with Eustacia, keeps distance from Emma's house, he will eventually penetrate it. Following a similar pattern to that seen above in *The Return of the Native*, Rodolphe tells Emma: 'toutes les nuits, je me relevais, j'arrivais jusqu'ici, je regardais votre maison […], les arbres du jardin qui se balançaient à votre fenêtre, et une petite lampe, une leur, qui brillait à travers les carreaux' (Flaubert 2001: 225). Though in a more romantic narrative and adding the subjectivity of speaking in first person as well as emphasizing his perseverance, 'toutes les nuits' (225), the scene Rodolphe describes presents, as in Hardy's text, a window – Emma's – and the light of a candle amid the darkness of the night. Like Wildeve, Rodolphe looks at Emma's window; however, he waits for nights in the same place without daring any contact with her. This fact empowers the mythological aspect of home, which remains a sanctuary in the imagination of the lover, and that gives Rodolphe's forthcoming transgression greater impact.

In both texts, the window works in an ambiguous way: on one hand, it seems to create a distance by means of its borderline position, hence enclosing domestic life, and empowering its idealization by highlighting its representational nature. On the other hand, however, the window suggests a first contact and familiarization between lovers. For Wildeve, the window invites a direct transgression, and in both cases, the window introduces the stranger's gaze, hence representing what Daly will warn against: '[la fenêtre est] une ouverture qui permet de communiquer avec l'extérieur, mais qui ne doit pas devenir, pour les lovelurs et les indiscrets, un moyen de se glisser dans l'intérieur' (1864: I, 9). In *Madame Bovary*, the window, rather than being a tool for voyeurism – in contrast to what we will see in *La Curée* – is represented as a subversive element as it highlights Emma's agency and desire to change her life. If in *The Return of the Native*, Mrs Yeobright is represented behind

the window, while she turns her gaze to the interior, Emma does look at the other side of the window: 'assise dans son fauteuil, près de la fenêtre, elle voyait passer les gens du village sur le trottoir' (Flaubert 2001: 156). While Mrs Yeobright is represented as part of the domestic interior by the fact that her gaze is turned into the inside, Emma's gaze is addressed towards the outside. The window works as a means of representing Emma as being desirous of something beyond the interior. For Emma, the window is a boundary which turns domestic space into a cage. But in looking through it, she initiates a transgression towards the outside. In this context, Andrea del Lungo has noted how Emma's gaze unsettles traditional representations of female positions at the window:

> La posture d'Emma se révèle capitale, dans la mesure où elle change radicalement l'image de la femme à la fenêtre, jusqu'alors perçue en tant qu'*objet* du regard masculin […]. Avec *Madame Bovary*, un tel paradigme historique se renverse: la femme devient *sujet* d'un regard incessamment tourné vers le monde extérieur.
>
> (2014: 431)

As del Lungo notes, the female gaze starts been depicted as active and towards the world outside home. Eustacia's use of the telescope is representative of this female gaze that looks at the world. In Eustacia's case, looking at is a manifestation of her powerful desire: 'she is […] a creature of an overweening projective desire – often crucially expressed in terms of vision' (Hughes 2004: 240). Indeed, since the beginning of the text, we know that Eustacia looks at the Quiet Inn to spy on Wildeve's movements with her telescope: 'she lifted her left hand, and revealed that it held a closed telescope. This she rapidly extended […] and raising it to her eye directed it exactly towards the light beaming from the inn' (Hardy 2008: 56). The gaze is, indeed, present in Hardy's works. John Hughes notes 'the complex centrality of observation – of looking and being looked at – in Hardy's fiction and imagination' (2004: 229). Eustacia is represented as an active observer looking for the object of her desire. We will see in Chapter 5 how in *Traumnovelle* Albertine's gaze actively searches for her object of desire and potential lover, something related to the unsettlement of her household.

In *Madame Bovary*, Emma's gaze endangers domestic space although she is not fully aware of it. Descriptions of the interior seem to preclude the threat she means to Charles' space: 'elle ne savait pas que, sur la terrasse des maisons, la pluie fait des lacs quand les gouttières sont bouchées, et elle fut ainsi demeurée en sa sécurité, lorsqu'elle découvrit subitement une lézarde dans le mur' (Flaubert 2001: 160). The fissure in the wall represents the beginning of a falling down of the domestic structure. Placed at the start of the Second Empire and the urban renovations of Paris, *Madame Bovary* exposes a domestic life that we will see represented even closer to its end in Zola's *La Curée*. This 'lézarde', which echoes

Deleuze's idea of 'fêlure' in the Rougon Macquart family in 'Zola et la fêlure', is found in the house but it also represents Emma's body as it literary opens for her lovers.

The limits domestic architecture pose to female desires start being unsettled. The female gaze through the window responds to an active attitude towards women's own desires, which far from being readdressed into legitimate relationships are genuinely expressed. Following this argument, the next section will look more deeply at Eustacia's gaze as a means of subverting domestic architecture.

COMPACTNESS AND EXTENSION: NEGOTIATING SEXUALITY AND ARCHITECTURAL LIMITS

Compactness, 'the concretion of the rooms so as to economise space and outlay' (Kerr 1865: 75), is one of the features Kerr attributes to the gentleman's house. Looking at the historical evolution of dwelling, Kerr states, 'respecting also improved *arrangement*, too much must not be claimed: compactness may have become better understood than in the Elizabethan time' (1865: 48). Compactness has to do with arrangement but also with privacy, as too much compactness may lead to a loss of privacy: 'however small and compact the house may be, the family must have privacy' (66). Finally, compactness appears in the list which defines the proper house:

The test of A GENTLEMAN'S HOUSE […]:

Privacy.	Salubrity.
Comfort.	Aspect and prospect.
Convenience.	Cheerfulness.
Spaciousness.	Elegance.
Compactness.	Importance.
Light and air.	Ornament.

(67)

Paradoxically, spaciousness shares place with compactness. Both these qualities should find a balance in order to enact privacy while avoiding a waste of space. The concept of compactness is thus a key element in providing privacy, and of difficult execution. Compactness might impede, or handicap, privacy, which is the main aim of domestic architecture.

The concept of compactness in *The Return of the Native* also works as metaphor for the female body and sexual expression. In fact, we know that Eustacia 'had been existing in a suppressed estate, and not in one of languor or stagnation' (Hardy 2008: 56). Compactness relates to the normativity of domestic space and sexuality: architectural compactness can be seen as the material representation of a suppression of emotions and desires. Jean-Louis Cabanès has explored the aesthetics of expansion and contraction in Flaubert in relation to space and desire, and argues that in *Madame Bovary*, 'l'espace du désir semble illimité' (2103: 45). However, we have seen how the Bovarys' house puts limits to such desire. It is

precisely Emma's tension against such limits that makes her desire appear as an expansion of Emma's being and sexuality that tends to erase domestic boundaries, as we have seen with Emma looking through the window.

In *Madame Bovary*, compactness is represented through Emma's sense of alienation highlighted by Charles' profession. Emma's life constantly relates to Charles' patients, and she needs to adapt her use of space to that of her husband. The house, however, is adequate for Charles by including a cabinet, where he can receive his patients. The Bovarys' house already presents what Kerr would define as a crucial part of the gentleman's house: 'the *private room* of the gentleman, in which he conducts his affairs' (1865: 121). M. Homais congratulates the newcomers for their choice of house: 'vous vous trouverez […] jouir d'une des maisons les plus confortables d'Yonville. Ce qu'elle a principalement de commode pour un médecin, c'est une porte sur l'*Allée*, qui permet d'entrer et de sortir sans être vu' (Flaubert 2001: 139-40). Echoing Homais, Kerr advises that the cabinet first be 'accessible from a secondary Entrance […] The purpose is to admit all sorts of persons on business as directly as possible to this room, without interfering with the Thoroughfares of the family' (1865: 121). Charles' independence is thus assured, and he is able to establish an apparent complicit relationship with the house where he is free to get involved in any kind of activity as well as exit the house without being seen.

Charles' cabinet constitutes his private space and it takes over the rest of the house where the patients can be heard all over the place: 'l'odeur des roux pénétrait à travers la muraille, pendant les consultations, de même que l'on entendait de la cuisine, les malades tousser dans le cabinet. (Flaubert 2001: 81). Thus, the Bovarys' house cannot avoid the contamination of noises and a certain lack of privacy. This compactness will become a tool for deriding the very norms of domesticity and architecture when Rodolphe, entering the Bovarys' house without being noticed by Charles, professes his love for Emma and tries one more attempt at seducing her: 'Rodolphe, insensiblement, se laissa glisser du tabouret jusqu'à terre; mais on entendit un bruit de sabots dans la cuisine, et la porte de la salle, il s'en aperçut, n'était pas fermée' (Flaubert 2001: 225). If the text suggests that Emma feels invaded by the noises of Charles' patients, the noises coming from the kitchen when Rodolphe is attempting adultery parody Charles' authority and the supposed convenience of the house. Rodolphe's declaration takes place in what Kerr identifies as parlour-dining room or family parlour (1865: 100), amid the dangers of being seen, or heard due to the house's compactness and the open door. Rodolphe's declaration of love in Emma's parlour-dining room seems a mockery to Kerr's precious sense of convenience:

> The pleasures of residence are dependent upon convenience of plan [and] to some masterpiece of arrangement wherein the skill of the architect has provided at every

> point against those collisions of interests and sympathies which even the little affairs of a household will engender. (1865: 72)

The love scene between Rodolphe and Emma of which Charles remains ignorant puts in evidence the house's design intended to support the authority of the paterfamilias. The family parlour, which Kerr defines as 'homely' (1865: 100), is the very centre of family life, 'used as a family sitting-room; sometimes for both day and evening […]; and sometimes for the evening alone, – at least in winter, when Paterfamilias, having done his day's work and dines, refuses to move any more than his favourite easy chair' (Kerr 1865: 99). Thus, *Madame Bovary*'s scene exposes the architectural distribution and the prescriptiveness of architects. Charles' house is indeed a place where interests clash, and where domestic architecture is exposed by illustrating contradictory practices of space.

In *The Return of the Native*, the compactness of Blooms-End serves Eustacia's purposes of meeting her future husband, Clym Yeobright. While the Bovarys' house is meant to give form to normative domesticity although it fails such purpose, Blooms-End is represented as successful realization of the domestic ideal: 'inside is Paradise […]. Songs and old tales are drawn from the occupants by the comfortable heat' (Hardy 2008: 134). This homely scene contrasts with the exterior hostile weather of the heath in a winter night. Thomasin, who grows up in Blooms-End is representative of its domesticity as she embodies the civilising role of women: 'help me to keep [my husband] home in the evenings' (259), says Thomasin to Mrs Yeobright. From the beginning of the text, Thomasin's concern after her fiancé Wildeve breaks his word to marry her – 'do I look like a lost woman?' (Hardy 2008: 111) – presents her as example of sexual domestication in Victorian literature. This conforms to what Nancy Armstrong defines as 'the premise that […] desire if it is not so domesticated, constitutes the gravest danger' (1987: 6). Not only Thomasin's own reputation but also that of Wildeve is what Thomasin saves in making sure that they finally marry. Wildeve, in love with Eustacia but unable to marry her, needs to readdress his desire in a legitimate way through marriage, and Thomasin appears as the exemplary woman that strives to regulate Wildeve's desires and domestic position. Thomasin represents what Armstrong calls 'the bearer of moral norms and socializer of men, [with] techniques for regulating desire' (1987: 89). Like Mrs Yeobright, Thomasin embodies the fights of the angel of the house to safeguard the household and lead its members to the right direction.

In line with normative domesticity, compactness is also present in Blooms-End; but Eustacia does subvert the quality of compactness as it allows her actively look around: '[Clym] for whom she had predetermined to nourish a passion went into the small room, and across it to the further extremity' (Hardy 2008: 139). The interior of Blooms-End is further described as a mysterious web of corridors and rooms, where Eustacia tries to identify Clym:

> The mummers […] were seated on a bench, one end of which extended into the small apartment, or pantry, for want of space in the outer room. Eustacia […] had chosen the innermost seat, which thus commanded a view of the interior of the pantry as well as the room containing the guests. When Clym passed down the pantry her eyes followed him in the gloom which prevailed there. At the remote end was a door which, just as he was about to open it for himself, was opened by somebody within, and light streamed forth. (Hardy 2008: 139-40)

The complexity of spatial structure at Blooms-End is illustrated through the mapping of Eustacia's desire onto space, which is signposted by Clym's movement. Blooms-End's architectural network appears to be more entangled than that seen through representations of Mrs Yeobright. From Eustacia's perspective, the compactness of Blooms-End is represented as an almost claustrophobic house with small rooms and lack of space. While such experience illustrates the disagreement between Eustacia herself and normative domesticity, it also allows Eustacia to take advantage of the norm of compactness to accomplish her goal. Thus, compactness, while aiming at privacy, prepares the setting for subversion by facilitating the movement of the gaze through consecutive spaces. Eustacia is able to see the interior of the next room, where the guests gather, and turns this architectural virtue into a domestic vulnerability, a paradox, which is part of the complexity Blooms-End gains through Eustacia's view. Eustacia's position gives her a command of the scene, and she is able to see Clym going through a door at the other end that is mysteriously opened by someone else: Eustacia has a glimpse of Blooms-End's secrets, which distorts its angelic image.

In *Madame Bovary* and *The Return of the Native*, illicit desires take advantage of the very same architectural principles which aimed at enacting normative dwelling practices. This generates a tension between the expansion of sexual desire and the architecture of domestic space. In this context, Emma and Eustacia present the particularity of engaging with sexual desires which do not conform to the normative idea of domestic convenience and subvert traditional approaches to female sexuality. The architectural representations of the Bovarys' house in Tostes and Blooms-End turn the quality of compactness into a complex tool for subversion: compactness exposes female alienation, but it also empowers women and derides domesticity.

DOORS AND THE REGULATION OF SEXUALITY

Like windows, doors are borderline elements that regulate the entrance of the foreign. However, architects did not seem to be as concerned with doors as they were with windows. Before glass doors were made, doors did not clearly menace the isolation of domestic space through transparency, or by simulating the erasure of walls. In architectural discourses, doors

appear to have a clear functional aspect only. Kerr mentions the importance of doors in the organization of the plan:

> The relations of the rooms to each other are in fact the relation of their doors; and accordingly, every one can call to mind instances where these Thoroughfares and this relation of doors are so contrived that one appears to understand their system instinctively, and others, on the contrary, where one is always at loss. (1865: 155)

As the above passage shows, doors were mostly considered as internal doors and main doors are not even mentioned. For Kerr, doors also articulate the boundary between classes: 'the family constitute one community: the servants another. Whatever may be their mutual regard and confidence as dwellers under the same roof, each class is entitled to shut its door upon the other and be alone' (1865: 68). Thus, doors relate to privacy in terms of class, but this is still an internal boundary within the house. It should be noted that Kerr's architecture presents a stronger theorization around class than his French contemporaries.

Main doors, however, have an important presence in literary representations of home. Being architectural elements that allow or deny passage, doors are represented with symbolic significance in relation to (sexual) contamination: '[Eustacia and Wildeve] had been standing in the entry. Closing the front door and turning the key as before, she threw open the door of the adjoining room and asked him to walk in' (Hardy 2008: 271). This scene takes place when Wildeve visits Eustacia, who is already married to Clym. Once inside the house, the lovers hear the knock on the door and see Mrs Yeobright through the window: 'how can I open the door to her when she wishes to see not me, but her son? I won't open the door' (274), says Eustacia to Wildeve. The main door of the Clyms articulates notions of purity and contamination by contrasting Eustacia's attitude towards her mother-in-law and lover. While, as we have seen, the house's window and door are open for Wildeve, very different is the experience for Mrs Yeobright, who, in attempting reconciliation with her son after his marriage with Eustacia, will find the house's door closed.

The passage above takes place when Wildeve visits Eustacia after they have danced together, thus showing his renewed interest in her. The scene shows how Eustacia introduces him at home, locking him inside and, eventually, Mrs Yeobright outside. This fact illustrates a reversal of values: the potential lover enters the house, while the mother-in-law is banned from it. Family bonds are spatially broken and endangered by the position of the characters around the front door and Eustacia's misuse of the conventions of hospitality. The door, whose function is that of negotiating, and regulating, between the inside and the outside is used to introduce the outsider inside instead of the insider – the family member; hence, contaminating the interior. The perverse use of the door, which ultimately leads to Mrs

Yeobright's death in her exhaustive way back to Blooms-End, serves the illicit desires of Eustacia and Wildeve, and increases the vulnerability of home.

In fact, Wildeve does not stop in the dining room but he is pushed into the next room, which architecturally signifies a deeper level of intimacy: 'Wildeve entered, the room appearing to be empty; but as soon as he had advanced a few steps he started. On the hearth-rug lay Clym asleep' (Hardy 2008: 271). In a scene that remains that of Emma and Rodolphe at the Bovarys' parlor, Wildeve's words take a more intimate tone:

> It is easier to say you will sing than to do it, though if I could I would encourage you in tour attempt. But as life means nothing to me without one thing which is now impossible you will forgive me for not being able to encourage you.
>
> (Hardy 2008: 273)

Wildeve's suggestion of his feelings for Eustacia is architecturally framed by the legitimate space of the Yeobrights' home, as in the case of Rodolphe and Emma. In this case, the presence of the unconscious and defenceless husband, rather than being a mockery to the family structure, increases the sense of vulnerability in which the household is placed.

In *Madame Bovary* and *The Return of the Native*, open doors signpost sexual transgression, and potentially, the contamination of the household, the family name and blood by conceiving an illicit heir. By opposing privacy, an open door is imagined as an exposure of family life, and as allowing certain fluidity between rooms in contrast to their static definitions. As we have seen in *Madame Bovary*, 'Rodolphe, insensiblement, se laissa glisser du tabouret jusqu'à terre; mais on entendit un bruit de sabots dans la cuisine, et la porte de la salle, il s'en aperçut, n'était pas fermée' (Flaubert 2001: 225). In this passage, the door appears as a potential handicap, as if the lovers did not have agency over it in contrast to Eustacia's self-confident action in throwing open the door. In fact, the open door at the Bovary's living room in a moment precluding adultery echoes Emma's experience of her domestic space in which she is constantly out of control. In Tostes, for example, the ghostly reminder of Charles' late wife makes Emma feel a stranger in her new home:

> Emma monta dans les chambres. La première n'était point meublée; mais la seconde, qui était la chambre conjugale, avait un lit d'acajou dans une alcôve à draperie rouge. Une boîte en coquillages décorait la commode; et, sur le secrétaire, près de la fenêtre, il y avait, dans une carafe, un bouquet de fleurs d'oranger […] C'était un bouquet de mariée, le bouquet de l'autre!
>
> (Flaubert 2001: 82)

Charles' defunct wife is made present through the objects she possessed in life and that bring about a feeling of estrangement in Emma. The presence of the other through a semiology of her objects reflects Laurent Adert's concept of *Autre* in Flaubert's narrative: a creaturely or non-personal subject that represents the social discourse, and annihilates every subjective and

personal voice (1996: 12). The first house of the Bovarys is also filled with Charles' objects, which represent his profession, and, again, exclude Emma:

> De la cheminée resplendissait une pendule à tête d'Hippocrate […]. De l'autre coté du corridor était le cabinet de Charles, petite pièce de six pas de large environ, avec une table, trois chaises et un fauteuil de bureau. Les tomes du *Dictionnaire des sciences médicales*, non coupés, mais dont la brochure avait souffert dans toutes les ventes successives par où ils avaient passé, garnissaient presque à eux seules, les six rayons d'une bibliothèque en bois de sapin. (Flaubert 2001: 81)

Emma's new home is indeed filled with Charles and his first wife, and Charles' cabinet takes over the rest of the space where smells and noises coming from the cabinet can be perceived. Emma is left with no room: neither has she a room of her own, or the feeling of personal space in the house. Instead, Emma is trapped in a house which is not experienced as hers, and which she cannot change: 'dans cette petite salle au rez-de-chaussée, avec le poêle qui fumait, la porte qui criait, les murs qui suintaient, les pavés humides; toute l'amertume de l'existence lui semblait servie sur son assiette' (Flaubert 2001: 120). In this context, Emma is locked within home and references to doors work as a means to increase the sense of imprisonment: 'elle remontait, fermait la porte, étalait les charbons, et, défaillant à la chaleur du foyer, sentait l'ennui plus lourd qui retombait sur elle' (Flaubert 2001: 119). Emma succumbs to domesticity and fails, initially, at subverting domestic space like Eustacia does. In fact, it is Rodolphe who we have seen initiating adultery and misusing rooms.

However, Emma will finally transgress domestic space by stepping out and leaving home in order to meet her lovers. In this context, the door's threshold acquires particular importance in the case of Emma: '[Emma] sortit, en essuyant ses pieds sur le seuil' (Flaubert 2001: 152). The threshold is the place which finally will define Emma as her sexuality will be articulated around notions of inside and outside. Emma will cross the main door as many times as she wishes, thus mocking again Charles' supposed control of boundary elements, as we have seen in M Homais' words: 'ce qu'elle a principalement de commode pour un médecin, c'est une porte sur l'*Allée*, qui permet d'entrer et de sortir sans être vu' (Flaubert 2001: 139-40). Emma will take certain control, if not of the interior of the house, of the main door as she will be the one entering and leaving the house for her own illicit purposes. This, however, relates to her inability to take control over the house, which forces her towards the outside. In sexual terms, Charles' incapacity to control circulation through the main door shows his incapacity to control Emma's sexuality, which by being freed from the architectural limits of the house becomes un-domesticated. This opposes Eustacia, as she is the one unable both of regulating boundary elements and her own sexuality. We will see in Fontane's *L'Adultera* how Melanie's use of windows against architectural prescriptions correlates with her own unregulated sexuality that eventually lead to the configuration of a new household

with her lover. In *Madame Bovary*, however, Emma's adultery, i.e. her un-domesticated sexuality, cannot find a proper architectural form to inhabit.

This applies primarily to her house but also to the whole of Yonville which is signposted by the importance of the law: 'la maison du notaire [était] la plus belle du pays' (Flaubert 2001: 126). The solicitor's house is the first one being described when the Bovarys' enter Yonville for the first time. The law is architecturally expressed through the solicitor's beautiful house as well as through Homais' place: 'ce qui attire le plus les yeux, c'est […] la pharmacie de M. Homais!' (Flaubert 2001: 127). We have seen how M. Homais, representing the scientific discourse of the nineteenth century, is concerned with purity and non-contamination. But in fact, it is Yonville's town hall, 'construite *sur les dessins d'un architecte de Paris*' and presenting 'une manière de temple grec' (Flaubert 2001: 127), with 'les balances de la justice' (127), what introduces an implicit critique of historicism that echoes Viollet-Le-Duc's views on Second Empire architecture in Paris: 'a voir et pratique la plupart de nos édifices publics, ne croirait-on pas que la population de la France est placée sous la domination de conquérants' (1863: 657). The architect refers here to the use of architectural designs inspired in Roman and Greek models that, he claimed, did not aesthetically translate the needs of the contemporary citizen, but that important architects of the Second Empire, such as Reynaud, defended in the 1850s and 1860s. The following chapter will expand Viollet-Le-Duc's thoughts looking at *La Curée*.

Flaubert's text reflects Viollet-Le-Duc's theoretical approaches on inappropriate architecture that traps the subject in a historical tyranny. The architectural reading of *Emma Bovary* presents Emma as a modern woman that will become the scapegoat of a society ruled by obsolete laws expressed in obsolete architecture. In this light, Emma's death appears ultimately as architecture's failure to construct a different sexual discourse and way of living. In fact, the desires and sexualities of Emma and Eustacia do not find an appropriate architecture: they cannot inhabit an architecture that shapes domestic discourse. Therefore, the misuse of domestic space responds to their sexual nature; it implies a deformation of architectural forms that allows the survival of a form of desire not shaped by the architecture of the house. Not to do so would eventually mean the deformation of Emma's and Eustacia's own desires. In this context, Jane Thomas defines the relationship between Hardy's heroines and their homes as 'transformative [of their] regulatory practices' (2013: 40). In fact this transformation of domestic and sexual regulations takes place since the very first expression of non-normative sexuality is represented in both novels. This fact potentially opens the path towards a new sexual and domestic discourse, as well as towards a new architecture that takes into consideration women's subjectivities. In Chapter 5, we will see how Viennese architect Adolf Loos designed houses which enact different sexual practices and empower the female gaze. The clash between women's unsettling desires and the spaces they inhabit anticipates

the disassociation between the conceptualization of home, as imagined reality, and the new sexual approaches, which started constituting modern sexuality.

CONCLUSION

This chapter has illustrated the extend to which architectural discourses adopted and shaped medical terms and paradigms, which implied a unique and correct way of using domestic architecture. We have seen how this resulted in the formulation of prescriptive dwelling practices which aimed at preventing the so-called misuse of space. Such misuse consisted in using domestic spaces, or any kind of architectural element for different purposes than those for which spaces were designed. The strong regulation of domestic architecture was based on the idea that spatial misuse could lead to perversity, as Kerr clearly states. Opposing perversity, architecture should enact the idea of privacy, which was an essential part of the domestic ideal. In light of this opposition, perversity seemed to include ideas of contamination and adulteration, as we have seen illustrated by analysing the character of M Homais through its profession in *Madame Bovary*.

By contextualising the analysis of *Madame Bovary* and *The Return of the Native* in light of the above theoretical and cultural framework, this chapter has illustrated the ways in which representations of dwelling practices and use of spaces go against prescriptive uses in both texts. This finds a correlation with the misuse of the sexual body, in this case, focalized on adultery and a strong female sexuality which resists the prescriptiveness of domesticity established through architectural and medical discourses. Thus, the texts of Flaubert and Hardy represent sexuality as a tool of subversion of normative architecture, which, at the same time, provokes a sexual alienation that seems to lead to sexual subversion.

By exploring a clash between non-regulated sexuality and domestic architecture, this chapter has introduced the ways in which literature imagined the problematic relationship between dwelling and sexual cultures. In *Madame Bovary* and *The Return of the Native*, architecture conforms to architectural discourses of the time; however, architecture is constantly put into question and exposed by highlighting the sexual alienation of the heroines and the reality of spatial practices: the actual lived space complicates the enactment of 'qualities' such as privacy. In light of architectural discourses, the practical flaws of a normative architecture both lead and allow the female characters to find a way to subvert normative sexual practices.

The next chapter will continue to explore the problematic between dwelling and sexual cultures in Second Empire Paris; particularly, the new domestic architecture built under Haussmann. Through *La Curée*, the next chapter will analyse how Zola antedated sexual attitudes of the twentieth century by imagining the ways in which new architectures could modify the meaning of domesticity and impact on sexual culture. However, *La Curée*

represents domestic architecture from a different angle: while *Madame Bovary* and *The Return of the Native* focus on the material limits and sense of enclosure, Zola's text criticizes the openness new buildings evoke, and the practices of exhibitionism and voyeurism those invite.

Sexual Accessibility and Exhibitionism: Glass in *La Curée*

INTRODUCTION

Zola's *La Curée* explores anxieties regarding new architectures of Second Empire Paris that might precisely go against the domestic prescriptiveness articulated by architects such as César Daly and Robert Kerr, seen in the previous chapter. In *La Curée,* it is specifically glass that defines the new domestic space built in the Second Empire and that fails to provide privacy and enclosure. In this chapter, I will focus primarily on the ways in which *La Curée* imagines the impact of an increasing inclusion of glass in private residences on ideas of sexuality, the sexual body, and the concept of home.

The main consequence of an increased use of glass is the blur of boundaries between the inside and the outside. We will see how this conforms to ideas of sexual accessibility, the exhibition of the female body, and the creation of a new erotic domesticity. Thus, while *Madame Bovary* and *The Return of the Native* represent the failure of a prescriptive architecture that aimed at the regulation of domestic life by means of boundaries and enclosure, *La Curée* depicts new private residences that lack all the regulatory elements to protect the domestic tradition. This is represented in the hôtel Saccard, which houses the Saccard family formed by Aristide Saccard, a real estate speculator, his son Maxime Saccard, and wife Renée Saccard (Maxime's stepmother). In the hôtel Saccard, space is represented as having the opposite impact on sexual desire to that seen in *Madame Bovary*: if in Flaubert's text Emma's desire and sexuality are not accommodated within the regulatory space they inhabit, we will see how in *La Curée*, architecture empowers illicit desires, such as incest and adultery. The deregulation of normative sexual practices in the hôtel Saccard is imagined in strict relation to an opening of the interior by architectural means.

A significant glass construction within the property of the hôtel Saccard is the hothouse in the residence's garden. The hothouse, 'a material imprint of […] modernity in [its] characteristic glass and iron construction' (Tanner 2015: 117), is a locus of un-domesticated sexuality in Zola's text when Renée and Maxime practise incest. The location of a sexual perversion in an emblematic site of modernity exposes Zola's paradoxical approaches to the modern, and adds to the anxieties around glass in private residences. Maxime's and Renée's adulterous and incestuous relationship, which is consumed in different parts of the Saccards' property, is especially intense in the hothouse, where human sexuality is represented in animalistic terms. The mélange of bodies with plants depicting desire stresses the bestiality of sexuality, especially through representations of Renée in animal forms: 'le corps de Renée blanchissait, dans sa pose de grande chatte accroupie' (Zola 1981: 220). The sexual scenes in the hothouse, however, engage with, as well as modify a cultural practice. The hothouse was a traditional place for romance during the nineteenth century: 'the

very lushness of the vegetation, the dimness of the shadows, the warm heavy-scented air, and the twisting, turning paths were ideal for romance. Proposals of marriage […] were thought appropriately made in the conservatory' (Woods and Warren 1988: 165). Zola uses this tradition to expose a new corrupted domesticity where sexuality and nature actually resist domestication. In fact, the animalistic traits of Renée contradict the space of domestication that was the hothouse, where foreign plants were artificially arranged. Instead, Renée seems to align with a wild nature far from that catalogued and ordered for exhibitionistic purposes in hothouses. The contextualisation of incest within a space aimed at domestication affects the concepts of 'domestic nature' and 'natural sexuality' as traditionally understood in the nineteenth century. In this context, this chapter will further develop the parallels between architectural and medical discourses.

The hôtel Saccard is located in Parc Monceau and contextualised within the wider social, political, and economic corruption of the Second Empire and Georges-Eugène Haussmann's renovation of Paris. Haussmann became Prefect of the Department of the Seine in 1853 with the mandate to put in practice the emperor's plans of opening up narrow and unhealthy streets to avoid barricades, improve canals and railway networks, and create public green spaces, among other objectives (Harvey 2006: 107). Haussmann accomplished the political plans by approaching Paris as a totality where its different parts were interconnected (Harvey: 111). While the Emperor aimed at 'the expulsion of "dangerous classes" and insalubrious housing and industry from the city centre', this project of urban reform led to 'improve the capacity for the circulation of goods and people' (Harvey: 112). Although Haussmann's design responded to processes that started with anteriority, such as 'housing investment and residential segregation' (Harvey: 113), we will see how notions of circulation conform to ideas of house moving amid a speculative real estate market that starts in the late nineteenth century. This is the context in which the newly built Saccards' residency emerges, and in which Aristide Saccard makes his fortune.

The architecture of the hôtel Saccard belongs to the aesthetic pattern promoted by l'École des Beaux Arts, which was characterised by its inclusion of old styles, thereby giving form to a strong historicism during the Second Empire. At the same time, architectural discussions were taking place among architects such as Eugène Viollet-Le-Duc, who dedicated a whole work to modern architecture and opposed Second Empire historicism (1875). On the other side of the spectrum, the distinguished architect César Daly worked with Haussmann and published an extensive work dedicated to the private residences built under Napoleon III (1864). However, we will see how Daly's concern with privacy, seen in the previous chapter, is problematized by Zola's representation of private residences. As we have seen in the first chapter, these discussions were also prominent in other European countries, e.g. Britain and Germany. In France, defenders of a modern style, led by Viollet-Le-Duc,

opposed Second Empire architecture. One of the main critiques of Viollet-Le-Duc was the disassociation between architectural form and purpose. According to the architect, buildings should be designed and built in order to satisfy a purpose, a function: 'donner aux matériaux la fonction et la puissance relatives à l'objet, les formes exprimant le plus exactement et cette fonction et cette puissance – c'est là un des points les plus importants de la composition' (1868: 466).[4] This idea is also present in Daly; however, both architects differed regarding the accomplishment of the form-function principle in Second Empire architecture. Daly was a main architect of the Haussmannian project, he designed part of the new private residences, and praised the renovation of Paris; but Viollet-Le-Duc claimed Second Empire architecture to be misleading and deceitful due to, precisely, the disharmony between form and purpose. Following Viollet-Le-Duc, we will see how such disassociation gives place to the construction of a corrupted domesticity in the hôtel Saccard.

Susie S. Hennessy (2015) dedicates part of a chapter to the analysis of many of the scenes from *La Curée* that will also appear here. However, her approach to the text is based on a purely historical analysis that places Zola's text alongside interior magazines of the time in order to show Zola's awareness of domestic fashion. This is an approach Hennessy shares with Anca I. Lasc (2015: 47-58). Both authors conclude that domestic scenes in *La Curée* support the fact that in the late nineteenth century women were absolutely attached and assimilated to their homes. These analyses, rich in historical data, differ from mine as I present a historic-cultural approach that aims at illustrating the correlation between architectural innovations and the emergence of new understandings of home and sexuality.

Regarding representations of domestic space in *La Curée*, Hennessy argues how women express themselves through the interiors they create as home in the nineteenth century was seen as an extension of women's self. My analysis, however, focuses on domestic space as a cultural agent that modifies ways of living rather than being seen as merely the subject's choice and object of decoration. This approach is in line with contemporary architectural theory, as explored by Tschumi, who theorizes architecture as a shifting entity, i.e. as something in permanent change, and as 'becoming the action itself' (Spurr 2012: 326). In the context of this chapter, architecture shows its agency in modifying the meaning of home, including ideas of womanhood and sexuality, as envisaged in the domestic ideal.

FROM STONE TO GLASS: MODIFYING HOME

During the Second Empire, Daly was one of the architects responsible for producing an architectural type for new private residences. This new design would establish a norm and

[4] This discussion between architectural form and purpose continues until today. Architect Bernard Tschumi is a contemporary defender of the association between form and purpose against what he calls imagistic architecture, which he defines as based on an image rather than actual purposes. An example of imagistic architecture is Burj Al Arab, Dubai, where a pattern is constantly reproduced.

reproduce certain aesthetic uniformity all along the city (Pinon 2002: 87). However, Daly's concerns with privacy and his involvement with the renovation of Paris appear paradoxical in light of *La Curée*. In fact, the hôtel Saccard is located in one of the new renovated areas; and, problematically, the residence is imagined to have a negative impact on privacy that goes against Daly's prescriptiveness. The building, with 'des glaces si larges et si claires qu'elles semblaient, comme les glaces des grands magasins modernes, mises là pour étaler au-dehors le faste intérieur' (Zola 1981: 53), evokes an exhibitionism that exposes the privacy Daly prises. In *La Curée* windows work as a means to spread out the interior into the exterior as a continuation of the architectural pomposity found in the façade:

> Entre les œils-de-bœuf des mansardes, qui s'ouvraient dans un fouillis incroyable de fruits et de feuillages, s'épanouissent les pièces capitales de cette décoration étonnante […]. Le toit, chargé de ces ornements, surmonté encore de galeries de plomb découpées, de deux paratonnerres et de quatre énormes cheminées symétriques, sculptées comme le reste, semblait être le bouquet de ce feu d'artifice architectural. (Zola 1981: 52-53)

In line with the windows resembling 'les glaces des grands magasins modernes' (Zola 1981: 53), the boastful façade attracts the gazes, creating a theatrical domesticity; the wide windows turn the interior into a stage which can be seen from the outside. The whole architecture of the hôtel Saccard emanates theatricality; and in the inside, Renée's experience of the interior corroborates the cluttered atmosphere of a public stage:

> Le vestibule était d'un grand luxe. En entrant, on éprouvait une légère sensation d'étouffement. Les tapis épais qui couvraient le sol et qui montaient les marches, les larges tentures de velours rouge qui masquaient les murs et les portes, alourdissaient l'air d'un silence, d'une senteur tiède de chapelle. (Zola 1981: 54)

In the hôtel Saccard, the representation of glass works as a means to stress the performativity of home rather than its suitability for prescriptive uses such as light access, or ventilation defined by Daly: 'une baie destinée à laisser passer la lumière du jour sans donner accès à la pluie, à la neige et parfois au soleil; – un moyen de ventiler une salle, d'en épurer l'atmosphère' (1864: I, 9). The sense of performativity introduces the deconstruction of bourgeois domesticity as a natural reality – something we will see developed in *En ménage* (1881) – as it points at the artificial creation of domestic space and the staging of domestic life.

Mathieu Caron notes the relationship between the interior and the theatre in the first decades of the nineteenth century by referring to Walter Benjamin's description of the bourgeois home as 'loge', not only '*sur* – qui limiterait l'individu à son strict rôle d'observateur – mais *dans* le théâtre du monde' (2015: 20). However, the specific reference to

department stores windows in the hôtel Saccard, while preserving the sense of stage, evokes newness and eroticism. In fact, shopping in the new department stores of the late nineteenth century has been defined as a sexualised activity (Wilson 2010: 150), an idea already articulated in Zola's *Au Bonheur des Dames* (1883). But department stores also establish a clearer link to economic transactions, thus referring to the context in which the marriage between Aristide Saccard and Renée Béraud takes place. Indeed, Aristide agrees to marry Renée for a sum when she falls pregnant following a rape; at the same time, economic transactions represent Aristide's profession in the real estate market. Finally, within the context of Zola's work, the relationship between the theatre and commerce recalls the figure of Nana that permeates home with a sense of prostitution; and, as Masha Belenky notes referring to the scene between Renée and Maxime in the café Riche, 'the difference between proper bourgeois lady and prostitute' blurs (2013: 35). However, Belenky does not discuss the text's engagement with windows and the ways in which these generate confusion between different kinds of stereotyped women, or between home and the public world. But it is precisely the shattering of boundaries between the private and the public spheres that breaks down the distinction between public and domestic sexuality; in other words, between the prostitute and the bourgeois wife. We will see how the dissolution of boundaries between bourgeois sexuality and prostitution evolves in *En ménage* and *Traumnovelle*.

In light of Viollet-Le-Duc's architectural theory, the concept of home being constructed in the hôtel Saccard appears as a result of a wider political, i.e. imperial, and aesthetic context. The politically-motivated organization of Paris under Haussmann responds to the strong aesthetic historicism promoted by L'École des Beaux Arts, the most important artistic institution in France that includes the Académie royale d'architecture. Indeed, the hôtel Saccard illustrates the antithesis of Viollet-Le-Duc's perspective on architectural form in relation to the building's function. For Viollet-Le-Duc, private dwellings should be based on simplicity, and designed according to the functional needs of the structure. The relationship between form and function is one of the pillars of Viollet-Le-Duc's theory. An example of this was an hôtel privé he himself designed in Paris, which he describes as follows: 'les façades sont élevées en pierre et briques, et d'une grande simplicité. Toute la décoration consiste dans la disposition des baies qui sont percées en raison des besoins intérieurs' (1877: 3). The simplicity of forms contrasts with the hôtel Saccard, 'un écrasement de richesses' (Zola 1981: 52). In the same way, the emphasis on stone rather than glass in Viollet-Le-Duc's passage avoids a sense of exhibitionism, and stresses privacy.

Violet-Le-Duc and Zola share their strong criticism of Second Empire architecture, which, in the case of Zola, also represents an immoral society. Zola's depiction of the hôtel Saccard suggests his alignment with Viollet-Le-Duc's views rather than with those of Daly. The Saccards' residence resembling 'grands magasins' echoes Viollet-Le-Duc's concerns

with the violation of the form-purpose principle and Kerr's warning against the misuse of space and its relation to perversity. However, while Zola's text is critical of an architecture that cannot materialize a particular idea of home, mostly characterized by privacy and isolation, this same architecture leads to, and is expression of, a new idea of home. This new construction of the domestic differs from the domestic ideal articulated through several discourses during the nineteenth century. The emergence of a new domestic culture represented in the hôtel Saccard appears in all its significance when it is analysed in contrast to the hôtel Béraud, located at Ile Saint-Louis, common location for the old bourgeoisie and Renée's childhood home. Like Viollet-Le-Duc's design of the hôtel privé in Paris, the description of the hôtel Béraud highlights stone as a prominent material:

> Lorsqu'elle [Renée] arriva, la cour de l'hôtel Béraud la glaça, de son humidité morne de cloître […], elle monta le large escalier de pierre, où ses petites bottes à hauts talons sonnaient terriblement […]. Elle tremblait en traversant l'enfilade austère des vastes pièces, où les personnages vagues des tapisseries semblaient surpris par ce flot de jupes passant au milieu du demi-jour de leur solitude. (Zola 1981: 233)

The representation of the hôtel Béraud is centred around Renée's experience of gravity, which is evoked through the qualities of stone buildings: humidity, noise, austerity, the house's association to a 'cloître', and the series of uncanny portraits on the walls construct a very different domestic atmosphere than that found in the hôtel Saccard. The Saccard residence challenges the domestic culture of the old bourgeoisie that is imagined to disappear under an excess of glass. The qualities of stone construct home as site for family history, roots, and its transmission among generations. As David Spurr notes, 'if the building materials of stone, wood, and earth or brick carry the symbolic charge of hearth and fatherland, then an entirely new set of values is implied in the new materials of steel, glass, and reinforced concrete' (2012: 59). The increasing incorporation of glass in the façade of private residences consequently removes stone, and incorporates new domestic values, which in *La Curée* stand for pretence, ostentation, or exhibitionism but that we will see transformed into honesty and freedom in Fontane's *L'Adultera* (1882).

The domestic visibility represented in *La Curée* is in line with Diana Periton's analysis of Maxime du Camp's (1822-1894) work on the city of Paris, *Paris, ses organes, ses fonctions, sa vie* (1869-1875), where the city is approached as an organic totality, 'le grand corps de Paris' (du Camp 1875: 1), from urban structures to the different professions, where 'the whole is always kept in view' (Periton 2009: 20). This approach to the city of Paris as body is encountered also in Daly, who in his 1864 work *L'Architecture privée au XIX^e^ siècle sous Napoleon III* defines Paris as 'la grande cité dans l'*ensemble* de son économie architecturale, en considérant la ville entière comme un seul monument dont toutes les parties

fussent solidaires' (6). This approach contradicts what Sharon Marcus defines as the urban project of Haussmann Paris, the aims of which were 'the interiorization of Paris, the creation of enclosed, private spaces through both physical and discursive means' (1999: 138), hence protecting domestic space from the outside world. However, in *La Curée*, the political project Marcus claims to be envisaged during the Second Empire appears paradoxical. While Daly – as imperial architect – seems, indeed, to construct a discursive privacy, Zola's text illustrates a domestic experience that cancels architectural discourses. Rather, mobility and fluidity were characteristics of Second Empire society, whose 'boundaries in all areas become blurred or are transgressed' (Duffy 2005: 125), something which will increase at the turn of the century. An 1894 article in *La grande dame*, for example, states how 'dans un pareil milieu, nécessairement mobile et ondoyant, les usages mondains ont beaucoup perdu de leur régularité, voire de leur fixité, et qu'ils se transforment perpétuellement' (361). Indeed, some scholars have noted the high permeability of class and sexuality that defined the period. In his 2003 edition of *Nana*, Auguste Dezalay notes 'le mélange' of social classes found in private salons (footnote 3, 89), something that is also represented in Colette's *Claudine en ménage* (1902). In his introduction to Baronne Staffe's guidebook *Usages du monde* (1891), Frédéric Rouvillois notes the importance and multiplication of conduct books due to 'les frontières incertaines de la bourgeoisie' (2007: 17), which created the need for regulation and distinction. The use of glass in domestic space seems to aesthetically represent this vulnerability and openness of boundaries in the social milieu. At the same time, this need for regulation recalls the anxieties around contamination, seen in the previous chapter, in a context in which it results impossible to avoid it.

SEXUAL EXHIBITIONISM AND ACCESSIBILITY

We have seen how, in *La Curée*, modifications of the meaning of domesticity are represented as consequence of an increased use of glass in new private residences that is imagined to replace stone as predominant building material. This domestic and aesthetic modification is focalized in the figure of Renée Saccard, who, due to her old bourgeois origins, embodies the conflictive transformations of home at the end of the nineteenth century. Aude Campmas has defined Zola's text as 'le roman de l'intériorité violée' (2013: 181) in order to refer to the accessibility of the domestic interior. However, I argue that this violation is particularly focalized on Renée's body by becoming locus of cultural change. When, at the end of the novel, Renée dresses up for the performance of the 'tableaux vivants', her transition from the hôtel Béraud to the hôtel Saccard is particularly articulated through the exhibitionism of her body:

> Devant les énormités de sa vie, le sang de son père, ce sang bourgeois, qui la tourmentait aux heures de crise, cria en elle, se révolta. Elle qui avait toujours tremblé à la pensée de l'enfer, elle aurait du vivre au fond de la sévérité noire de l'hôtel Béraud. Qui donc l'avait mise nue? (Zola 1981: 311)

The transparency of the clothes Renée wears when she looks at herself at the mirror echoes the use of glass in the hôtel Saccard. The body turns into a more visual and accessible reality as well as the interior of the hôtel does. This contradicts Daly's approach to home, privacy, and ideas of family: 'ce ne serait pas exagéré que de définir la Maison: *le récement de la famille*. Elle est en effet destinée à lui servir d'enveloppe' (Daly 1864: 10). However, as Del Lungo notes, the nineteenth century produced 'le régime de transparence' (2014: 399) by expanding the use of windows in Parisian private residences. *La Curée* explores architectural transparency further by permeating notions of female representation and sexuality: 'c'était la maison suspecte du plaisir mondain, du plaisir impudent qui élargit les fenêtres pour mettre les passants dans la confidence des alcôves' (Zola 165). 'Plaisir impudent' is the subject which widens the windows, not only of the living rooms, but also of the most intimate parts of the house. The sexual nuance of 'alcôves' establishes a stronger link between glass architecture and sexual exhibitionism. In the above passage, impudence and architecture establish a mutual relation of cause-effect: while immoral customs seem to have led towards a transparent architecture, wider windows enact what Zola represents as sexuality deprived of privacy. Renée's body is represented as a bridge between the mere exhibition of the domestic interior and its imagined sexual consequences by means of an aesthetic analogy. Thus, *La Curée* takes domestic exhibitionism further by imagining its impact on sexuality.

Exhibitionism is one of the consequences of Haussmannian architecture that relates to Nao Takaï's interesting analysis of a progressive uncovering of the naked body during the Second Empire. Takaï identifies a series of legitimate spaces where the female body was exhibited, one of them being the 'tableaux vivants' at private residences. This activity was carried out even by the emperors, what leads Takaï to conlcude that 'l'exhibition de la nudité féminine était un projet d'État sous le Second Empire' (2013: 128). Thus, the salon's wide windows relate not only to Renée's body but also to its mise en scène in the 'tableaux vivants' she performs in the same salon. Takaï suggests Haussmann's urban project and female nakedness to be part of the same renovation of Paris through the figure of Hupel de la Noue, préfet de la Seine, who prepares the 'tableaux' in *La Curée*, and 'Haussmann, le préfet de la Seine, qui a exécuté les grands travaux de Paris' (128). While Takaï's argument throws light into the relationship between urbanism and sexuality articulated around the exhibition of the female body, a closer reading of domestic architecture in *La Curée* illustrates the entangled relationship between architecture and sexual culture.

The final exhibition of Renée's body is nothing but the summit of this domestic architecture of the Second Empire: a body constructed through a modified experience of intimacy incorporated by the material of glass that relates also to a new model of womanhood. In fact, in opposition to glass and its association to sexual exhibitionism on one hand, and the accessibility of the female body, on the other, the French magazine *La Grande Dame: Revue de l'élégance et des arts* published in 1894 an article dedicated to the Comtesse de Puiseux and her villa de Tamaris. The latter is characterized by the presence of almost unnoticeable windows (3), which comes to stress the Countess as a model of femininity and motherhood: 'sa vie est celle d'une mère de famille dévouée à tous ses devoirs, désireuse de rester ignorée' (1). The opacity of domestic space relates to the invisibility of the female body as architecture enacts privacy and intimacy. French art historian Henri Havard (1838-1921) echoes this same idea of 'emmurailler' the interior: 'surtout de ne pas les [fenêtres] placer où elles ne doivent point être, car elles semblent supprimer la muraille' (Havard 1884: 303). The 'virtues' of the Comtesse de Tamaris shape a particular model of womanhood in the domestic sphere. This female ideal continued to be advocated, for example, by late nineteenth-century moralists such as Jules Simon whose book *La femme du vingtième siècle* advocates for a revival of what was considered the original sense of domesticity: 'mon but […] est de revenir en arrière, et de faire la femme de XX^{e} siècle sur le modèle de la femme du XVII^{e}. Cette femme-là était, avant tout, une femme d'intérieur' (1892: 2). This 'femme d'intérieur' contributes to a myth of femininity which is supported by the architecture she inhabits, altogether articulating the domestic ideal. We will see how Huysmans placed this ideal in seventeenth-century Netherlands, to which Simon might be referring.

GLASS AND THE EXPANSION OF DESIRE

Glass follows from the wide windows in the façade to Renée's apartments: 'on disait: "Le cabinet de toilette de la belle madame Saccard", comme on dit: "La galerie des glaces, à Versailles"' (Zola 1981: 209). Glass here designates not only mirrors but also objects: 'la table de toilette, les verres, les vases', 'l'armoire à glace' (210). While windows exhibit the interior, mirrors and all of Renée's glass objects reflect and duplicate domestic space highlighting the sense of a lack of boundaries and the impossibility of containing interior space within its architectural limits. In this context, Havard warns against an excess of glass that can turn the room into an inhabitable space (1884: 303). This potential inhabitability may come from an erasure of all sense of enclosure as for Havard mirrors simulate apertures into the exterior: 'deux glaces posées en face l'une de l'autre […] ouvrant à l'œil d'infinies perspectives. Au milieu d'une muraille qui enferme notre esprit, la glace simule une fenêtre donnant sur une pièce voisine' (303). Havard thus relates the excess of glass to the loss of

privacy and the lack of boundaries, something *La Curée* explores with anteriority to Havard's writings.

If we have seen how Emma Bovary's sexual desire eventually exceeds architectural limits by forcing her outside home, in *La Curée*, glass and windows are expression of the expansion of such desire towards the outside. This represents the trespassing of sexual limits, the creation of a sexuality that is not subject to domestic regulation. With almost fifteen years of difference, Havard articulates what is already explored in *La Curée*, namely, the dangers of an immoderate use of glass in domestic space. The anxieties around the newly used material appeared in different discourses for a period of approximately thirty years until Art Nouveau reacted to the exposure of the interior at the turn of the century – although we will see in Chapter Five how this interior has absorbed new values. An increasing use of glass will follow well into the present time, where the polemics surrounding the inside/outside dialectics continue.

Havard, as many of his contemporaries, e.g. the Goncourt brothers and art historian Paul Mantz (1821-1895), was also very critical of eighteenth-century aristocratic fashions. *La Curée* engages with late nineteenth-century critiques of Rococo design by comparing Renée's toilette to the hall of mirrors at Versailles:

> Ainsi, sans pousser les choses à l'excès, sans aller jusqu'à la somptuosité débordante d'une Pompadour, dont le cabinet était tapissé de laques anciens de la plus rare qualité, sans avoir une garniture de toilette aussi richement travaillé que celle de la Dauphine, garniture que la beauté seule du travail sauva de la destruction, ou encore une toilette d'or massif comme celle dont Mme Dubarry tirait vanité.
>
> (Havard 1884: 428-429)

The association between Renée's toilette and Versailles introduces an erotic significance to domestic space and Renée herself based on the excess of the eighteenth-century aristocracy represented in Marie-Antoinette. Against many nineteenth-century moralists, eighteenth-century interior design was based on an excess of forms as proper of the Rococo style. This excess and the use of luxurious materials, such as gold, were considered in the last decades of the nineteenth century as being expression of a sort of moral indulgence and vices. Leora Auslander explains this reception of pre-revolutionary monarchies in the late nineteenth century: 'in the eyes of the late nineteenth century […] late eighteenth century [was] the period of corrupt, effeminate kings', outlining the 'effeminacy of Louis XV and especially Louis XVI' (1996: 287). This seems clearly the opinion of French art historian Paul Mantz (1821-95) who, in 1883, published an article for the *Revue des Arts Decoratifs*, 'Les Meubles du XVIIIe Siècle', commenting how in the eighteenth century 'l'excentrique était toléré, applaudi peut-etre', which testified 'dans les ames françaises un commencement de folie' (1883: 319). The brothers Goncourt defined life in Versailles during the Louis XV kingdom

as ‘une civilisation […] à son terme dernier et excessif, […] un monde est dans le plein épanouissement d'une corruption exquise’ (1883: 38). The excessive use of mirrors, as found in the hall of mirrors in Versailles illustrates a fashion found in palaces of the epoch, and that also appear in libertine literature such as in the Marquis de Sade, in whose texts mirrors work as a means to replicate pleasure through the infinite repetition of the image. Georgina Downey and Mark Taylor have noted how in Vivant Denon’s *Point de lendemain* (1777), ‘mirror-covered walls transformed the interior into “a vast cage of reflective glass,” and use other expressions such as “cage of seduction,” or “hall of mirrors.” (2015: 21). The introduction of libertine motives in *La Curée* points at the inclusion of the erotic in the homes of the emergent middle classes, something we will see becoming more generalized in *En ménage* and *Traumnovelle*.

Echoing eighteenth-century expressions, the term ‘cage de verre’ (Zola 1981: 220) describes the hothouse in the garden of the Saccards. This glass construction shapes a space that absolutely turns upside down normative gender roles and sexuality. The categories of masculine and feminine are inversed within the hothouse: ‘Renée était l’homme […]. Maxime subissait. Cet être neutre, blond et joli, frappé dès l’enfance dans sa virilité, devenait, aux bras curieux de la jeune femme, une grande fille’ (Zola 1981: 217). The division between animal and human is also blurred as Renée turns into ‘[une] grande chatte accroupie, l’échine allongée, les poignets tendus’ (220). Sexuality and exhibitionism are recovered by evoking a zoo cage and adding a sense of bestiality. The divisions, which we have seen so neatly theorized in architecture and medicine in the first chapter, and that articulated normativity do not hold in a glass structure that unsettles clear distinctions. Thus, the practice of space within the hothouse dissolves family and domestic structures as illustrated in the incestuous relationship between Renée and Maxime.

The hothouse assimilates to other nineteenth-century constructions of glass for public uses such as the ‘exposition universelle’ of 1867, or 1878 that have been interpreted as the will to uncover and know all hidden realities (Hamon 1992: 75). Tanner argues how ‘popular with Paris’s well-to-do during the Second Empire, and particularly during the 1860s, these climate-controlled “winter gardens” were featured in the homes of France’s most fashionable citizens’ (2015: 117). However, Georg Kohlmaier and Barba von Sartori have noted how the middle-classes in England, France, and Germany clearly perceived a difference between glass constructions for public and private buildings: ‘light-filled rooms with glass façades or roofs were acceptable only in public buildings, which formed places of congregation for transitory movement: stations, covered markets, exhibition halls, and hothouses’ (1991: 22), while the interior remained as site of privacy. *La Curée* inverts the uses and meanings attached to the more private spaces of the residence, where the family lives, and the rather public space of the hothouse: while the use of domestic glass permeates the living space with values that inform

the public sphere, the hothouse, meant for exhibitionistic purposes, is used as a private space. This misuse of space results, recalling Kerr, in perversity.

Zola's use of glass reflects Harrow's words: 'Zola exposes the tensions crisscrossing the sites of modernity: beauty and horror, power and collapse, energy and implosion' (2010: 48), and glass as a modern material does not escape its own paradox. Thus, while Zola's style aimed at showing everything as if through glass, glass also acquires a negative meaning that brings it closer to the railway in Harrow's view, 'at once rational and mythical, is connective and ultimately destructive' (2010: 48). The depictions of the hothouse in *La Curée* adds to the text's critique of Second Empire constructions and the ostentatious attitude of the new bourgeoisie – we have seen how private hothouses among the bourgeoisie were a novelty of the time. The savagery relating to glass, especially in the hothouse, adds to Zola's critique of exhibitionistic private spaces that relate to its effects on intimacy and sexuality.

URBAN NATURE AND SEXUALITY

The sexualisation of the hothouse in *La Curée* represents nature as a category that escapes domestication and exposes the failure of normative structures. Kohlmaier and von Sartory place the creation of private greenhouses in the context of colonisation and industrialisation, and the attempts at recovering a mythical relationship to nature (1991: 12): 'the glasshouse, with its greenery, was […] a symbol of the Garden of Eden on Earth' (14). The sexual performance in the Saccards' greenhouse, however, expresses an evil rather than paradisiac setting that eradicates any idyllic meaning. In *La Curée*, nature, described as 'cette nature si artistement mondaine [où] les anciens dieux cachaient leurs amours géantes, leurs adultères et leurs incestes divins' (1981: 47), points at the incest between Renée and Maxime as well as being strongly contextualised within the Second Empire and the urban works of Paris. In fact, in *La Curée*, the meaning nature, i.e. gardens and parks, takes within the new Paris does not belong to a wider process of domestication but of corruption.

Napoleon III took the idea of creating green spaces from his exile in London between 1848 and 1850. He not only imported the idea of urban parks but also that of 'arbres d'alignement' to plant alongside the streets for shade and decoration (Willson 2003: 108). However, the many critiques the project received were due to what was considered a pompous artifice, and a disregard of the natural forms of the city. One of the old parks affected by such transformation was in fact the Parc Monceau – location of the hôtel Saccard – that was 'truncated to permit the construction of the long, straight boulevards so hated by those who mourned "old Paris"' (Willson 2003: 113). Parc Monceau was an important part of Haussmann's urban renovation of Paris, and in 1861 it became the first new public park created by Haussmann. Parc Monceau was part of a new neighbourhood that mostly hosted the new bourgeoisie, and together with Buttes-Chaumont and Montsouris conformed what

Heath M. Schenker defines as an 'emerging map of social and political identities' (1995: 207). Thus, an important linkage between the Saccards and the new Paris of Napoleon III is established not only through domestic architecture but also through its geographical location: parc Monceau is found at the origins of the urban expression of a new society strongly marked by the formation of a new bourgeoisie, of suspicious morality, that, as represented in *The Rougon-Macquart*, mostly ascended from popular bases.

In *La Curée*, parc Monceau is scenario for the promenades of Renée and Maxime as well as for their secret and incestuous encounters. Promenades were also places located within the urban space promoted by Haussmann's renovations that, Claire A.P. Willson notes, refer 'not to the action of walking, but the spaces where inhabitants of, and visitors to, the new Paris might walk – boulevards, streets, parks and gardens' (2003: 108). Maxime and Renée enjoy incest in concrete places that particularly defined Second Empire Paris. Parc Monceau, which Zola defined as 'grass and flowers […] on displays as if in the windows of a shop' (Willson 2003: 113), echoes the commercial exhibitionism of the hôtel Saccard.

Haussmann himself defined gardening 'comme une sorte de corollaire de l'Art Architectural' (1985: 174), hence establishing a linkage to domestic architecture, and emphasizing the artificiality of nature. In *La Curée*, the visual linkage between the 'petit salon' and the hothouse empowers the connection between nature and domestic architecture further: 'et [Maxime et Louise] de rire, se croyant seuls, sans meme aprecevoir Renée, debout au milieu de la serre, à demi cachée, qui les regardait de loin' (Zola 1981: 76). This scene, in which Renée spies Maxime and his fiancé, triggers Renée's first desires towards her stepson before the incest takes place: 'et sous la lumière vive, Renée songeait, en regardant de loin Louise et Maxime. Ce n'était plus la rêverie flottante, la grise tentation du crépuscule, dans les allées fraiches du Bois […]. Maintenant un désire net, aigu, l'emplissait' (79). Renée's desire is suggested to be caused by her tropical surroundings, a voluptuousness inspired by the exotic plants and, particularly, by the erotic smell of the place: 'c'était cette odeur humaine, pénétrante, sensuelle, cette odeur d'amour qui s'échappe le matin de la chambre close de deux jeunes époux' (80). The sexualisation of nature and its evil connotations – 'l'arbuste derrière lequel elle se cachait à demi, était une plante maudite, un Tanghin de Madagascar' (81) – trigger Renée's highest perversities. Against all nineteenth-century scientific previsions that looked at the hothouse as 'a museum in which the masterpieces of nature were gathered together, listed in a catalogue' (Kohlmaier and von Sartory 1991: 1), nature in the Saccards' hothouse escapes the regulatory aims of the nineteenth century. In fact, 'catalogue' reminds the structures of sexological and architectural works seen in the previous chapter; and, like sexuality and architecture, the natural world in *La Curée* resists domestication.

The evil connotations of nature and, specifically, the representation of incest in the hothouse problematize the traditional use of nature as moral referent in medico-sexual discourses. Féré, for example, discusses notions of 'nature' and 'the natural' in relation to evolution and sexual perversity: 'en réalité il n'y a aucune raison pour que les actes sexuels échappent à la responsabilité et les faits montrent qu'ils n'y échappent pas; la nature et la société éliminent les pervertis et favorisent les sobres' (1899: 13). Regarding sexuality, Féré engages with definitions of the sexual normal by placing it in relation to the natural:

> Ellis reconnaît que les phénomènes auto-érotiques sont anormaux parce qu'ils s'écartent de la fin naturelle, mai qu'en l'absence de moyen naturels de satisfaction ils sont inévitables […]. Cette manière de comprendre l'auto-érotisme qui amène à considérer la masturbation comme normale me paraît s'applique strictement aux animaux. (1899: 301)

The issue at discussion is whether to qualify masturbation as normal or abnormal. To this aim, Féré engages with Ellis' aim at discerning whether this sexual practice is 'fin naturelle' (301). Féré understands that Ellis sees masturbation as a replacement during 'l'absence de moyen naturels' (301), which leads Féré to see the potential definition of masturbation as natural, hence normal.

The apparently contradictory opposition between the natural and the animal in medico-sexual discourses is resolved by differentiating between a wild and a domesticated nature. The animalistic description of Renée in the hothouse associates some kind of wildness to the act of incest. In this sense, *La Curée* suggests an alignment with Féré's difference between natural and animal sexualities. However, Renée's animalistic traits are not placed in a savage nature but, theoretically, in a domesticated one. The (un)domestication of nature goes through an analogical process of (un)domesticating sexuality. Thus, in *La Curée*, the savagery in which incest is described conforms to a nature that is not domesticated anymore but instead goes against common bourgeois approaches to nature that in Zola's context is part of a corrupted society.

Thus, in the hôtel Saccard, the categories of sexuality and nature signify the opposite to what the bourgeoisie intended. Belensky has noted how Zola 'radically rewrites these social spaces [Parc Monceau, café Riche and the Batignolles omnibus], investing them with a meaning opposite to what Haussmann intended them to signify [social order]' (2013: 28). Belenski argues that parks were made in order to control bourgeois leisure, and accordingly, were imbedded with respectability, especially for mothers, nannies, and children. However, 'the spatial link between the park and the *serre* reinforces the idea of reversibility between the openly immoral space of the hothouse and the ostensibly ordered space of the park' (Belenski 2013: 31). In differentiating between 'the immoral space of the hothouse' and the 'ordered

space of the park', Belenski understands that these spaces conformed to two distinct social orders. However, both the Saccards' hothouse and Parc Monceau are built in Second Empire Paris and respond to the same process of corruption of nature. As Harrow notes in commenting on another green area, the Bois the Boulogne, 'the Bois represents the annexation of nature to the city and to ideology' (2000: 450). Indeed, in *La Curée* all urban nature is represented as the same corrupted category.

In this context, Zola's text shows how natural sexuality suffers a reversal as it aligns with a corrupted nature. Thus, the greenhouse scene is placed within a wider discussion on the relationship between nature and sexuality as found in medico-sexual discourses, which started introducing the genetic factor into the pathological or perverse. This was seen as a process towards the normalization, i.e. naturalization, of multiple sexualities:

> A partir du moment où Westphal a démontré l'existence d'une perversion instinctive plus forte que la volonté et poussant certains individus à réaliser le plaisir sexuel avec d'autres individus du même sexe, il s'est fait une évolution graduelle des idées qui a abouti à un changement absolu. (Féré 1899: 154)

Natural instinct is key in allowing the inclusion of non-normative sexuality. That is, the acceptance of, in this case, homosexuality, is granted as far as it can be argued in terms of the natural. Nature played, hence, an important role in the definition of the normal, and the location of sexual boundaries. *La Curée* belongs to a complex moment when the nature of traditional sexual perversions was being re-examined; in this context, the hothouse scene rather cancels nature as a referent. But, *La Curée* not only antedates Féré's analysis and discussions on the nature of perversities, but it also engages with its contemporary scientific discussions on animal/human boundaries. Fae Brauer notes Zola's knowledge of Darwin's writings which were initially received both in England and France as a threat to the established boundaries between the animal and the human worlds: 'not only had [Darwin] abolished the intellectual barrier separating humans from animals, but more perilously, he had blurred the distinction between morality and brute instincts' (2009: 204). Renée's description as cat blurs the difference between the animal and the human, and this is placed in a wider context where moral boundaries are transgressed.

By placing the incest in the hothouse among discussions on natural sexuality, the texts allows a different reading than the traditional association between women and nature argued, for example, by Takaï, who notes the role of nature as opposed to the constructed spaces of home:

> Le caractère artificiel de la chambre se révèle hostile à la jeune femme, tandis que la nature de la serre la libère et horrifie Maxime […]. L'association de la nature avec les

> femmes inquiète les hommes, et c'est en contraignant ces dernières sous le règne de l'artifice qu'ils se rassurent. (2013: 337)

However, the hothouse conforms to the artificiality of the whole Saccards' residence in what Harrow defines as 'Saccard's attempts to "domesticate" the exotic' (2000: 446). The same artificiality found in the rooms of the Saccards' is also located in the hothouse, where plants from different parts of the world have been arranged in order to create an architectural effect. The hothouse does not represent the natural world as opposed to the constructed environment; instead, nature is also a structure within the wider structure of the new Paris.

RENÉE'S CABINET DE TOILETTE: EROTIC AND PUBLIC INTIMACY

We have seen how in the hôtel Saccard, the blur of boundaries between the domestic interior and the outside does take place through glass, from windows to different kinds of objects. Daly's advocated invisibility of the interior is exposed in *La Curée*, and the private starts being incorporated into the public domain modifying the sense of domestic and sexual intimacy. But transparency is not the only factor in erasing boundaries. In fact, public intimacy is architecturally represented in 'la merveille de l'appartement [de Renée], la pièce dont parlait tout Paris, c'était le cabinet de toilette' (Zola 1981: 209). By placing the toilette in the centre of gossip, this place acquires an importance that antedates, for example, the Sezessionstile in Austria represented by Otto Wagner. We will see in the last chapter the significance of Wagner's change in moving the focus from the representational apartments, i.e., mostly dining room and salon, to the bathroom and bedroom, which became representative of a new architecture in 1898 (Haiko 1984: 28). The imagined accessibility of Renée's toilette to 'tout Paris' conforms to Amy C. Kulper' discussion of the bourgeois public sphere and the public appropriation of the private realm in Victor Horta's hôtel Tassel (1892-93): 'the *salon* […] extending the horizon of domesticity beyond the confines of the individual dwelling' (Kulper 2009: 122). Kulper's analysis of the boundaries between public and private realms very well represents Zola's description of the hôtel Saccard. This throws new light into Zola's proto-modernism, already discussed by Harrow (2010), and the formation of a new domesticity, represented in *La Curée*, that will emerge with force at the turn of the century. We will recover this topic in the discussion of *Traumnovelle* in light of Sennett's *The Fall of the Public Man* in order to see how the private sphere becomes absolute.

Renée's cabinet de toilette has been discussed in connection to more common nineteenth-century approaches that take into account the veiling of the female body. Takaï, for example, argues a supposed inaccessibility of both women and the toilette: 'comme la crinoline volumineuse et les sous-vêtements si richement variés éloignent excessivement la nudité féminine du regard, le *cabinet de toilette* où se dissimule tout le secret du corps naturel

des femmes devient le lieu inaccessible aux autres' (2013: 341). But in light of the analysis of glass in this chapter, Renée's piece is contextualised within a project of domestic exhibitionism, which, in fact, highlights the toilette's public accessibility by gossip. Though Takaï argues that Renée's cabinet de toilette is architecturally placed away from the public gaze – following the advises of conduct books –, it nonetheless is part of the public space of the city when it is talked about. The accessibility speech gives to Renée's cabinet de toilette appears in concordance with the accessibility of her body, and contrasts with Havard's definition of the cabinet as inaccessible (1884: 425). Speech and the discussion of private spaces as a means to unsettle the private/public boundary have been noted by Henri Lafon with regard to the eighteenth-century private garden: 'ainsi par l'exhibition et la discussion, le privé s'offre au public, devient dans une certaine mesure public, et le public est investi par le privé (1989: 68). Renée's toilette, however, adds a sense of aggressiveness to this public appropriation Lafon describes. In fact, the toilette is not meant to be exhibited in the same way than a garden is, and it does not obviously offer itself to public talk. Instead, the toilette is rather dispossessed of its own privacy by becoming publicly targeted.

This violent appropriation of an intimate space brings out a crucial topic in architectural discourses: the form-function relationship, which we have seen introduced in the previous chapter, and that revolves around notions of perversity. In fact, the privacy of which Renée's toilette and herself are deprived suggests the inappropriate design of the cabinet de toilette, not suited for discretion. As the greenhouse, an exhibition space used for intimate aims, the cabinet de toilette is misused for being an intimate space permeated with publicity. Thus, while being contextualised among discourses of traditional privacy, e.g. Daly, Havard, the representation of the cabinet points at a new configuration of intimacy that starts belonging to the public domain. Thus, by appropriating and imagining its architectural context, *La Curée* antedates change in the private sphere. This change in the culture of intimacy is not free of certain alienation: we have seen how Renée experiences her own objectification when she realizes of her forthcoming public nakedness in the tableaux vivants; and we will see in *Traumnovelle* how this alienating experience is explored in the male subject.

The descriptions of Renée in her cabinet toilette add to this construction of a public intimacy a sense of eroticism: 'c'était une grande nudité. Quand Renée sortait du bain, son corps blond n'ajoutait qu'un peu de rose à toute cette chair rose de la pièce' (Zola 1981: 210). The sensual engagement of Renée with her apartment represents an eroticization of the space that is constantly highlighted by confusing spatial and bodily boundaries: 'cette baignoire rose, ces tables et ces cuvettes roses, cette mousseline du plafond et des murs, sous laquelle on croyait voir couler un sang rose, prenaient des rondeurs de chair, des rondeurs d'épaules et

de seins' (Zola 1981: 210). The erotic, then, permeates Renée's cabinet, which, by been placed in public discussion, conforms again to the idea of exhibitionism.

Commenting on the scenes of Renée in her cabinet de toilette, Harrow argues how 'the eroticization of fabric and furnishing is part of the generalized inscription of the erotic in the folds and swathes of voluptuous drapery and in the sensual morphology of furniture' (2000: 448). Harrow, however, reads this erotic atmosphere as a 'lack of transparency, […] the obfuscation of values, […] the mingling of conviviality and voluptuousness, material luxury and moral licentiousness' (2000: 448). But in fact, while the lack of transparency works as a moral metaphor, we have seen how literal transparency conforms to this – taking Harrow's terms – 'moral licentiousness' (2000: 448). Renée's material luxury participates in debauchery, precisely, when it is entangled in processes of exhibitionism and ostentation. These belong to the same architectural project of the Saccard residence whereby transparency is represented as literal.

Recovering the eighteenth-century libertine tradition, Peter Cryle's definition of the relationship between furniture and the body in libertine literature applies also to Renée and her toilette: 'the relation between the body and furniture is not one of postural constraint but of euphoric osmosis' (2002: 46). Reading Renée's representations in her cabinet in light of libertine literature provides a different conclusion than that argued, for example, by Hennessy in her discussions on Zola: 'domesticity is founded on a simile between women and the interior: woman was the embodiment of the home, and in turn the home was an extension of her' (2015: 4). Hennessy's feminist criticism, shared also with Marjorie Garber's analysis of the home-woman identification in the nineteenth century (2000: 58), does not take into account the shift on sexual and domestic culture implicit in *La Curée*. In a very different situation than that of Emma Bovary, Renée is not – taking Cryle's words – 'constraint but [in] euphoric osmosis' with her space. That such space is her toilette carries a load of erotic connotations that place Renée's domestic experience within a libertine context. The insertion of Renée in the history of libertine women empowers her agency in strong opposition to Hennessy's view:

> This phenomenon of conflating woman and the interior is apparent in *La Curée* […]. From the elaborate gowns that transform her appearance and personality to the satin and lace-festooned bedroom in which she adopts varying personae, Renée epitomizes the power of metaphor to define and confine woman within the home. (2015: 6)

In the description of the toilette scene, however, metaphors are both used to introduce the libertine tradition in the new bourgeois homes and to refer to traditional nineteenth-century motifs. This combination articulates a new erotic intimacy that we will see in its apogee in *Traumnovelle*. In the case of Renée's toilette, the juxtaposition of a nineteenth-century

cultural identification between home and woman to re-appropriations of libertine literature permeates domesticity and womanhood with new significance. *La Curée* is, in fact, placed in a moment of domestic mutation: in the hôtel Saccard the salon still has its bourgeois importance as space of social and class representation, while nonetheless, private apartments are acquiring a new importance for the representation of domesticity.

ARCHITECTURAL AND GENDER MOBILITY

The bodies of Renée and Maxime appear with certain fluidity that opposes static definitions of the sexual body and gender: '[Maxime] la [Renée] trouvait originale. Par moments, il n'était plus bien sûr de son sexe' (Zola 1981: 184). For Maxime, Renée appears ambiguous, androgynous, while Maxime is defined as 'hermaphrodite étrange venu à son heure dans une société qui pourrissait' (1981: 152). Discussions about the dissolution of sexual and gender boundaries were abundant in the late nineteenth century. In 1877, Texier commented about the new Parisienne's fashion: 'un vêtement qui n'est ni masculin ni féminin, l'uniforme d'un troisième sexe, – cette anatomie monstrueuse, ces gonflements de Vénus Callipyge, ce mensonge perpétuel, cette caricature impudente où l'indécence se noie dans le ridicule, cela la Parisienne?' (12). Texier's echoes Viollet-Le-Duc's term 'mensonge perpétuel', which the architect uses in relation to the disassociation between form and purpose in Haussmann architecture: 'notre architecture, dite monumentale, est un mensonge perpétuel. Habituellement, dans nos édifices, toute forme apparente est inutile et ne sert que d'ornement' (1868: 662). Viollet-Le-Duc's critique of the historicist style focuses on the useless roles of ornament and appearance. The architect describes ornament as a form disassociated from function, an idea that permeates notions of bodily forms in their relation to sexual function, as Texier suggests. This parallel illustrates again the same 'form-purpose' scheme behind sexual and architectural discourses.

The first deviation from traditional gender roles between Renée and Maxime is suggested through the role Renée plays regarding Maxime's education, where Renée seems to pervert him: 'l'étrange éducation que la jeune fille donnait à l'enfant; les familiarités qui firent d'eux des camarades; plus tard, l'audace rieuse de leurs confidences; toute cette promiscuité périlleuse finit par les attacher d'un singulier lien' (Zola 1981: 211). Renée embodies the role of the seducer who leads younger women towards debauchery such as in de Laclos's *Les liaisons dangereuses* (1782). At the same time, Féré's statement, 'sous l'influence de l'habitude, les défauts d'éducation entrainent des pervesions qui deviennent tout aussi constitutionnelles que les perversions congénitales' (1899: 18), seems to illustrate the sentimental education Renée gives to Maxime. Maxime's physical structure constitutes a form ultimately associated with a way of living, moulded not only through inheritance but also through habit.

Maxime, however, is placed, more clearly than Renée is, within a context of family degeneration. Féré, following Krafft-Ebing, describes both hermaphroditism and androgyny as different types of sexual inversion (1899: 169), which Féré defines as 'une des formes les plus caractéristiques de la dissolution du sexe et de la dégénérescence' (171). Féré's work *L'instinct sexuel* is placed in discussions on degeneration, which included the role of heredity in perversions and vices. This contrasted with the focus on the acquired characteristics of abnormal sexuality during the first half of the nineteenth century. Maxime's hermaphroditism is clearly related to theories of degeneration:

> Ses [Maxime] cheveux bouclés achevaient de lui donner cet « air fille » qui enchantait les dames […]. La race de Rougon s'affinait en lui, devenait délicate et vicieuse. Né d'une mère trop jeune, apportant un singulier mélange, heurté et comme disséminé, des appétits furieux de son père et des abandons, des mollesses de sa mère, il était un produit défectueux […]. Hermaphrodite étrange venu à son heure dans une société qui pourrissait. (1981: 152)

The progressive loosening of body forms within the Rougon-Macquart family suggests an increased difficulty in distinguishing male and female physiologies. Masculinity is dissolving in Maxime, while it is emerging in Renée. This fluidity of traditional gender characteristics points at a lack of specialization, i.e. fixation, that, Féré states, 'se manifeste d'abord le plus souvent par la diminution des processus relatifs au choix ou au contrôle' (1899: 36). Féré's words imply a weakness of the act of choice produced by the alteration of a specialized physiological function. The physician's approach to specialization conforms to that of Kerr, for whom, we have seen, rooms should be clearly defined in terms of function in order to avoid perversities. The idea of mobility is approached both by physician and architect in relation to sexual and architectural perversity. This aversion towards fluidity reinforces their respective approaches to sexuality and domesticity as static realities, creating a homogeneous and hegemonic way of living.

Maxime, however, contrasts with the static approach of sexual and medical discourses through his body and constant house moving. Maxime does not have his permanent residence in the hôtel Saccard; instead, he appears with a nomadic life inhabiting many places: 'il menait la vie plus nomade du monde, logeant dans les maisons neuves de son père, choisissant l'étage qui lui plaisait, déménageant tout les mois' (Zola 1981: 168-69). In Maxime, the domestic values of the new bourgeoisie are mobile and ephemeral; values that Texier identifies in the new architecture: 'on fait une architecture et un art passagers, pour une société éphémère' (1877: 39). These concerns were also present, for example, in Germany, where Berlin was experiencing a similar process of real market speculation and a change in ways of dwelling as expressed by the German architectural journal *Deutsche Bauzeitung* in 1867: 'Die Folgen der Wanderexistenz von Miethshaus zu Miethshaus, die wir zu führen

gewöhnt sind, wirken eingreifender auf unser Empfindungsleben, als wir uns dessen bewusst sind' (64). In a wider European context, Maxime Saccard appears as emblematic of a dwelling culture that conforms to ideas of circulation.

Notions of domestic mobility and ephemerality were considered part of a bohemian life style in the first half of the nineteenth century, as opposed to a bourgeois sense of interior: 'l'habitat bohème s'oppose axiologiquement à l'habitat bourgeois parce qu'il n'est conçu ni dans la stabilité ni dans la durée' (Glinoer 2015: 61-62). Such instability also affected sexuality and the configuration of a permanent household: 'les relations de couple ne sont pas moins précaires toutefois dans la vie de bohème que les changements de logement, de meubles et de café' (Glinoer 2015: 67). In Maxime we see a voluntary appropriation of non-bourgeois ways of living in the same way that we have seen the re-appropriation of libertine motifs in Renée. Thus, *La Curée* represents a domesticity under construction for new types of bourgeoisie, being permeated by different domestic traditions. We will see in Chapter Four how Huysmans' *En ménage* represents the consolidation of an unstable domestic life both in architectural and sexual terms in the life of a common middle-class citizen.

In *La Curée*, domestic instability is contextualised in the new capitalism: the concept of home itself is turned into an economic value rather than being rooted within the family history expressing a sense of permanence and static values. Simon's moral claims refer to the ways in which the new economy permeates notions of family: 'toute une nouvelle famille de vols et d'escroqueries est née avec l'importance croissante de la fortune mobilière. On a reculé aussi par les mœurs proprement dites. Le lien familial s'est relâche de toutes façons' (1892: 9). Berman notes how a characteristic of the new Parisian urbanization and capitalist economy is the short duration of the new constructions: 'the pathos of all bourgeois monuments is that their material strength and solidity actually count for nothing and carry no weight at all, that they are blown away […] by the very forces of capitalist development that they celebrate' (2010: 99). That means that the new Paris is constantly being demolished and rebuilt within a new social dynamics that announces the fragile structures of contemporary western society in terms of relationships and family.

The constant demolishing and building in the Second Empire made permanent the presence of ruins in a paradoxical relationship to the concepts of newness and the modern the new Paris stand for. Thus, while Haussmann put the emphasis on the new, the sight of ruins became also a landmark of capitalism. In Zola, the ruins are not only found in buildings but also in the biological decay of the Rougon-Macquart family. The analogy between the ruined Paris and the family metaphorically illustrates the strong paradox of the modern, as Berman describes it: 'to be modern is to find ourselves in an environment that promises adventure, power, joy, growth, transformation of ourselves and the world – and, at the same time, that threatens to destroy everything we have, everything we know, everything we are' (2010: 15).

Those words reflect Aristide Saccard's situation: while he is involved in speculative construction, and inhabits new buildings, this same new construction bears itself a seed of death and destruction. In Deleuze's words, it is the fêlure, not only of the Rougon-Macquart but also of the new economic system.

As architecture, sexuality becomes also caught within this circle of demolition and construction, and becomes part of this same paradox. In Zola, sexuality is in fact a means to transmit decay from one generation to the other, in the same way as Saccard builds one building after the other without the intention to improve them in quality but rather they are subject to the rules of personal profit to the detriment of the social good.

Women, also, become receptacles of new economic values; scholars have noted how Renée is permeated with the values of the new real estate market as Arisitide Saccard approaches her in the same speculative terms: 'Aristide Saccard's exploitation of building opportunities in Paris mirrors his exploitation of his wife Renée' (Foss 2017: 59). The blurring of gender differences and roles has been analysed in relation to the re-organization of Paris: '[Zola] suggest[s] that the rebuilding of social space in Paris corresponded with a rebuilding of familial and sexual relationships, either through homosexual eroticism or through non-conforming gender identities' (Foss 2017: 66). Medical and architectural discourses could, thus, participate in the mobility of the new economic system; the relationship between sexuality, architecture and economic liberalism could be object of further research.

CONCLUSION

In *La Curée*, an increment in the use of glass in private residences of the new bourgeoisie modifies traditional understandings of home and sexuality. Glass is imagined to permeate domesticity with a sense of exhibitionism and an alteration of boundaries, thus turning private space into a more public reality. The loss of domestic privacy reflects on the sexual body, especially that of Renée, and constructions of sexuality and intimacy, which become permeated with notions of publicity. Thus, while stone ensured privacy and sexual modesty, glass brought mobility, accessibility, and publicity to the domestic domain. For this reason, many moralists perceived a change in the domestic sphere, describing what they called the disappearance of the interior and family life, as for example, the Goncourt brothers: 'la vie sociale y fait une grande évolution qui commence. Je vois des femmes, des enfants, des ménages, des familles dans ce café. L'intérieur s'en va. La vie retourne à devenir publique' (1860: 835). Nevertheless, it is important to note that the concept of interior did not disappear; instead the domesticity of the old bourgeoisie was being replaced by a new architecture that modified ideas of interior space but did not annihilate it altogether. In fact, in the first decades of the twentieth century there will be a strong commitment to articulate a

new home, both among architects as Eileen Gray, and authors such as those of the Bloomsbury Group. In the next chapter, we will see how glass and new domestic values acquire positive connotations in Fontane's *L'Adultera* already in the 1880s.

This chapter has also introduced the important concept of mobility regarding domesticity and sexuality. In contrast to the static and homogenous domestic discourse analysed in the first chapter, here we have seen a dynamic approach to dwelling where house moving destabilizes traditional bourgeois domesticity, at the same time that bodily forms blur leading to sexual and gender inversion. Thus, Maxime's androgynous body and his constant house moving reflect a de-formation, a loss of domestic and sexual forms as constructed by normative architectural and sexual discourses. However, mobility will be an important factor in domestic and sexual representations in the following chapters, and the idea of a mobile domestic culture will generate a variety of ways of dwelling and the diversification of domestic discourses, which echo the incessant production of terms in sexology.

Although sexual discourses aimed at regulating sexuality, they also provoked a more tolerant attitude towards the social and legal assimilation of some considered pathological sexualities, especially if they were seen as congenital like inversion. What was perceived as natural, i.e., normal, sexuality, rather than acquired sexual behaviours, was thus an important parameter to measure tolerance towards non-hegemonic sexual forms. Therefore, natural sexuality became less identified with procreation, which had been an important parameter against which to define normal sex. However, in *La Curée* the animalistic representation and association between nature and incestuous adultery create a counter-discourse that places nature in line with undomesticated natural instincts. We have seen how this idea is framed within the wider context of Second Empire Paris and the corruption of society, which expands even into nature. Thus, in *La Curée* nature is invalidated as moral referent for sexuality, and the association of both realities appear as the impossibility of domesticity and the violation of family boundaries.

In the strong inherited domestic culture of the nineteenth century, the traditional disassociation between form and function pointed at a cultural crisis in ways of living. The new Parisian woman, as Texier calls her, characterized by an ambiguous sexual form, an ambiguity that in *La Curée* extends to Maximie Saccard, is associated to the new architecture by discursive means. Thus, sexual dissolution takes place together with that of the old domesticity, a pillar of which was the transmission of property through the father; that is, the transmission of architectural forms, inseparably from those of the male body. The analysis of Maxime Saccard has illustrated the ways in which theories of degeneration also engage with the dissolution of a domestic patriarchal tradition.

The Glass House Concept and the Dissolution of Adultery in Fontane's *L'Adultera*

INTRODUCTION

Published in Germany eleven years after *La Curée*, *L'Adultera* (1882), mostly located in Berlin, narrates the story of the young Melanie Caparoux, the daughter of a Swiss nobleman, who marries Ezechiel van der Straaten, 'einer der vollgültigsten Finanziers der Hauptstadt' (Fontane 1959: 7). Fontane's narrative opens in the apartment of the van der Straatens located in a new area of Berlin under construction. With two daughters, the van der Straatens live in the fictional Große Petristraße, which is supposed to be near the real Petriplatz (Seiler 2011: 36), itself belonging to the area of Spittelmarkt where new apartment buildings were built in the early 1870s (*Deutsche Bauzeitung* 1871: 133). Ezequiel invites Ebenezer, 'ein Volontär, ältester Sohn eines mir [Ezechiel] befreundeten Frankfurter Hauses' (1959: 17), to spend some time in their summer villa in Tiergarten. Ebenezer starts an affair with Melanie and finally marries her. Ezechiel van der Straaten has his profession in common with Aristide Saccard, as well as his passion for increasing his fortune. Paris and Berlin in Zola's and Fontane's novels respectively undergo a process of real estate speculation, which is itself linked to the increasing number of nouveaux riches, and the professions of both Ezechiel and Aristide. Although in Paris this speculative transformation of the city had been taking place since the 1860s, in Berlin, according to Rüdiger Görner it did not occur until the 1880s (2001: 13), the period in which *L'Adultera* is set. However, mentions of 'Bauspekulation' (1873: 121) appear in the *Deutsche Bauzeitung* – the first journal dedicated exclusively to architecture and engineering, which appeared in 1867, and continues today.

Regarding female characters, Melanie resembles Renée Saccard in the connotations of her origins, which in the text evoke the old domestic tradition and savoir-faire, a marriage of the old to the new money. The Saccards enjoy a glasshouse within their properties, and the van der Straatens, although Ezechiel sold it to the gardener, are free to visit and enjoy the glasshouse near their summer residence in the Tiergarten. We will see, however, how Ezechiel's lack of ownership of the glasshouse relates to his loss of control over Melanie.

As in *La Curée*, windows play a prominent role in *L'Adultera*. Besides those, an aquarium owned by the van der Straatens conforms another glass construction that brings new significance to the relationship between normative structures and sexuality. In this case, the aquarium represents Ezechiel's impossibility to control Melanie's desire and sexuality. In contrast to the paradoxical representations in *La Curée,* in Fontane's text glass modifies the traditional evil connotations of the adulteress, and represents the new possibilities of constituting relationships, establishing new households, and reorganizing family life. However, we will see in more detail how the text is not free from certain irony towards more

progressive ways of living, as the reason behind society's tolerance towards Melanie's new life appears ambivalent.

Being a prominent domestic topic, adultery engages with the aesthetics of architecture and we will see how the representation of adultery – as topic, not event – demands a certain architectural style. Thus, this chapter argues that in *L'Adultera* the idea of misplaced desires and sexuality is complicated by notions of self-realisation, implying the acknowledgement of one's sexual desires and true feelings. The representation of female adultery is thus open to sympathy and justification. In this context, the awareness of glass and the quality of transparency find an analogy with human qualities such as being honest to oneself. Honesty is a key value that contrasts with the exhibitionism seen in *La Curée* and that in *L'Adultera* opposes the domestic double standard.

Windows, the greenhouse, the aquarium, and the vitrine are significant objects that construct the possibility of new approaches to domesticity, female desire, and sexuality. The aesthetics of glass represent the opening of domestic boundaries and the disempowerment of traditional domestic discourses that allow Melanie to leave her husband and make a new marriage with her lover. The relationship between glass, notions of modern architecture, and new approaches to female adultery can be read in light of an awareness of glass in Berlin in the last decades of the nineteenth century.

The text's engagement with the topic of adultery is not only articulated through the aesthetics of glass but also through an appropriation of the biblical scene of the woman taken in adultery as represented in Tintoretto's painting *The Woman Taken in Adultery* (1546-48). Ezechiel gives Melanie a reproduction of Tintoretto's work, from which Fontane's text borrows its title, at the beginning of the narrative. The Italian painting works as anticipation and closure of the actual topic of the text: when, at the end of the narrative, Melanie and Ebenezer come back to Berlin after having married in Italy, Melanie is surprised at the rapidity with which her neighbours assimilate and normalize her situation: 'gewärtige sie nicht, einer Strenge zu begegnen, zu der die Welt in der Regel nur greift, wenn sie's zu *müssen* glaubt, vielleicht einfach in dem Bewußtsein davon, daß, wer in einem Glashause wohnt, nicht mit Steinen werfen soll' (Fontane 1959: 100). The meaning that can be inferred from the expression 'wer in einem Glashause wohnt, nicht mit Steinen werfen soll' is supported by Melanie's other words, 'die Welt ist inzwischen fortgeschritten, und jetzt ist alles Vertiko!' (Fontane 1959: 119), which I will show formulate the concept of glass house, or more broadly, glass culture and its repercussions in the domestic sphere. Although the architectural journal *Deutsche Bauzeitung* does not present any important record in the use of glass in private residences of the late nineteenth century, Melanie's engagement with glass to define her domestic situation reflects an awareness of new architectural and domestic possibilities.

Tintoretto's painting works as closure, not only of *L'Adultera*'s narrative, but also in a wider sense, of adultery as cultural topic. I will argue how this overcoming of the topic relates to architectural conceptualizations of culture, in this case, through glass. The domestic architecture in *Madame Bovary* and *The Return of the Native* is not particularly rich in glass; instead, windows – and also doors – are highlighted in their regulative functions in allowing foreign access, and creating tensions around notions of domestic contamination expressed in female adultery – contamination not only strictly sexual but also of the household and family line. In a glass house, however, the function of liminal elements is far less predominant, as windows disappear. We will see how this aesthetic change suggests a change of sensibility in the 'dwellers' of glass houses: they are the dwellers of modern architecture and as such, they are bearers of modern sexualities. The significance of adultery is represented as belonging to an old domestic tradition. The previous chapter has reflected the modifications on ideas of sexuality, intimacy, and the sexual body brought out by the use of glass in private residences. In Fontane's text these modifications seem to be in a process of assimilation and seen as engines of modern ways of living. We will see how, ultimately, glass normalizes adultery within society, and dissolves it as topic by dissolving the domestic boundary between inside and outside.

The painting of *The Woman Taken in Adultery* introduces the importance of images in mediating Ezechiel's and Melanie's expectations and understandings of adultery. For Ezechiel the painting serves as a warning and revelation, as his experience when he first saw the painting highlights: 'als wir letzten Sommer in Venedig waren, und ich dies Bild sah, da stand es auf einmal alles deutlich vor mir' (Fontane 1959: 14). Ezechiel wants to be constantly reminded of Melanie's potential to commit adultery, and therefore, he has pursued a copy of the painting, which he plans to hang near his desk – although he will finally put it in the gallery – stamping the household with a scarlet letter. For Melanie, instead, the painting 'ist eigentlich ein gefährliches Bild' (Fontane 1959: 12); it signifies danger for the household and herself, who seems to feel threatened by its premonitory capacities.

Ezechiel's anxiety about the possibility of Melanie's adultery brings him to make the topic ever-present at home. This anxiety seems in fact to illustrate Ezechiel's impossibility to have control over his wife and links to his economic situation: Ezechiel purchases not the original Tintoretto but a copy, as he cannot afford the original – in the same way that he sold the greenhouse. This lack of access to the object implies a lack of access to the represented topic, and especially to Melanie. At the same time, it highlights notions of possession that permeated traditional marriages by establishing a relationship between sexual access and transactions as in *La Curée*. Ezechiel's economic limitation actually translates into his inability to control the purity of his possessions, in the same way that he cannot control the purity of his wife. In fact, Ezechiel's need for social improvement leads him to marry

Melanie, a foreigner, hence introducing a certain kind of impurity within the German domestic tradition, with which the text engages by presenting reminiscences of Goethe's *Die Wahlverwandtschaften* (1809). First of all, both *L'Adultera* and *Die Wahlverwandtschaften* present a lake scene that triggers the forthcoming adultery between Melanie and Ebenezer in the first case, and Eduard and Ottilie in the second case. Secondly, both texts present the inclusion of new members of the household that become the adulterous partners. In *L'Adultera* it is the guest Ebenezer who becomes Melanie's lover. In *Die Wahlverwandtschaften* the two guests, Ottilie and the Captain, become lovers of Eduard and Charlotte respectively. Thus, *L'Adultera* is placed within the wider German literary tradition of adultery. We will find as well explicit references to Goethe in the work of the German architect Cornelius Gurlitt, who attempted to associate the architectural design of late-nineteenth-century homes with the German tradition.

MELANIE'S CONTAMINATION OF THE GERMAN DOMESTIC TRADITION

German architect Richard Lucae (1829-1877), director of the Berliner Bauakademie from 1873 to 1877, advised in 1869 on the moderation of light in rooms through the reduction of windows: 'Die Fenster liegen an der langen Seite des Zimmers und nehmen mit den sich zwischen ihnen bildenden sogenannten Spiegelpfeilern diese ganze Wand ein. Ein solcher Raum wird kaum einen düsteren Eindruck machen können' (2). However, Lucae continues: 'aber das Licht läuft im ganzen Zimmer herum und beleuchtet die Gegenstände fast zudringlich' (2-3). Echoing French anxieties about the use of glass in private residences, Lucae articulates this same fear of intrusion in Germany. Rather than explicitly formulating the potential exhibition of the interior to strangers, as Daly did, Lucae refers to light, which acquires literal and metaphorical meanings, to warn against the loss of privacy: the domestic interior needs to remain a place of seclusion.

This intrusiveness of natural light, which evokes the intrusion of foreign bodies, echoes the fear of contamination seen in *Madame Bovary* and associated with domestic prescriptiveness. Notions of domestic contamination are made intrinsic at the van der Straatens' through the representation of Melanie as a foreigner: she herself represents the first intruder in domestic space. Melanie embodies the 'lézarde dans le mur' (Flaubert 2001: 160) at the Bovarys that menaces the integrity of the household. This sense of integrity was part of the domestic ideal and its constant references to the family past. French architect Charles Lucas (1838-1905) describes home as the place 'pour y fermer en paix les yeux des grands parents; pour y élever […] la jeune famille […]; pour y conserver enfin, à l'ombre du foyer domestique, sous les regards bienveillants des portraits des ancêtres […] ce culte des nobles et glorieuses traditions' (1878: 2). In 1867, the *Deutsche Bauzeitung* published an article praising this same domestic imaginary placed in a mythical past: 'die Geschichte des Hauses

ist zu gleicher Zeit die Geschichte der Familie […], auf unser modernes Leben übergehend, wie dasselbe, trotz der verloren gegangenen Gemütlichkeit der sogenannten alten guten Zeit doch auch wieder einen ungeahnten Reichtum seiner Gestaltung gewonnen habe' (63). In this context, Melanie's origins expose her unsuitability to nurture the family history of the van der Straatens. This becomes expressed, for example, in the relationship between Melanie and her daughters when the children reject Melanie for having married Ebenezer: "Wir haben keine Mutter mehr" (Fontane 1959: 111). Melanie, as mother, appears as a missing link between the father and the children, when the latter reject her foreignness perceived not in her background but by becoming another man's wife. Though the natural mother, Melanie is in the end expelled, as an impure body, from the family history and house.

Melanie's foreignness finds complicities with Ebenezer's, of Jewish descendants, who arriving from a long stay in New York, after having been in Paris and London, brings foreign manners to the household (Fontane 1959: 17). Ebenezer's foreignness contaminates the domestic tradition in wider cultural terms by permeating the motif of women at the window with uncommon approaches: 'Ich hasse junge Frauen, die beständig am Fenster passen, "ob er noch nicht kommt"' (Fontane 1959: 114). We have seen in Chapter One the poetics of the window and its importance in creating the domestic imaginary. A common female place, sitting by the window, not only defined women's position in relation to domestic boundaries but it also signified women's relationship to such interiors, as we have seen through the attitudes of different women such as Emma Bovary, or Thomasin Yeobright. At the same time, the concept of 'angel of the house' describes women who, like Thomasin Yeobright, conform to domestic regulations. By criticising the traditional role of women at home, Ebenezer is consequently deconstructing the myth of the 'angel of the house': 'Ich bin nicht der Narr, der von Engeln spricht. Sie war keiner und ist keiner. Gewiß nicht. Aber ein freundlich Menschenbild ist sie, so freundlich, wie nur je eines über diese arme Erde gegangen ist' (Fontane 1959: 80). Melanie's intelligence, feelings, and personality make her more desirable for her lover than her domestic duties as wife and mother. With his words, Ebenezer distracts Melanie from protecting the integrity of the household, and seems to reinforce her foreignness by modifying her traditional role at home. But Ebenezer's preference for a woman away from the window and his disbelief in the 'angel of the house' suggest an association of Melanie's qualities with her position within domestic space. Ebenezer is still defining Melanie by the place she occupies in the house.

While windows formed an important motif in domestic literature, they had an architectural role in creating what Lucae calls 'Gemütlichkeit', a combination of both light and shadow: 'wenn die Fenster in der gleichen Wand wie vorhin bleiben, jedoch ganz dicht aneinander gerückt werden, so daß der Raum gewissermaßen in eine Lichtregion in der Mitte und in zwei Schattenregionen zu beiden Seiten getheilt wird' (1869: 3). The position and size

of windows are not only important in regard to light and ventilation as seen in the previous chapters but they are decisive in creating a homely feeling. 'Gemütlichkeit' adds a strong subjectivity to the functionality of windows usually seen in architectural texts.

Lucae's sense of Gemütlichkeit contrasts with Melanie's words at the end of the narrative, after coming back from her honeymoon with Ebenezer: 'die Welt ist inzwischen fortgeschritten, und jetzt ist alles Vertiko!' (Fontane 1962: 134). Melanie's metaphorical use of 'Vertiko' (vitrine), which she associates with progress, refers to the transparency and freedom of a new cultural and social moment. In fact, Melanie's comparison of the old with the new – 'Entsinnst du dich noch, als du sagtest: "Alles sei jetzt Enquete." Das war damals. Aber die Welt ist inzwischen fortgeschritten, und jetzt ist alles Vertiko!' (Fontane 1959: 119) – suggests a change in ways of living. In a 'Vertiko', glass is absolute, which disempowers discourses about intrusion and contamination. This structure aligns with Melanie's body as a foreign construction itself, on the one hand, and with her subversion of traditional domesticity, on the other. In fact, Melanie's suggested distance from the window – she is not represented at it – invites us to read her as subverting the domestic ideal as represented in the daily-life scenes in the van der Straatens' apartment: 'Alles atmete Behagen, am meisten der Hausherr selbst, der, in einen Schaukelstuhl gelehnt und die Morgenzeitung in der Hand, abwechselnd seinen Kaffee und den Subskriptionsballbericht einschlürfte' (1959: 9). We have seen the expression 'master of the house' in Chapter One and its association to an architecture designed for the benefit of man's affairs; in *L'Adultera* such expression places the beginning of the domestic narrative within the domestic tradition. However, Melanie alters this tradition by failing at closing windows and doors – 'alle Türen und Fenster standen auf' (Fontane 1959: 74) – as if finding complicity with light. In sexual terms, this is illustrated by her withdrawal from her husband to her lover, who is an intruder as much as she is. However, Melanie's association with light permeates her character with positive connotations that complicate the moral implications of female adultery.

In this sense, the 'Vertiko' also suspends the domestic culture in which issues of contamination emerged, seen in Chapter One. Glass implies a different engagement with the topic of contamination, which we have seen related to adultery as well as to the wider scientific mentality of the nineteenth century. The erasing of visual boundaries between the inside and the outside impacts on the perception of clearly defined spatial positions framed by a container/contained relationship. The detailed use of windows defined in architectural discourses, precisely in order to avoid an overwhelming sense of intrusion, played an important role in constructing the domestic ideal. The privacy of domestic life was architecturally expressed through an increasing division of rooms based on the acknowledgment of limits, classification, and regulation of the use of space. However, erasing the boundary between the interior and the exterior cancels the function of regulatory

elements, i.e. windows and doors, and the possibility of misusing them. In aesthetic and literary terms, we have seen the importance of misusing regulatory elements according to architectural norms: the misuse of space finds a correlation with adultery in *Madame Bovary*. However, in a glass house natural light cannot be regulated. Conceptually, windows become ubiquitous and seem to progressively disappear, and with it all the poetics of the window: the impossibility of the window in a glass house makes it impossible to sustain a domestic culture based on notions of limits, intrusions, and the contamination of spheres.

In terms of ways of living, this is expressed through the assimilation within the legal and social parameters of Melanie's adultery into marriage, dissolving the act of adultery itself. By turning into marriage, adultery stops being represented as an absolute social evil; instead, it becomes relative as it can be legally integrated. This fluidity in the concept of adultery corresponds to the fluidity 'perversion' will take in psychoanalysis, as we well see in the last chapter, and that turns domesticity into a less static and regulated reality.

THE HIDDEN/KNOWN AESTHETICS OF ADULTERY

In 1888, Cornelius Gurlitt, German art historian and president of the Bund Deutscher Architektur from 1920-1926, published his work *Im Bürgerhaus*, where he advises on the decoration of rooms, colours, the placement of furniture and architectural elements such as doors and windows. By giving clear instructions, Gurlitt aims to evoke a domestic imaginary that he locates in the old bourgeois tradition. Like other architects, whose writings added to the creation and perpetuation of the domestic ideal, Gurlitt's text is not historically specific: 'Wisst ihr noch, ihr Geschwister, wie schön es im Esszimmer nach dem Abendbrot war, wenn Vater uns von den Kämpfen und den Erfolgen seines Lebens erzählte, wenn er die alten Volksweisen sang' (1888: 101). However, the paradox of Gurlitt's account lies in the fact that while praising old times, he criticizes their architecture, which he identifies with historicism; a critique that he shares with Viollet-Le-Duc in France, and that is also based on the disjunction between form and purpose: 'jene hunderterlei Dinge, deren Form und Farbe nicht im Mindesten den Zweck verkünden, im Gegentheil ihn möglichst verstecken, gehören nicht in eine kunstgemässes, stilvolles Haus' (1888: 45). This results in an ambiguity in Gurlitt's view of the relationship between architecture and domesticity: Gurlitt argues that modern houses are not homely due to their architecture and interior design. However, he criticises the architecture of previous times although such architecture did not impede houses of being homely.

This ambiguity is found throughout Gurlitt's work, especially, in regard to doors, windows, mirrors, and the regulation of light. Gurlitt's dialectics of light and shadow are held in a permanent tension in which no definite conclusion is reached; hence continuing the anxieties around domestic limits as in the cases of other German and French architects, e.g.

Lucae, Havard, Daly. On one hand, Gurlitt praises German panel windows and the lighting of the interior as a means to eradicate secretiveness: 'Es entspricht […] unserer ganzen Lebensanschauung, dass Klarheit die uns umgebenden Räume durchdringe, dass keine Ecke finster, dämmerig bleibe, sondern dass überall hin das Auge ungehindert streife' (1888: 163). Transparency, which Gurlitt seems to associate with honesty, is seen as properly German, and in fact he links it to German culture through the figure of Goethe: 'Der Ruf des sterbenden Goethe „Mehr Licht!" drang in unsere Wohnhäuser' (1888: 163). On the other hand, however, light seems to raise issues of inconvenience as transparency clashes with notions of domestic privacy, and more importantly, it can unsettle the exterior/interior boundary:

> Das grosse Fenster verband das Zimmer zu sehr mit der Aussenwelt, die Geschicklichkeit der Menschen, grosse völlig durchsichtige Scheiben zu schaffen, durch diese die Grenze zwischen Zimmer und Aussenwelt für das Auge völlig zu verwischen, wuchs zu sehr, als dass nicht die künstlerische Abgeschlossenheit des Raumes zu schaden kommen musste. (1888: 165)

The danger of incorporating too much glass on walls is that the interior is connected indiscriminately to the outside. The visual boundary, as Gurlitt mentions, disappears, as we have seen in *La Curée*. With this visual, ultimately conceptual, dissolution of the interior/exterior dialectics, domestic space as architectural construction becomes progressively replaced by a non-architectural reality: we saw in Chapter One how domestic space conforms to the regulations of architectural prescriptiveness. Erasing the conceptual boundary between the inside and the outside by employing glass modifies the concept of home as generally articulated in the nineteenth century: a privileged and domesticated realm free from the dangers of the public sphere. In this context, Gurlitt's desperate question, 'Warum müht man sich, die Abgrenzung zwischen Innenraum und Aussenwelt zu einer fast unmerklichen zu machen, wenn man nachher sie so augenfällig zu betonen gedenkt?' (1888: 167), testifies to a high awareness of glass and a social disregard towards privacy and isolation that concerns the architect.

The poetics of glass and the glass culture introduce a set of new values at home that differ from those articulated in, for example, Gaston Bachelard's *La poétique de l'espace* (1958), where the domestic imaginary is related to concepts of enclosure that at the same time allow the works of the imagination. We could say that the Bachelardian home is a stone house as the quality of strength is evoked through the sense of protection and refuge Bachelard refers to. The French philosopher puts in play the dialectics of the inside/outside and of the hidden/visible, just as Gurlitt does through his discussion of windows and light. Shadow spaces are also an important part of Bachelard's poetics, which are recipient of a whole architectural tradition, and in fact darkness is part of the hidden realities of home. All these

values disappear with the concept of the glass house, and with them, the house as mother – understanding mother as locus of security and protection – an idea also articulated in Bachelard, and that Fontane's text introduces by exploring the reactions of Melanie's daughters to her marriage with Ebenezer:

> Melanie hatte sich rasch erhoben und war den verwundert und beinah erschrocken dastehenden Kindern entgegengegangen. Als sie aber sah, daß Lydia einen Schritt zurücktrat, blieb auch *sie* stehen, und ein Gefühl ungeheurer Angst überkam sie […]. Lydia warf ihr einen Blick bitteren Hasses zu, riß das Kind am Achselbande zurück und sagte: 'Wir haben keine Mutter mehr'. (Fontane 1959: 111)

The house as mother, and the mother as house, are two associations that dissolve in the figure of Melanie, as perceived especially by her children when she goes to see them after coming back from her honeymoon with Ebenezer. The representation of Melanie as a bad mother finds a correlation with the kind of domestic architecture Melanie aligns with: glass. The house that cannot provide a sense of isolation and protection from the outside world cannot be related to the womb, nor to the maternal qualities traditionally associated with women as seen in Bachelard, and with the nineteenth-century authors discussed in previous chapters. The children's statement 'wir haben keine Mutter mehr' point to the death of a certain representation of motherhood predominant in the nineteenth century [5].

The deconstruction of the domestic ideal is also articulated through Ezechiel when he knows that Melanie wants to leave him. By employing the same methods of linking domesticity to history, Ezechiel embeds his resignation within references to family tradition:

> Bah, die Nachmittagsprediger der Weltgeschichte machen zuviel davon, und wir sind dumm genug und plappern es ihnen nach. Und immer mit Vergessen allereigenster Herrlichkeit, und immer mit Vergessen, wie's war und ist und sein wird. Oder war es besser in den Tagen meines Paten Ezechiel? (Fontane 1959: 89)

Ezechiel's attitude does not escape a certain irony in regard to his own marriage as well as towards the happiness marriage can provide. Such irony introduces a distance regarding the domestic ideal, demythologizing marriage. In this context, *L'Adultera* uses irony to construct an alternative domestic narrative linked to the construction of a new motherhood, something more developed for example in Kate Chopin's *The Awakening* (1899).

For Melanie the concept of the glass house articulates her change from one type of domesticity, represented by the social structures that hold her marriage together, to another, which is characterized as being the result of a conscious choice and true feelings. Melanie metaphorically describes the former with the term 'Teppich' (1959: 119), and the latter with

[5] Although focused on nineteenth-century France, Elisabeth Badinter's *L'Amour en plus* (1980) is a good analytical example of the construction of motherhood for political and social purposes.

the word 'Vertiko' (1959: 119). By using the objects of the carpet and vitrine, Melanie materially expresses her move from the hidden/known dialectics of domesticity to the transparency found in the new concept of the glass house. The affair itself between Melanie and Ebenezer conforms to ideas associated with glass as their mutual love is represented as honest and authentic. Melanie associates freedom with the new poetics, and politics, of glass. The theorization of a glass culture allows her to free herself from the domestic tradition represented in the image of the carpet. *L'Adultera* represents a situation that Texier identified in France, and that we will see in the next chapter in *En ménage*. In fact, Texier also uses the image of the carpet to refer to adultery's place in traditional domesticity: '[l'adultère], hôte admis sous le manteau de la cheminée, compagnon accepté pourvu qu'il fit le moins de bruit possible' (1877: 64). Adultery was part of the hidden/known dialectics. Thus, common domestic objects also express an aesthetic change and illustrate the importance of material culture in articulations of new ways of living. The traditional household imagined in the nineteenth-century dissolves to give place not only to new discourses, but also to new aesthetic representations.

BEYOND THE WINDOW

The love between Melanie and Ebenezer modifies the experience of domestic space itself when they come back from the Tiergarten Villa, after Ebenezer has declared his love to Melanie, and for first time, 'alle Türen und Fenster standen auf' (Fontane 1959: 74). We have previously seen how this passage represents Melanie's failure to regulate space, but Melanie's detachment from domestic regulations also correlates with an act of freedom. In fact, the open windows convey feelings of freedom and peace, 'von den frisch gemähten Wiesen her kam eine balsamische Luft' (Fontane 1959: 74). Bruno Hillebrand notes the motif of windows in Fontane's narrative as representing a turning point in the lives of the characters, 'etwas wird mitgeteilt, das im Fontaneschen Werk sonst nur latent zugegen ist, absichtlich zurückgehalten und überdeckt: die innere Befindlichkeit des Menschen' (1971: 256). In *L'Adultera* this latent reality is not only Melanie's love for her guest but also the new possibilities of living which such love opens against the static position of mainstream domestic discourse. For Melanie, the windows open the path to new ways of living her sexuality and restructuring her family life. The space Melanie inhabits seems to open up in strong opposition to Emma Bovary's confined house in permanent tension with Emma's sexuality. However, as David Darby notes, both Emma's and Melanie's gazes through the window point at an outside full of promises, in contrast to other of Fontane's female characters such as Effi Briest and Cécile:

> Melanie's window, from which she views the street from the confines of the Van der Straatens' apartment, is a place where she experiences '[e]twas wie Sehnsucht' [a

> kind of longing [literally: something like longing]], but this emotion is in the vein more of Emma Bovary at her window than of Effi Briest or Cécile. It is a longing that draws its power not from the irredeemable loss of a better past […], but rather from the aspiration to nebulous freedoms. (2016: 96-97)

The idea of openness is echoed in Hillebrand's interpretation of the window as 'Symbol oder Ausdrucksträger der Hoffnung, der sich eröffnenden Ferne' (1971: 258). At the van der Straatens, windows and doors lose their regulatory function by evoking a sense of a complete intrusion from the outside surroundings. The total openness of the windows also expresses the continuation between inside and outside found in the image of the 'Vertiko'. Melanie's sexuality is thus free to take a different form than that articulated through domestic space and its tradition. In John Walker's words, if *Effi Briest* (1898) reflects the concerns of '*ein weites Feld*', that is, 'the potentially open and unlimited field of […] subjectivity' (2011: 129), in *L'Adultera* we see how the 'weites Feld' materializes through an architectural openness that links the interior to the exterior. Melanie's subjectivity expands from the house's structure to a space free of regulations, or at least, free from domestic prescriptiveness and her role as Ezechiel's wife. The linkage between what is at each side of the window blurs the differences between the domestic and the un-domestic, and permeates home with new meaning.

Hillebrand notes how windows in Fontane's *Vor dem Sturm* (1878) modify the concepts of 'Geborgenheit' and 'Behagen' (1971: 257), two key ideas for the relationship of the Bürger to his/her domestic space, and that we have seen articulated in Lucae's term 'Gemütlichkeit'. In *L'Adultera* 'Geborgenheit' and 'Behagen' are dispossessed of their usual sense of enclosure, as defined, for example, by Walter Benjamin as shell (2002: 220), or case (221). For Melanie, 'Geborgenheit' and 'Behagen' are found on the other side of the window, from where comes 'eine balsamische Luft' (Fontane 1959: 74). Thus, the traditional sense of domesticity for which enclosure and separation were an essential part, and that women were in charge of protecting, is modified by widely opening all doors and windows: the interior opens towards the outside in a way that suggests the misuse of architectural elements seen in the previous chapters.

The open doors also suggest the openness of internal limits and the destabilization of the house's division into specialized rooms. Through open doors, the lack of prescriptiveness created by merging interior and exterior spaces permeates the very inside of the house. By insinuating a connection between all the rooms of the house, the sense of privacy is altered, while the division of spaces according to gender roles is deconstructed. The form-function architectural principle seen in previous chapters as a main rule for architectural prescriptiveness is here challenged. There is, however, a previous moment in the narrative where this same principle is violated. When the van der Straatens host a dinner in the Berlin apartment, 'Wer aber zum ersten Male hier eintrat, der wurde sicherlich durch eine Schönheit

überrascht, die gerade darin ihren Grund hatte, daß der als Speisesaal dienende Raum kein eigentlicher Speisesaal war' (1959: 23). This situation, which is suggested has been caused by Ezechiel, is an expression of one of his uncommon traits and indicates a certain disorder at the van der Straatens'. Furthermore, at the dinner, 'Alle hatten sich inzwischen placiert, und es ergab sich, daß Melanie bei der von ihr getroffenen Anordnung vom Herkömmlichen abgewichen war' (1959: 24). Melanie's deviation from domestic order is anticipated in this scene before she meets Ebenezer. The van der Straatents' household is thus peculiarly represented since the beginning, pointing somehow (as well as Tintoretto's painting does) at the forthcoming and more intense deviation of traditional domesticity caused by Melanie's affair.

EBENEZER, THE NEW LOVER

The implications of the glass culture reach the significance of the lover represented in Ebenezer, whose prominent role in destabilising the household is publicly known. In this sense, Ebenezer illustrates Texier's critique of the new lover's place. Although Texier argues that the role of the lover at the end of the nineteenth century consists in providing for the domestic budget (1877: 73), which is not the case in *L'Adultera*, Texier notes a change from the secrecy to the publicity of adultery reflected in Fontane's novel:

> L'adultère assis près du foyer domestique, installé dans la chambre conjugale, régularisé en quelque sorte. Que lui manque-t-il ? Il a la connivence ou l'aveuglement du mari, la tolérance du monde qui sourit, – il a l'estime des fournisseurs. On le salue dans la rue, dans le salon ; on le saluerait même dans l'alcôve. (1877: 74)

Texier's words contrast with Michelle Perrot's description of nineteenth-century domesticity: 'la règle élémentaire de l'esprit de famille, la défense de son honneur passent pourtant par la sauvegarde de ces secrets partagés qui la cimentent et l'opposent à l'extérieur comme une forteresse' (1999: 243). The aesthetic opposition which we have seen expressed through the objects of the carpet and the vitrine illustrate the opposing theorizations of two domestic cultures: while the former highlights privacy and secretiveness, the latter emphasizes transparency. Such transparency, while understood as hypocrisy in light of Texier's words, translates into honesty and fairness in *L'Adultera*. Thus, Ebenezer appears as the object of Melanie's true feelings and desire, and as a more suitable match for her personality. In this context, Ezechiel is represented as an inappropriate husband, inferior in manners to Melanie, who is constantly feeling embarrassed by her husband's comments, as she explains to Ebenezer:

> Das ist ja, wie sie wissen, oder wenigstens seit *heute* wissen müssen, der Ton unseres Hauses. Ein bißchen spitz, ein bißchen zweideutig und immer unpassend. Ich befleißige mich der Ausdrucksweise meines Mannes. Aber freilich, ich bleibe hinter ihm zurück. Er ist eben unerreichbar und weiß so wundervoll alles zu treffen, was kränkt und bloßstellt und beschämt. (Fontane 1959: 60)

Ezel's attitude and personality as head of the household and Melanie's husband is a more important fact than Melanie's status as wife[6]. That is, Melanie's true being and honesty appear more important than being faithful to one's position and social status as wife and mother. In this situation, the lover's role turns into a positive light: he is not a deceiver but someone who points at, and encourages, the right path to follow, in this case, Melanie's true self.

Ezechiel is partly to blame for his wife's affair. When Ezechiel announces to Melanie the coming visit of Ebenezer, 'wir werden einen Besuch empfangen, oder vielmehr einen Gast, oder […] einen Dauergast […]. Einen neuen Hausgenossen!' (Fontane 1959: 17), Melanie shows her discomfort: 'schon das Wort, das sich sonst nirgends findet, kann einen ängstlich machen' (17). Melanie, who seems aware of the potential danger the situation may lead to, exposes her husband's imprudence and highlights Ezechiel's unsuitability for the role of 'master of the house'. At the same time, however, Ezechiel links the narrative of his marriage to *Die Wahlverwandtschaften*, where the inclusion of people in the household disrupt domestic life. Following my discussion on Melanie's contamination of the German tradition, it is Ezechiel who, in fact, causes this Goethesque situation, linking Melanie's adultery to German representations of adultery. Melanie, however, will, again, alter the tradition by marrying Ebenezer.

While embedded in the German literary tradition, the domestic situation in which Melanie meets Ebenezer echoes Texier's remarks on the state of the relationship of husband-wife-lover in France. In 1877, Texier used the expression 'ménage à trois' to describe the assimilation of the lover into the household. The process of regularisation this involves is illustrated in Fontane's text through the marriage between Melanie and Ebenezer. 'L'adultère s'est embourgeoisé' (1877: 83), complains Texier to criticize the lax attitudes towards marriage. Texier's critique of new domestic forms and attitudes towards domesticity are also echoed in the narrator's attitude of *L'Adultera*. In fact, *L'Adultera*'s last chapter represents society's inconsistent judgements: '[diesen Äußerungen] bedeutete[n] [Ezechiel] nichts. Er hatte sich selbst zu skeptisch und unerbittlich durchforscht, als daß er über die Wandlungen in dem Geschmacke der Gesellschaft, über ihr Götzenschaffen und Götzenstürzen auch nur einen Augenblick erstaunt gewesen wäre' (1959: 122). In light of this passage, society's

[6] Wolfgang Matz analyses the role and responsibility of the husband in the novel of adultery in *Die Kunst des Ehebruchs: Emma, Anna, Effi und ihre Männer* (2014).

quick absorption of the new marriage between Melanie and Ebenezer does not discard an ironic reading. In fact, on one hand, society's tolerant attitude could be seen as a capacity to accommodate moral disruption provided certain forms of nicety are preserved. On the other hand, the novel could present a situation that the public would unlikely accept in reality, thus, highlighting bourgeois hypocrisy. The feminist implications in *L'Adultera* are merged with the representation of a morally inconsistent society, stopping Fontane's text from being a parable of female emancipation. Thus, while glass does articulate a domestic change, the narrator's attitude seems sceptical about the reasons behind new domestic possibilities.

RECOVERING THE EARTHLY PARADISE IN THE GREENHOUSE

Nature in Berlin, as in Paris, was also part of the new economy: ' [dass] in Berlin schon fast die meisten Gärten ähnlicher Art der Bauspekulation zum Opfer gefallen sind, nicht hoch genug geschätzt werden kann' (*Deutsche Bauzeitung* 1873: 121). Public gardens were being built in London and Paris, and Berlin was also undertaking reforms to become a green city. The summer residence of the van der Straatens at the Tiergarten engages with this green project. The Tiergarten residence and the Saccards' hôtel share their respective newness: both constructions were modern domestic residences at the time. Darby defines the area as the 'fashionable Tiergarten district' (2016: 96) and, as in the case of Renée and Maxime, the greenhouse is a site of romance for Melanie and Ebenezer, where the latter declares his love to Melanie: 'er […] kniete nieder und hielt sie fest, und sie flüsterten Worte, so heiß und so süß wie die Luft, die sie atmeten' (Fontane 1959: 73). We have seen the cultural implications of the greenhouse in the previous chapter: 'the very lushness of the vegetation, the dimness of the shadows, the warm heavy-scented air, and the twisting, turning paths were ideal for romance. Proposals of marriage […] were thought appropriately made in the conservatory' (Woods and Warren 1988: 165). Thus, *L'Adultera* also engages with this romantic tradition; however, as in *La Curée*, the greenhouse scene between the lovers presents its own cultural significance. By resembling the architecture in Tintoretto's work, the greenhouse in *L'Adultera* engages with wider cultural and religious implications:

Tintoretto, *The Woman Taken in Adultery* (1546-48)

The greenhouse – a 'mächtige Glasbau wölbte such über ihnen' (Fontane 1959: 72) – seems to be a glass representation of the architecture present in Tintoretto's work, where arches and columns with a view on nature host the scene of the adulteress about to be stoned. The religious connotations of the greenhouse in *L'Adultera* are also highlighted by the space's resemblance to church architecture. The greenhouse is indeed further defined as presenting 'lange[] und niedrige[] Backsteinöfen […], den bloß mannsbreiten Mittelgang hinauf, bis an die Stelle, wo dieser Mittelgang in das große Palmenhaus einmündete' (Fontane 1959: 72). The stoves and the narrow aisle under an arched structure are reminiscent of temple structures. Finally, 'eine Wendeltreppe schlängelte sich hinauf, erst bis in die Kuppel und dann um diese selbst herum und in einer der hohen Emporen des Langschiffes weiter' (Fontane 1959: 72). Thus, the first explicit act of adultery between Melanie and Ebenezer takes place in an architecture permeated with religious significance. As in the architecture represented in *The Woman Taken in Adultery*, where the arching structure opens into nature, the greenhouse seems the 'Eingang eines Tropenwaldes' (Fontane 1959: 72). Through the architectural similarities between both representations, the biblical meaning made present through the incorporation of Tintoretto's scene in Fontane's text is modified by Melanie's engagement with glass: Melanie's expression, 'wer in einem Glashause wohnt, nicht mit Steinen werfen soll' (Fontane 1959: 119), recovers the biblical passage represented above and modifies its narrative by re-imagining its architecture. By linking the greenhouse to

Tintoretto's painting, the former plays an important role in defining the coming of a less restricted domestic culture.

By placing the greenhouse in the Tiergarten residence, modern and fashionable design practices characterize again the spaces where new sexual attitudes and ways of living are defined. In contrast to *La Curée*, the greenhouse in *L'Adultera* recovers the sense of earthly paradise at the same time that it transforms the meaning of non-normative sexuality. We have seen how *La Curée* reflects the impossibility of domesticating nature in a corrupted society that leads to the sexual – almost evil – animalism of the lovers in the Saccards' hothouse; hence re-inverting the historical tradition that associated the greenhouse with paradisiacal representations. However, in *L'Adultera*, adultery, far from being associated with ideas of brutalism and, even less, incest, restores a certain paradisiacal sense to the greenhouse, which is now the locus of happiness for the lovers. By hosting a love scene, which will lead to the configuration of a new and licit household, the text re-appropriates notions of domesticity and the natural that involves the disregard towards the wider social structures by highlighting the importance of one's own feelings. Following the traditional romantic motif of the greenhouse previously mentioned, *L'Adultera* articulates a new domestic story that opens the possibility of a happy ending going through adultery and divorce.

The greenhouse in *L'Adultera* also symbolizes a new relationship to nature – different from that illustrated in *La Curée* – that contrasts with domestic space as constructed reality. Katrin Scheidig has noted how in Fontane, 'der Mensch verhalte sich innerhalb des Kulturraumes domestiziert und gesellschaftskonform, im Naturraum dagegen seiner Natürlichkeit entsprechend eher triebhaft' (2012: 16). This 'Natürlichkeit', as represented in the relationship between Melanie and Ebenezer, opposes traditional domestic structures. Unlike in Zola's text, nature in the greenhouse does not partake of the values of the family residence but it creates an autonomous space that frames a new romance permeated with positive connotations. In fact, the greenhouse is not owned by Ezechiel anymore; this means that it is not related to the actual domestic space. Melanie can enjoy the greenhouse more at ease, and her husband's loss of wealth seems to empower her. Free from Ezechiel's control, the greenhouse becomes autonomous and conforms to Melanie's desires. Melanie, who Ezechiel also loses, sees the possibilities of a new future in a glass structure that architecturally represents the glass culture. Thus, in *L'Adultera*, resisting traditional domesticity does not find the negative implications represented in *La Curée*. Instead, a traditional and alienating domestic life for Melanie opposes the possibility of a new one that she desires and chooses.

THE BROKEN AQUARIUM AND THE MODERN WOMAN

Among the domestic amenities in the Tiergarten Villa, there is an aquarium, which Ezechiel defines as an 'erbärmlichen Glaskastensammlung' (Fontante 1959: 66). When Melanie is about to take Ebenezer on a tour around the house, where the aquarium and the greenhouse conform the most exotic and interesting sites, Ezechiel recalls his appalling experience when in a previous occasion the aquarium's glass broke: 'Nicht mehr und nicht weniger als einen Ausbruch, Eruption […]. Steht unser ganzer Aquariumflur nicht nur handhoch unter Wasser, sondern auch alle Schrecken der Tiefe zappeln um uns her' (Fontane 1959: 66). The aquarium is another glass structure that, like the greenhouse in *La Curée*, unsuccessfully sets up limits to nature. More generally, the aquarium resembles domestic architecture in its relation to sexuality, which escapes from the structures that aim at domesticating it. The aquarium's inability to contain life inside it echoes Ezechiel's own impotence to retain Melanie as his wife:

> Ich sage dir, es geht vorüber, Lanni. Glaube mir, ich kenne die Frauen. Ihr könnt das Einerlei nicht ertragen, auch nicht das Einerlei des Glücks. Und am verhaßtesten ist euch das eigentliche, das höchste Glück, das Ruhe bedeutet. Ihr seid auf die Unruhe gestellt […]. Ihr wollt gar nicht ruhen. Es soll euch immer was kribbeln und zwicken, und ihr habt den überspannt sinnlichen oder meinetwegen auch den heroischen Zug, daß ihr dem Schmerz die süße Seite abzugewinnen wißt. (Fontane 1959: 86-87)

Ezechiel's frustration at not been able to retain Melanie, '[Ich] will dich behalten' (1959: 89), is anticipated in his recollection of the aquarium's explosion that takes place in the presence of Ebenezer before he and Melanie walk through the greenhouse and declare their feelings for each other. Ezechiel cannot control the domestication of nature and womanhood as well as he cannot own the greenhouse anymore. In opposition to Renée Saccard, who is part of her husband's increasing wealth in the real estate market (Foss 2017: 59), Melanie's independence seems to benefit from Ezechiel's decreasing fortune.

Ezechiel points at Melanie's excessive sensuality as one of the triggers of the dissolution of the household. Like the aquarium's water, Melanie's sensuality cannot be placed within a disciplinary structure. In fact, all the monsters of the deep, everything that was supposed to be underneath, or echoing Teixier again, 'sous le manteaux de la cheminée', rise to the surface in an explosion that inundates domestic space. This image antedates the coming discourse of psychoanalysis, where all the uncanny ghosts haunting home are uncovered and become articulated. Part of Ezechiel's dreadful experience consists in seeing what should be covered, and the image of the oceanic monsters rising to the surface of domestic space symbolizes his fears about the expression of Melanie's sexuality.

The monsters of the deep stand for all realities that domestic and sexual discourses did not express, and for which there was no architectural form: they were the un-formed. In

Denis Hollier's words, discourses 'excluent l'informe comme innommable' (1974: 64). However, the sudden visibility of the 'innomable' appears as a reality that deforms (although eventually will re-form again) the structure of domestic space. In other words, if domesticity was based in a series of concepts and ideas such as enclosure, protection from the outside, the angel of the house, the moral sphere, the invisibility of sexuality, the name of the father, etc., then the inclusion within domestic discourse of disruptive elements buried until then, necessarily modifies the domestic imaginary and what home represents for the middle classes. Essential to this change are the questions of woman and her roles as wife and mother, as they were inseparable from the construction of traditional domestic discourses.

Bender notes how in Fontane's texts 'le liquide peut signifier la force élémentaire du désir […]. Le motif représente également […] la liquéfaction de l'ordre social, et plus généralement la possibilité de franchir une limite d'apparence infranchissable' (2010: 484)[7]. In *L'Adultera* the scene in the lake also represents water's relationship to desire. While it is in the greenhouse where Melanie and Ebenezer explicitly profess their love for each other, their boat trip is the first opportunity at intimacy. Although not in an open way, Melanie becomes aware of her feelings for Ebenezer in the boat:

> [Ebenezer] nahm ihre Hand und fühlte, daß sie fieberte.
> Die Sterne aber funkelten und spiegelten sich und tanzten um sie hier, und das Boot schaukelte leis und trieb im Strom, und in Melanies Herzen erklang es immer lauter: wohin trieben wir? (Fontane 1959: 60-61)

The question 'wohin trieben wir?' has a literal and metaphorical meaning: while Melanie, in the boat, is wondering about the form her friendship with Ebenezer will eventually take, the boy rowing the boat suddenly realises that he has slightly lost the way: 'Und sieh, es war, als ob der Bootsjunge von derselben Frage beunruhigt worden wäre, denn er sprang plötzlich auf und sah sich um […], daß sie weit über die rechte stelle hinaus waren' (Fontane 1959: 61). In this scene feelings are mapped out in space through the idea of direction. Melanie's feelings seem to drift far away from the shore, and thus, from home into an unknown area. This motif is also found in Goethe's *Die Wahlverwandtschaften*, where a boat trip in the lake triggers the adulterous feelings of Eduard for Ottilie.

Water characterizes Melanie in an even stronger way. Isabel Nottinger notes the ambiguous adaptation of the Melusine-Mythos in Fontane's *Der Stechlin*, where Melusine von Barby-Ghiberti is identified with the element of water, and represents the new woman (2003: 146). The Melusine-Mythos, however, is not represented in a negative light but instead, Fontane makes more morally complex the figure of the new woman, who, in

[7] Note that in light of Bender's argument, liquids in Fontane antedate Zygmunt Bauman's analysis in *Liquid Modernity* (2000)

Nottinger's words, embodies both the femme fatale and femme fragile (2003: 147-48). The representation of a fragile and sexually self-assertive woman modifies the evil connotations attached to the new woman at the turn of the century, and shows her human side. This union of fragility and assertiveness is also embodied in Melanie, as we can see in the experience of her own vulnerability in relation to Ezel's inappropriate behaviour, her feelings for Ebenezer, and her love for her children. However, Nottinger denies the Melusine-Mythos in Melanie as she is able to find a third way out from the oscillation between femme fatale and femme fragile (2003: 149). In fact, Melanie does not yet fully represent the new woman but she certainly points at it. Melanie presents certain newness in breaking with the traditional female role as mother and searching for new ways of living.

In sexual terms, Melanie reinterprets her definition as adulteress. In this sense, the woman Melanie becomes is illustrated by her new reading of Tintoretto's painting when she receives a miniature of the painting from Ebenezer (Fontane 1959: 124). Referring to the adulteress represented in the miniature, Melanie tells Ezechiel: 'Sieh, Ezel, sie hat geweint. Aber ist es nicht, als begriffe sie kaum ihre Schuld?' (124). In freeing female adultery from guilt, Melanie changes her first interpretation of the painting at the beginning of the text, 'es ist eigentlich ein gefährliches Bild' (Fontane 1959: 12). The presence of the painting at the opening and closure of the narrative invites reflection on Melanie's experience; it constructs what Patricia Howe calls a 'self-reflective text' (2001: 141). Melanie's reflection finds analogies with glass and water in their reflective and mirroring characteristics. Howe's definition of Fontane's text as 'self-reflective' and the analogy with glass empowers the association between modern architecture and Melanie's approach to sexuality.

In a wider architectural and social context, the aquarium not only has a symbolic meaning to illustrate Melanie as a new kind of woman but it was also considered a construction belonging to the new Berlin. The *Deutsche Bauzeitung* published an article on aquariums in 1873 under the section 'Berliner Neubauten':

> Dem Bauwesen unserer Zeit ist neuerdings eine Reihe von Aufgaben als speziell moderne und eigenartige gestellt worden, in denen sich als Grundcharakter das Bestreben kundgiebt, auf Anregung der in so hohem Grade populär gewordenen Naturkunde die verschiedenen Bildungen der Natur in einem künstlerischen Rahmen zu vereinigen […] Bisher waren es vorzugsweise Anlagen für die Betrachtung und Schaustellung der Thierwelt und für das Leben der Wassertiefe. (121)

The above passage shows how the aquarium configured an artificial structure that aimed at controlling and regulating nature in order to be accessible to the public. This tension between artificial constructions and the natural world is represented in *L'Adultera* through an association of the female condition with the very same nature man domesticates. But in Fontane's text, this tension is brought to its limits and finally breaks out, indicating the end of

a particular relationship of man to nature that at the same time affects his relationship to female sexuality.

The aesthetic effect of glass does not only modify the concepts of domesticity and sexuality, but it also translates into architectural language emergent approaches to those realities and the new psychoanalytical discourse that will construct them. The qualities of glass work as metaphor for the practice of the psychoanalyst, who deciphers, that is, articulates through linguistic form what is in the depths of the human mind. Although psychoanalysis is not a straightforward practice but it relies on coding and interpretation, it aims at bringing to light the realities dwelling in the unconscious. Thus, psychoanalysis somehow was representative of the new quality of transparency, which will eventually become a value, and impact on notions of marriage, feelings, and sexuality.

CONCLUSION

Against the architects' concerns with keeping domestic space partly in shadow and protected from the outside, *L'Adultera* further develops the idea of an increasing dissolution of architectural boundaries through glass. However, the representation of glass does not consist, as in *La Curée*, in imagining its impact on new private residences but in its theoretical potentialities and the formulation of new ways of living. This chapter has shown how *L'Adultera* locates such potentialities within the domestic realm in a way that empowers Melanie by breaking with traditional domesticity. Inherent to the glass culture is the dissolution of notions of sexual contamination: the imperceptible boundary between inside and outside suggests a merging of private and public spheres that alters ideas of female reclusion. Thus, *L'Adultera* formulates the concept of the glass-dwelling as a space free from sexual regulations which, by being associated to ideas of transparency and honesty, acquires positive connotations. Honesty is in fact one of the leading qualities in the organization of contemporary private life. And in *L'Adultera* honesty is an essential part of a new representation of womanhood in Melanie, being characterized by s search to fulfil her true being and act according to her feelings. We have seen how these characteristics appear in analogy with those of glass. There is, therefore, a modification of the traditional model of woman articulated around the aesthetics of glass.

In this new framework, notions of bourgeois sexuality are also modified. In blurring the boundary between public and private spaces, the strict opposition between private and public sexualities, i.e. marriage and prostitution, is also blurred. In this context, private and public sexualities carry ideas of domestication against un-domestication, or normative vs. non-normative sexuality. This means that bourgeois sexuality will be in need of redefinition in order to identify, again, the proper and improper use of the body, and create new limits. By doing so, domestic culture becomes more inclusive as it embraces different forms. This also

impacts on the importance of nineteenth-century marriage: framed within a strong domestic culture, the different spaces of the house were designed for families according to age, gender, and class in order to facilitate privacy and isolation as seen in Chapter One. We have seen how ideas of contamination were strictly related to domestic structures. In the merging of the private and the public, contamination and adultery lose their importance: adultery stops being a domestic topic to become, as we will see even clearer in the next chapter, a mere event.

The domestic tradition that created the topic of adultery was architecturally formulated around the dialectics of the hidden/visible, as we have seen described in several architectural texts defining the position of windows and the creation of lights and shadows. Those architectural practices engaged with issues of contamination of which adultery emerged as its primordial literary expression. In the glass culture, adultery cannot be articulated through architectural aesthetics anymore. The conflating of interior and exterior space makes difficult the articulation of a perceptible boundary, and the fusion of spheres cancels the sense of a regulated space. With this modification in architectural aesthetics, literature engages with a new dwelling culture. Architecture in *L'Adultera* expresses a new approach to sexual and domestic culture, where glass construction does not respond to exhibitionists' longings, as found in *La Curée*, and expressed by Texier's: 'la femme se transformait en meuble de montre et de parade' (1877: 40). Instead, glass conforms the space of a new, self-assertive woman as represented by Melanie, who overcomes her association with household possessions.

The new architecture of Berlin, such as that found in the Tiergarten area, is also the location for the exploration of a transition between ways of living. Berlin's urban modernity frames the disintegration of the van der Straatens' household, while new domestic fashions, such as a domestic aquarium, have been analysed as representing the emergence of new theorizations of domestic life, such as psychoanalysis. We have seen how the aquarium links to other glass representations, such as open windows and the greenhouse, which show a resistance to traditional domestic structures and their normativity by failing to set limits on natural life and Melanie's sexual desires. Female sexuality overcomes traditional domestic structures while showing the need for new dwelling cultures. This fact will be prominent in the following two chapters, which show a higher empowerment of female sexuality, leading to a redefinition of domestic space marked by the introduction of the erotic.

Domestic and Sexual Circulation in Huysmans' *En ménage*

INTRODUCTION

Huysmans' *En ménage* (1881) tells the story of André, a middle-class married man who lives in an apartment in Paris with his wife Berthe. After surprising Berthe with her lover, André separates his wife, a situation that leads him to a constant change of home and sexual partners. I argue that *En ménage* represents a dissolution of normative sexual practices that finds a correlation with a constant change of homes. Sexuality and domesticity present a sense of mobility that breaks with the static definitions of home articulated by the domestic ideal. In *En ménage* every change of partner is signposted by a change of domestic space. The life of André turns around finding a proper place to live and a woman. *En ménage* represents with irony the difficulties of a lifestyle where the household becomes de-regularised by the introduction of divorce and more liberal relationships. However, André experiences the contradiction of longing for a more traditional way of living constituted by a household, a wife, and a servant, while at the same time he conforms to an emerging cultural view based on the deconstruction of the domestic ideal and the boundaries between private and public spaces. We will see how this paradox permeates Huysmans' text with certain cynicism regarding changes in domestic culture. The previous chapter showed how Maxime Saccard willingly changes places and women without any intentions at settling down until his official engagement with Louise. However, André is trapped in the configuration of a new way of living and organization of family life he himself has not fully chosen but encountered: while for Maxime this dynamic approach to domestic space and sexuality is an alternative choice to a settled high bourgeois life, André belongs to a moment when this dynamism starts constituting a new way of living, and becoming, eventually, more generalized.

Important for the approach this chapter presents to *En ménage* is the intertextual relationship between Huysmans' essays on seventeenth-century Dutch art and *En ménage*. Huysmans wrote several essays on seventeenth-century Dutch painting in which he praises the technique and the topics of artists such as Frans Hals, Pierre de Hoock or Rembrandt among others. For Huysmans, the seventeenth-century Netherlands is 'la joyeuse et pittoresque Hollande!' (1877: 76), and in Huysmans' imaginary The Netherlands is still representative of the domestic ideal: 'les Pays-Bas évoquent dans l'imaginaire de l'écrivant un pays de bonheur car lié à la vie « clémente » d'autre fois' (Smeets 2009: 9). Describing Pierre de Hooch's characters, Huysmans states, 'ce sont de braves bourgeois, d'honnêtes ménagères, des enfants pas bruyants' (1875: 47). For this reason, domestic representations in Huysmans have been traditionally read against the background of the Dutch tradition, which

has led scholars to highlight the nostalgic aspect of Huysmans' work[8]. In contrast to the secure and peaceful domestic spaces represented in Dutch painting, Paris in the 1880s appears as deprived of a place called home, and where the turmoil of public life takes over private life. In this context, the first section of the present chapter will show how *En ménage* deconstructs the representation of the domestic ideal in Paris. This ideal was still present in the last decades of the century. Architects such as the French Charles Lucas (1838-1905) defined home in 1878 as the place 'pour y fermer en paix les yeux des grands parents; pour y élever […] la jeune famille […]; pour y conserver enfin, à l'ombre du foyer domestique, sous les regards bienveillants des portraits des ancêtres […] ce culte des nobles et glorieuses traditions' (2). In *En ménage*, however, such discourses are a fantasy. Thus, Huysmans' work is a critique of the incapacity to live the domestic ideal in which the author himself believed.

Domestic architecture in Paris after the period of Haussmann and until the emergence of Art Nouveau remained static and without major innovations. Monique Eleb states how architecture between 1880 and 1900, 'n'est cependant pas marquée […] par des changements de mentalité qui révolutionneraient la distribution des appartements bourgeois. Au premier abord, les principes d'organisation des plans présentés par César Daly […] sont encore observés' (1995: 6). However, it is as well a period of freedom in which architects built in a strongly eclectic way, and choosing their favourite styles. *La revue générale d'architecture*, for example, dedicates an article to the eclectic styles of domestic architecture in 1882: '[il y a] conséquence également avantageuse de l'éclectisme moderne: la diversité de formes, la variété de caractère supprimant aujourd'hui toute monotonie dans l'aspect architectural des nouveaux quartiers' (Rivoalen 1882: 112-14). Such 'monotonie' makes reference to the private residences built under Haussmann. Architect Julien Guadet, for example, also refers to Haussman's urban reform in similar terms: 'on a taxé ces compositions monumentales de monotonie, et on a cru que le désordre et l'imprévoyance engendreraient le pittoresque, tandis qu'en même temps on enfermait plus que jamais toute recherche artistique dans des réglementations' (1901: 228). In the post-Haussmannian period many architects raised their voices against the regular and uniform forms of the second Empire (Eleb 1995: 10). However, although domestic architecture did not go under important changes, as *En ménage* also shows, the way in which home is represented in Huysmans' work illustrates a change in ways of living. *En ménage* not only deconstructs the domestic ideal but it also represents a non-static architecture through elements used for communication and movement such as the building's stairways, or the corridors. The sense of mobility is created through the use of architectural elements, and through the dynamic relationship of the main character André with home.

[8] The most recent article about the nostalgic presence of the Dutch tradition on Huysmans is Geinoz, Philippe. 2016. 'L'americanisation de la ville et l'intimité perdue: Huysmans et le nouveau Paris', *Romantisme* (2) 172, 118-127.

Although André longs for a space that embodies the domestic ideal, he is incapable of living it and reacts through constant home moving and modifications of the interior's layout. In this way the narrative constructs a concept of the domestic marked by instability and ephemerality.

In *En ménage* we find neither a critique of cultural changes as in *La Curée*, nor an ironic-romantic version as in *L'Adultera*, but an openly comic representation of them. The comic aspect of Huysmans' text draws from all the challenges its characters encounter as well as from the paradoxes this new way of living entails. Thus, conversations between André and his close friend, Cyprien, about women, home, and the compatibility between relationships and one's personal freedom are the main topics in the text. Expressions of modern architecture, such as the Hippodrome (1863), are also discussed. Those architectural references conform to discourses on new ways of living and the new woman, which in *En ménage* is characterised by being economically independent and having a public presence and active life outside home. Hence, I will argue that *En ménage* represents new aesthetic values themselves associated with new ways of living.

Of particular interest is the fact that domestic life is critically portrayed from two male points of view. In contrast to all the novels seen in the previous chapters, where issues around the theory and practice of domesticity were focalised on female experiences, *En ménage* places the crisis of domesticity in men. This belongs to a wider literary context which explored the crisis of masculinity in the late nineteenth century. For example, Guy de Maupassant's *Bel-Ami* (1885) portrays a change in gender roles, as Nicholas White also notes on *The Family in Crisis in Late Nineteenth-Century French Fiction* (1999: 83-84). Maupassant's work represents Madeleine Forestier, who helps her husband to win his powerful position in the journalistic world, as an independent, assertive, and attractive woman. Madeleine not only shows her intellectual superiority to her husband, but she also breaks social conventions in marrying a younger man of more humble origins after the death of her husband. The representation of masculinity in crisis can be read in light of legal and cultural issues concerning marriage, divorce, the importance of feminism, and the progressive autonomy women won in the 1880s in France. Thus, divorce had been a very popular social issue in France since the late 1870s, and was reintroduced by the Naquet Law in 1884 (Pedersen 2004: 15). With the beginning of the Third Republic (1870-1940), feminist organizations grew stronger and multiplied. The main concerns of these organizations in the 1870s and 1880s were marriage and divorce legislation, and women's rights. The periodical *Le droit des femmes* was founded in 1869, and the 'Association pour le droit des femmes' was constituted in 1870 (Pedersen: 23). Regarding marriage, feminism criticized the legislation on property rights of women, and the surrender of women's legal identities to their husbands (Pedersen: 23). The 'Association pour le droit des femmes' played an important role to

reintroduce divorce in the law of 1884. Marriage and divorce became main topics in the fin de siècle, and the expression "crisis of marriage" was widely used (Pedersen: 45). Regarding economic autonomy, a French law in 1881 allowed women to have their own savings accounts (Phillips 1988: 595). Besides this, the number of women employed in administrative jobs increased in the early 1890s (Zidjeman et al. 2014: 551). In this social context, in *En ménage* men are represented as rather vulnerable subjects in terms of domestic authority, and as potential victims, while women take more power and control over their sexuality and domestic affairs.

En ménage shows male discussions on domestic life that nineteenth-century literature traditionally located in women: opposite views on domesticity, as seen for example in Thomasin and Eustacia Vye in *The Return of the Native*, are found in André and Cyprien. Thus, the tensions surrounding the theory and practice of the domestic ideal are placed on men. We find an example at the very beginning of the text, where André is represented living according to the domestic ideal, which Cyprien mocks:

- Rester, pendant deux heures, dans un coin, regarder des pantins qui sautent, salir des gants et poisser des verres, se tenir constamment sur ses gardes, s'échapper, lorsqu'à l'affût du gibier dansant, la maîtresse de maison braconne au hasard des pièces, si tu appelles cela, malgré l'habitude que tu en peux avoir depuis que l'on t'a marié, des choses agréables, eh bien! tu n'es pas difficile.
  André haussa les épaules et, crachant le jus de tabac qui lui poivrait la bouche, dit simplement:
– Peuh, on s'y fait! (Huysmans 2009: 39)

In the scene above, the domestic ideal is parodied, and André seems obliged to appear condescending in order to justify his domestic life. Very different is André's experience from that of Charles Bovary, who finds all the complacencies of his domestic life in the typical representations that conformed to the domestic imaginary (Flaubert 2001: 167). André, instead, seems the male version of a mocked and resented Emma Bovary, who we have seen spending hours by the window (Flaubert 2001: 156). Far from being a state of bliss, in *En ménage* marriage usually becomes a boring monotony. Thus, the polemics of domesticity open the text, and introduce a series of discussions about the place and nature of marriage at the end of the century.

DECONSTRUCTING THE REPRESENTATIONS OF THE INTERIOR

The representation of the domestic ideal in *En ménage* appears in a contradictory way, which reflects the difference experienced in the long nineteenth century between lived and theorized domesticity, and that has been analysed by many scholars especially regarding Victorian

England[9]. While on one hand, after his separation from Berthe, André shows a constant nostalgia for the traditional way of living and his old married days, on the other hand, these feelings are intertwined with episodes of disgust and rejection towards such way of living. The transition from one feeling to the other is signposted by the difference between images of domestic life and the actual lived experience of domesticity. Scenes of the domestic ideal appear to André as images behind the windows of Paris while he wanders the streets. This image-like experience continues when, in moments of solitude, André imagines domestic life. Thus, the interior turns into a representation. However, when André, instead of imagining, remembers his actual domestic experience, he feels rejection, and the representation of domestic life for the reader of *En ménage* turns into a very different reality. In fact, while André feels 'le regret de la vie familiale perdue, le désir fou de revoir Berthe' (Huysmans 144), the meaning of a bourgeois interior as embodied by Berthe's family, the Désableau, stands in opposition to his longings:

> André avait la nouvelle vision de la famille invariablement occupée de la sorte: madame Désableau regardant entre deux aiguillées voler les mouches et faisant, avec des clins d'yeux, de silencieuses recommandations à sa fille de ne pas troubler, en bougeant, le travail du père; Berthe cousant […]. Désableau en arrêt devant une phrase, hésitant pendant des heures entre un mot et un autre […]. Un dégout profond lui [à André] venait. (Huysmans 2009: 145)

The scene André imagines conforms to a traditional representation of domestic life, where women are engaged with traditional female activities such as sewing, and men work in their business. André's rejection of this image contradicts his longings for his lost married life. This could be read as a desire for another type of family organization, and for another representation of domestic life. However, André's desires for comfort and well-being persist in a traditional understanding of domesticity. André's contradiction is also expressed through what Patrick Bergeron defines as a cultural tension between being and not being bourgeois: 'la question est épineuse pour ces bourgeois anti-bourgeois et ces romanciers anti-romanesques de s'aménager un régime de vie viable et de tolérer les vicissitudes du quotidien' (2009: 113). Indeed, when André moves into a new apartment on his own, his first concern is to hire his old housekeeper Mélanie in order to cover domestic duties:

> Le feu et la lampe allumés, les vêtements brossés et recousus, le diner prêt à l'heure et mangé, les pieds dans mes pantoufles, je vais donc avoir tout cela à des égards en plus pour mes trente-cinq francs par mois; je suis sauvé! (Huysmans 2009: 76)

[9] Bryden and Floyd 1999; Chase and Levenson 2000; Rosner, 2005.

André still feels the need to reproduce traditional domestic scenes in his life, and those scenes actually suggest man's incapacity to configure a single household, hence reproducing the idea that woman is a condition to realise the concept of home. However, such need comes from the representation of domesticity rather than from André's actual experience. The figure of André thus becomes an illustration of the power of images in constituting domestic discourse and establishing normative ways of living. André is trapped in the space between discourse and experience and cannot liberate himself from any of them.

Architect Charles Rice theorizes this situation through the concept of 'doubleness' (2007: 2), which refers to the space between discourse and experience of the domestic interior, and that Freud formulated in 1919 as the uncanny: 'this image-based sense […] encompasses a reverie or imaginal picture like Baudelaire's, one which could transform an existing spatial interior into something other. Significantly, doubleness involves the interdependence between image and space, with neither sense being primary' (Rice 2007: 2). Rice's words do indeed accurately echo André's situation as he dreams of his life within an interior, which is in fact all image-based. Besides, André's contradictory feelings towards the bourgeois interior illustrate what Rice defines as the power of the represented interior: 'with the historical emergence of the interior, desire and control appear as two sides of the same coin: desiring an interior means submitting to its mechanisms of control' (2007: 37). In fact, André does not succeed in putting in practice another interior other than that formed with a woman, reproducing domestic discourses that control him. In Jerome Solal's words, 'l'homme huysmansien rêve de clôture, de confort, de contrôle d'un intérieur' (2009: 122). This remains a dream never to be realised, and it is André who is subjected to the domestic space. Besides, Rice's analysis of the image-based interior is significant for Huysmans' work in relation to Dutch domestic painting. Heidi de Mare comments on how, in the nineteenth century, when concepts of domesticity and privacy were consolidated, Dutch domestic paintings were seen as representing domestic life:

> The all-embracing concept of domesticity proves to be a creation not of the seventeenth century but of the nineteenth century. It was during this latter period that domestic, bourgeois family life became a nucleus around which the nation was formed […]. These sentiments were then projected into the past and applied to seventeenth-century paintings, books, and houses […]. Thus was born the wide-ranging, homogenous concept of domesticity. (de Mare 2006: 14)

As critic of art, Huysmans' admiration of Dutch domesticity is thus reflective of a social construction of notions of home that permeated the nineteenth century, and that *En ménage* embodies in André. But the domestic imaginary prominent in the nineteenth century is deconstructed by André's frustrating experience of a domesticity, which does not respond to its formulated discourse and representations. Moreover, André appears as a ridiculous figure

for trusting domestic theoreticians, and aiming at living accordingly. The tension between imagined and lived spaces persists for the whole text, and in fact constitutes one of its main topics. The clear illustration of the contradictions between real and imagined domesticity, and the separation between both deconstructs and exposes the ensemble of discourses and representations that articulated the domestic ideal. André represents Walter Benjamin's concept of 'phantasmagoria of the interior' (2002: 9), as Huysmans' character inhabits an image that he tries to materialize through the layout of his interiors.

LE MÉNAGE À L'ENVERS

When André finds his wife with a lover at home, André is depicted as an extremely functional husband concerned with keeping up appearances and diminishing the negative social and emotional impacts of the encounter. Adultery is deprived from any passion, or drama, and represented in its plainness, or as an annoying coincidence, which needs to be quickly solved. In this context, André's words to his wife's lover show his impassive attitude:

> Vous cherchez une carte de visite, dit André, on ne la trouve jamais lorsqu'on en a besoin, c'est comme un fait exprès. Mais, peu importe, votre nom de famille m'est indifférent ; quant à votre prénom, ma femme doit le connaître, et, au cas où elle ignorerait votre adresse, vous pourrez la lui envoyer demain, pour qu'elle aille vous rejoindre si bon lui semble. Maintenant, prenez votre chapeau et partons.
>
> (Huysmans 2009: 46)

The above scene captures the banality of adultery, as it stops being a topic to become a mere domestic event. As Robert E. Ziegler describes it, *'En Ménage* is […] a cynical and bleak chronicle of stultifying domesticity' (1993: 18). Indeed, for André the adulterous episode seems to conform to the tediousness of marriage and domestic life. Thus, surprisingly, André's domestic experience establishes an association with that of Emma Bovary for whom adultery happens to become as tedious as marriage itself: 'Emma retrouvait dans l'adultère toutes les platitudes du mariage' (Flaubert 2001: 379). Berthe presents a similarly bovaresque experience in her marriage expectations: 'dans le mariage, elle voyait la revanche de sa vie monotone et plate, elle voyait un avenir de courses enragées à travers les théâtres et les bals, tout un horizon de diners et de visites' (Huysmans 2009: 85). Similar to that of Emma is also Berthe's experience of adultery: 'la terre promise qu'elle avait entrevue lui échappait encore. Les voluptés tremblantes de l'adultère ne la soulevèrent point. Devant l'amant comme devant le mari, l'émoi des sens avorta' (Huysmans 2009: 96). The similarities of Berthe and André with the character of Emma Bovary show how tediousness and routine have become the characteristics of domestic life for both men and women. From *Madame Bovary* to *En ménage*, the monotony of marriage turns from being a dramatic representation to be a cynical and comic one. And while in *L'Adultera* we have seen the banality of adultery, there is still

place for happiness, which may be found in a new relationship. In contrast, *En ménage* presents the mundane aspects of adultery and of any kind of relationship, hence, leading towards an absolute demythologization of domesticity and romance.

André's reaction towards Berthe and her lover also show a matter of fact attitude towards female adultery, which reflects its assimilation and certain naturalness about it. This view is supported by the fact that adultery is only a casual event of the narrative, and whose importance will dissolve while other topics will appear with more strength. In this context, Solal notes that adultery in *En ménage* takes place at the beginning of the narrative, and he analyses what this position in the text means for the topic itself: 'le début par l'adultère marque aussi la fin de l'adultère. *En ménage*, c'est l'envers du couple' (2009: 608). This spatialization of adultery within the narrative is mapped into the architectural representation of André's apartment: the order of representation goes from the back – from the most intimate spaces –, to the frontal semi-public rooms. In other words, the reader knows André's and Berthe's bedroom before accessing the living room, something which opposes the common norm found in architectural and decoration texts of the time: 'la chambre, il ne faut pas l'oublier, est, avant tout, l'asile des actions mystérieuses, des grands et des petits secrets; le refuge des souvenirs. C'est dans le logis, un véritable sanctuaire' (Havard 1884: 400). The apartment is thus presented and represented *à l'envers*. This literary representation of architecture gives to intimate domestic spaces a public meaning, as well as demythologizes them: what happens there is not secretive but made public. The lack of intimacy in André's bedroom illustrates what Solal identifies as a characteristic trait of Huysmans' work:

> Les concepts de dehors et de dedans étant par essence indissociable, la tension vers le repos intérieur […] est tout à tour contrariée et relancée: il n'est point de dehors sans la ressource envisageable d'un refuge qui constitue le contrepoids (et le contrepoison), il n'est point de dedans sans la tentation d'une sortie, sans le risque d'une expulsion. Constamment assujettie à son envers, la quête de l'intériorité semble condamnée à l'échec. (2009: 121)

In fact, the lack of opposition between private and public impedes the experience of the interior. André's bedroom has become a public space, not only for its order of representation but also for the introduction of a third party – the lover. This fact echoes other bedrooms in French literature such as Nana's, in which customers queue to access her bedroom (Zola 2003: 74). Placed within the French literary tradition of the second half of the nineteenth century, André's domestic space becomes permeated with notions of publicity, the erotic, and prostitution. In *En méange*, the bedroom is now a space that constructs an alternative narrative to that of privacy and exclusivity. In this case, it is the representation of architecture that constructs a concept of domesticity in modifying the sense of privacy: such representation emphasizes the intimate parts of the house, and thus turns marriage life into a

more accessible reality. Moreover, this accessibility exposes the domestic ideal. The bedroom scene is the 'envers' of representations found in seventeenth-century Dutch painting, which usually depict the semi public spaces of the house:

Pieter de Hooch, *Interior With a Mother* (1658-60)

A sense of peace, enclosure, and protection are values also associated to the above representation, which moreover are lacking in Huysmans' bedroom passage. It is not only the actual represented spaces in *En ménage* and *Interior* that differ but also the emotions they evoke.

The spatial connotations of 'envers' are also represented in sexual and gender relationships. A sense of gender inversion distils from the importance given to the husband instead of the adulteress in the scene of adultery as well as in the whole text. In Huysmans' bedroom scene, the focus does not lay as much on Berthe's own experience of adultery, or her reaction to André's finding but André's attitude to the situation. This places the husband as central subject of the domestic text, and supports the idea that *En ménage* is not a text on adultery, as the characters involve in the act take a secondary place in the narrative. This inverts traditional representations of domestic novels as, for example, *Madame Bovary*. The gender inversion is also express through André's representation as social victim and object of people's talk, which ironically turn him into a weak and perfidious husband:

> [La concierge] révéla des détails inattendus sur la femme d'André […]. Elle avait un amant, ou l'avait entrevu, la nuit, alors qu'André le reconduisait, en l'éclairant. Sans nul doute ils étaient tous de connivence, l'amant était le fils d'un capitaliste, il entretenait le mari et la femme. André était un fainéant et un sagouin, un homme sans profession, un journaliste, un flâneur qui trafiquait des femmes.
>
> (Huysmans 2009: 122)

The above passage presents André's lack of authority over his domestic affairs and wife, as well as it shows people's lack of respect towards him due to the way in which he has dealt with his wife's adultery. We have already seen in *L'Adultera* a certain lack of control on the husband's part but in *En ménage* this is stressed when André becomes object of ridicule. Although Berthe herself experiences fear at social rejection, her actions seem to be socially undermined while all the shame falls on her husband. André finds himself dispossessed of any act of recognition, and he is even humiliated by his wife. This links to Emmanuel Godo's analysis on André's masculinity, which Godo defines as modern: '[André] doué non plus des attributs traditionnels de la virilité, comme le courage, la volonté ou l'honneur, mais de ceux de la condition moderne de l'homme, insatisfaction chronique, impuissance, sens suraigu de la compromission' (2007: 72). André's dissatisfaction is represented in domestic terms when, after his separation, 'commença pour [André] une longue pérégrination à la recherche des locaux vides' (Huysmans 2009: 56). The idea of domestic peregrination reflects with irony the sacred dimension domestic space had during the nineteenth century and for André himself. Forced to leave home, André is not represented as the master of the house and head of the household but rather as a marginalised figure who pays for his wife's infidelity, and risks to becoming homeless.

In relation to *La Curée*, where we have seen a gender and sexual inversion in the relationship between Renée and Maxime, 'l'envers' in Huysmans' text appears in a generalised and imposed form. That is, while the scenes depicting Renée and Maxime in the greenhouse emphasize the performativity of the roles temporarily acquired [10], André seems unable to behave otherwise in front of Berthe's adultery and society. André finds himself led by the circumstances, which push him to an involuntary and permanent change of addresses in order to find a place which he can call home.

EPHEMERAL HOMES AND TRANSIENT WOMEN

After André's separation from Berthe, Cyprien instructs his friend on emotional and sexual mobility: 'dans la vie, on n'a rien à soi. On loge ses affections dans des meublés, jamais dans une chambre qui vous appartienne! Dame, oui […], c'est dur; on voudrait avoir son petit lopin de bonheur et en être seul propriétaire!' (Huysmans 2009: 52). Cyprien's strong

[10] The term performativity is understood according to Judith Butler's concept of gender and performance in 'Performative Acts and Gender Constitution' (1988).

association between home and women is shown by his use of the words 'en être seul propriétaire', which refer to both 'chambre' and 'dame'. Thus, sexual, emotional and domestic mobility are interdependent realities: home is not a stable possession anymore, neither is a woman. Sexuality and emotions are still architecturally imagined although it is not through the representation of a solid house, as it is the case with Bachelard's phenomenology, but the ephemerality of rented and furnished places. This architectural representation of sexuality and women shows the strong domestic culture of the nineteenth century that *En ménage* inherits and modifies at the same time.

While Cyprien's words, 'on n'a rien à soi' (52), express the lack of stability in property ownership and refer to sexual and emotional transience in modern relationships, they also point at the debilitation of a strong patriarchal domesticity. Cyprien shows a matter of fact attitude that suggests a more general and common situation than that found, for example, in Ezel's attitude when Melanie leaves home in *L'Adultera*. Indeed, in Fontane's text there is still certain ambivalence regarding male authority but Cyprien is giving André instructions on how to manage the situation as it is, in fact, unavoidable: 'on loge ses affections dans des meublés, jamais dans une chambre qui vous appartienne!'. Cyprien's use of the third-person imperative suggests he is expressing general norms with which one needs to be familiar.

In regard to Cyprien's statement about the disassociation between feelings and possessions, André is trapped again between his imagination and actual facts. André actually does what Cyprien recommends – lodging one's affections in rented places. However, André imagines that he owns those places through the relationship he establishes with them: he aims at making permanent every new place he moves in and, therefore, he reorganizes the layout accordingly. Henri Havard's book editor illustrates the paradox of aiming at stabilizing the unstable when referring to Havard's rules for furnishing the house: 'l'orthographe du mobilier se trouve définitivement fixée' (1884: VII). Havard aims at creating a norm in interior decoration as his book's title shows, *L'art dans la maison (grammaire de l'ameublement)*. The historian reflects what could be both a contradictory and a changing cultural moment in which there is an attempt at conciliating mobility and stability. Moreover, Havard's aim in writing *L'art dans la maison* is to find a solution to the bad taste that he sees as consequence of a new constant home moving:

> Est-il encore d'autres raisons à cette aberration du goût? – Certes, et peut-être de plus concluants. La première de ces raisons set que le mobilier a perdu le caractère de durée qu'il avait autrefois. Il serait bien imprudent, en effet, d'exiger de lui une perpétuité qui n'existe plus dans nos mœurs. A chaque génération […] les meubles sont partagés, dispersés, donnés ou vendus et l'on fait maison nette […]. Dans les grandes villes, se caractère limité s'accentue par la multiplicité des déménagements. (1884: 5)

Havard shows his concerns on taste but ultimately his text reflects uneasiness with a new way of dwelling characterized by mobility, hence Havard's attempt at creating a fixed rule. André is part of this architectural context as he finds himself reorganizing all his different domestic interiors as well as his own interiority. Thus, the word 'réorganisation' is common in the text since the moment André leaves his first home: '[André] méditait une réorganisation d'intérieur, s'ingéniait à éviter d'avance les misères que se ruent dans les logements sans femme' (Huysmans 2009: 54). This need for reorganizing domestic space avoiding an unpleasant interior without the presence of a woman shows André trapped again in a domestic nostalgia. In order to survive the new situation he is in, he will first try to reconstruct his place with Berthe by reproducing its layout and hiring his old housekeeper, Mélanie:

> Après les angoisses du déménagement effectué comme d'habitude par des maçons aux trois quarts ivres, les difficultés à caser les meubles sans contrarier le jeu des fenêtres et des portes, les batailles contre la brique des murs qui repoussait et tordait les clous, les fatigantes recherches, à quatre pattes, dans le tas des volumes vidés en bloc sur le parquet, André […] était enfin parvenu à organiser son intérieur.
>
> (Huysmans 2009: 105)

The above passage captures André's physical and emotional efforts to relocate from one place to another. The difficulties, struggles, and fatigue of André in placing his old 'meubles' in a new 'immeuble' illustrate again the attempt at conciliating the mobile with the stable. André's old furniture represents this longing for continuity, which is ironically placed in what is called 'mueble', while the 'immueble' becomes transient in André's experience. It should be noted the difference between 'de mueblé' (furnished apartment), mentioned by Cyprien, and the unfurnished places André moves in every time: André's only way to fight domestic instability is to keep his old furniture with him. Moreover, the unfurnished rented place allows it to be called 'immueble' as opposed to 'meublé'. A 'meublé' would in fact cancel any illusion of stability in André.

Thus, in his attempts to turn a rented place into a permanent home, André will again reproduce his emotions into the new apartment, which eventually becomes as cosy as his previous one: 'dérangé et un peu offusqué tout d'abord par la disposition nouvelle de ses meubles […], il parvint peu à peu, à mesure que le souvenir de son salon d'homme marié s'atténuait, à trouver que cette chambre était claire et gaie' (Huysmans 2009: 107). While, for a short time, Mélanie seems to be enough to replace the presence of a wife or lover, André falls again in his nostalgia for a family household: 'il désirait la femme […] pour le frôlement de sa jupe, la cliquette de son rire, le bruissement de sa voix, pour sa société, pour l'air enfin qu'elle dégage. Sans elle, son logement lui semblait maussade' (Huysmans 2009: 127). André's situation shows with cynicism the paradox of a culture strongly based on a traditional and static domesticity, while becoming something else. André's only way to cope with the

situation seems to be a frantic change of houses and women in the hope of recovering the mythical meaning of home. André's domestic experience suggests a compulsion to repeat, as well as it is illustrative of how the dynamic aspect of modernity made its way through domestic space, permeating all realities of social life from the streets to the homes.

In this context, as Rita Felski states, 'the so-called private sphere, often portrayed as a domain where natural and timeless emotions hold sway, is shown to be radically implicated in patterns of modernization and processes of social change' (1995: 3). The representations of homes in *En ménage* are, indeed, spatial projections of mobile and shifting emotions that cannot be hosted within a stable architecture. Such homes are totally involved in the process of domestic and sexual modernization characterized by a lack of stability. Besides, as domestic space was traditionally assumed to be part of the female sphere, *En ménage* shows how women were also a part of the process of modernization, as it is Berthe who unsettles domestic space in first place. In contrast, André appears as a victim of modern life, as he finds difficulties in, for example, continuing with his work as writer due to his ephemeral domestic experiences: '[André] ne pouvait travailler que dans un logement qu'il connaissait bien […]. Il avait donc tout d'abord usé de longues heures à examiner […], puis à en embrasser l'ensemble […]. C'était une affaire de quinze jours au moins' (Huysmans 2009: 110). André's longings for the duration of space and time contrast with a new mobile Paris. Thus, *En ménage* presents what Philippe Geinoz (2016: 118-119) defines as a schizophrenic representation of the city, where there is a radical separation between the public and private life:

> Huysmans apparaît donc, plus que tout autre, comme l'écrivain de ce qu'on peut appeler la schize haussmannienne – soit cette coupure stricte, spatialement sans intermédiaire, entre l'extérieur public, conçu en fonction d'une obsession, celle de la circulation (de l'air, des merchandises, des personnes ou des troupes), et l'intérieur privé, cloisonné et potentiellement rempli d'objets – une schize que l'œuvre met en crise. (2016: 118-119)

En ménage, however, represents this 'coupure stricte' between the urban and domestic spaces in a psychological form; in other words, it is André who tirelessly tries to reproduce this suffocating interior: 'du plafond au plancher, les murs disparaissaient sous un fouillis de faïences, de tableaux, de cuivres, de porcelaines du Japon, au milieu duquel deux aquarelles impressionnistes étincelaient dans leurs barres d'or sur le fond bistré du papier de tenture' (Huysmans 2009: 108). However, Geinoz fails to note that in *En ménage* domestic space resists the 'clôture' André wishes for. Although André puts all efforts in maintaining a radical separation between the exterior and the interior, the latter is permeated by the same values of circulation, especially those of sexual circulation. This last one is, in fact, the only trigger that causes André's own movement through the city looking for a new place, and afterwards, for

other places. The circulation of interiors in the text is first caused by Berthe's change of sexual partner, who is defined as 'un danseur qui l'invitait à valser dans les bals' (Huysmans 2009: 95). The lover himself, as well as the context in which Berthe and he meet, reinforce the idea of movement.

GLASS AND ANDRÉ'S LOSS OF GENDER

Regarding women, André does eventually put Cyprien's words – 'on n'a rien à soi' (Huysmans 2009: 52) – in practice and decides to change his strategy, visiting several lovers: 'persuadé enfin de que la possession d'une femme à soi seul, à Paris, était chose impraticable, [André] se décida à adopter cette combinaison […]. Au lieu d'aller toujours chez la même, il en visitait, chaque fois, une différente' (Huysmans 2009: 135-136). André's perambulations in Paris are, thus, sexualised; in Solal's words, 'Huysmans […] place son récit sous l'égide d'une spatialisation de la sexualité en même temps que d'une sexualisation de l'espace' (2009: 606). The circulation around Paris and each one of the interiors André visits is permeated with sexual meaning. This becomes especially highlighted during one of André's walks after he receives a letter from his former mistress Jeanne, and goes to meet her in rue Sauval after five years without seeing her: '[André] chercha enfin, sur son plan de Paris, où était située la rue Sauval' (Huysmans 2009: 167). The view of Paris in the map graphically projects André's sexual tour as he looks for his way to Jeanne. André's sexuality and desires are literally mapped onto the city, which thus clearly becomes a sexual space. André's search in the map also brings back the idea of sexual circulation as he will move around the streets of Paris to find an old lover.

The particularity of this walk, in difference with André's walks with Cyprien, lies on the fact that the streets of Paris are signposted by glass and light, in other words, by modernity: 'ennuyé et joyeux tout à la fois, il se mirait dans les pans de glace des magasins et vérifiait la tenue de sa cravate et de son col' (Huysmans 2009: 168). Glass, in this instance, builds sexual masculinity in a new way than that traditionally found in the nineteenth century. In fact, the shop windows work as mirrors that allow André to arrange his physical aspect before his encounter with Jeanne. Thus, while shop windows become sexualised, André's sexuality – or sexual appeal – becomes imbedded with a sense of commercialization. We have seen this relationship between commerce and sexuality in the domestic construction of the Hôtel Saccard and the figure of Renée Saccard, but in *En ménage* it is the male character who is represented as entering the world of sexual exchange. This double aspect of sexuality and economy now focalised on a male figure affects gender roles. In fact, André is surprised when he finds out that Jeanne did not want to meet him in order to become lovers and, thus, help her own economic situation, but André knows that 'elle avait toujours travaillé depuis leur rupture' (Huysmans 2009: 175). André finds Jeanne's autonomy unexpected as his

insecurity shows: '[il] marmottait, le nez baissé' (Huysmans 2009: 176). His role as provider is lost, and with it his role as man. This gender inversion is already introduced during his walk towards Jeanne:

> Derrière une vitrine, une demoiselle de magasin le dévisageait avec un sourire et il reprit son va-et-vient, perdant son rôle d'homme, prenant celui d'une fille battant son quart, observé derrière les marchandises des montres par de jeunes femmes qui se chuchotaient à l'oreille, dans un éclat de rire: 'Encore un poireau!'
>
> (Huysmans 2009: 171)

André's sexual promenade around Paris signifies a process of loss of gender forms. While at the beginning of his plan, André seemed to be in the hunt for Jeanne, looking for her street in the map, he is progressively transformed by the city into a sexual and passive object. The city's new spaces and forms, i.e. the magazines with their shop windows, unsettle André's masculinity as he marches in front of female shop assistants. In fact, like Jeanne, other women have taken work spaces, and they are employed in the new shops. André is objectified by the employees' gazes and words as he exhibits his body just after arranging his looks in front of one of the shop windows. Besides, André is attracted to the shops which display the goods in a way that recalls Emma Bovary fascinated by Monsieur Lheureux's material, or the female passers-by in front of Octave Mouret's department store in Zola's *Au Bonheur des Dames* (1883): 'il tirait encore sa montre, arrivait dans ce carré à colonnes qui sert de vestibule à la galerie d'Orléans et il demeurait extasié devant cette boutique' (Huysmans 2009: 169). Paris seems to awaken André's interest in shopping, which is traditionally represented as a female activity. In fact, while most scholarship focuses on the impact of nineteenth-century shopping centres on bourgeois women, *En ménage* inverts the gender of female shoppers in André [11]. Besides, the galerie d'Orléans was one of the first large galleries built in Europe with iron and glass, and presenting arcades, which Benjamin defines as 'house no less than street' (1999: 10). Thus, commercial architecture in André's promenade introduces a sense of the blurring of boundaries, not only in gender and sexual terms, but also between private and public spaces. The domestic is again permeated with values belonging to the public sphere. In the next chapter, however, we will see how it is the private sphere that permeates the public space with notions of intimacy.

Jeanne is also one of the girls who works in the shops. Her economic autonomy becomes socially exhibited when, after their dinner, André offers to pay for Jeanne and her friend but Jeanne rejects his offer: 'André tira son porte-monnaie et réclama l'addition, mais les deux femmes s'y opposèrent. Il insista sans plus de succès […], un peu honteux de laisser

[11] Particularly important on the raise of consumer culture is the overall work of Rachel Bowlby, specifically, *Just Looking: Consumer Culture in Dreiser, Gissing and Zola* (1985; rpt. 2010).

payer les femmes devant le garçon' (Huysmans 2009: 175). Since André's sexual tour starts, Paris is represented as a city that emasculates him due to the changes in urban structure and the consolidation of a new job market where women become part of the new capitalism. Although in the 1880s women were still a small part of the employees in shops, as Michael B. Miller shows in his analysis of the history of department stores in Paris (1981: 78), *En ménage* focuses on representing a female commercial world which inverts gender roles and attitudes around business: women are callers of attention of potential male buyers, who need to be seduced by the displayed merchandise. *En ménage* seems to represent in a new light a new moral anxiety around the salesgirls in the time, as Elizabeth Wilson notes: 'the newly independent women customers caused as much moral anxiety as the salesgirls' (2013: 150). In fact, the salesgirls in Huysmans' text are associated to a sexualisation of Paris through a new economic activity pursued en masse by middle-class citizens. Wilson defines shopping as 'almost sexualised' (2013: 150), and André does indeed relate to the architecture of the shops – when he looks himself at the shop windows – and to the shop girls in a sexualised manner.

En ménage represents commercial spaces as threatening for male authority and the patriarchal structure through an inversion of gender roles. Although Wilson argues that this was caused by the fact that shopping centres gave women a space of socialisation outside home (2013: 150), *En ménage* represents the assimilation of male roles by women and vice-versa, locating the problem in male subjectivity. Shopping can in fact be listed among the activities Patrick Bergeron points at in the list of traditional female doings, which, he argues, are present in the general work of Huysmans showing a tendency to represent a new masculinity:

> Avec la correction du vêtement, du mobilier, des manières, de l'hygiène et de la diète de vie […], s'accentue une dévirilisation. Alors que traditionnellement, l'homme est déchargé des soins de l'intérieur, les domaines de compétence virile étant l'affrontement, le risque, la guerre, les durs travaux, les héros au centre de proses narratives qui nous intéressent ont troqué la force et le risque contre l'ordre et l'accumulation domestiques. La recherche d'une bonne, d'un rosbif ou d'un concept d'ameublement est l'équivalent métaphorique d'une chasse. (2009: 115)

Indeed, André's main concern, as we have seen, is that of creating a complete interior, taking into account aesthetic and practical issues. André's task is to reproduce home, a concept that includes the layout and decoration, as well as the accomplishment of all domestic activities within home. *En ménage* presents this unsettlement of the male role, mentioned by Bergeron, as going hand in hand with a lack of traditional definitions of femininity and masculinity.

In *En ménage*, historicist architecture is referred to as constituting a public space where, Cyprien complains, 'nous sommes imbibes et saturés de toute une lavasse de lieux communes et de formules!' (Huysmans 2009: 112). The expression 'lieux communes et formules' can be read as referring both to established ways of living as well as to institutionalized aesthetics, which are now empty of meaning and express common bourgeois forms to organize personal life and relationships. As example of historicist architecture in *En ménage*, Cyprien mentions 'l'art grec', the 'Parthénon', and 'la Place de la Concorde' (Huysmans 2009: 113). Those works are represented as embodiment of a common and institutionalized domestic culture that reflects and translates into public architecture. In fact, during the 1880s, *La revue générale de l'architecture* showed its contempt towards the architecture of the Second Empire, which followed a historicist style:

> Si, au moins, à travers les masses blanchâtres d'immeubles suant le froid et l'humidité, perçait un peu d'art; si, le long de ces rues nouvelles, nous pouvions découvrir les marques d'un travail artistique, d'une pensée neuve […]. Mais non; rien que d'éternelles rééditions de fenêtres aux lourds frontons chargés de fruits et de guirlandes à l'emporte pièce […]. Voilà tout ce que les imitations de façades de boulevard alignées sous Napoleón III. (1883: 67)

The lack of originality, the impossibility of creating new architectural ideas was a common critique of Haussmannian architecture that *En ménage* reproduces through Cyprien. We have seen in *La Curée* how private buildings were also part of the architectural aesthetics of the Second Empire, and although shortly, Cyprien includes in his infamous list 'chalets en pierres de taille' (Huysmans 2009: 113). Here, we find stone homes as representative of the old ways of living, understanding by old those institutionalized through the domestic discourse[12]. This includes a difference in perspective between Huysmans' and Zola's text: while Cyprien puts the emphasis on stone to criticize historicism, the narrator of *La Curée* highlights glass. Thus, in contrast to the representation of homes in *La Curée*, where glass appears unsettling domestic values, Cyprien criticizes Haussmannian architecture for perpetuating those same values through the use of stone. As opposed to Haussmannian architecture, Cyprien continues, 'il nous faut du pittoresque, des architectures à effet, des rues bizarres avec des clairs de lune, des montagnes et des forets' (Huysmans 2009: 122-23). This sentence bears striking resemblances with Viollet-Le-Duc's overall work, where the picturesque is strongly present and encouraged through the use of local material, what in architecture is called the locus genius of the place. Cyprien's references to landscape elements are also present in many

[12] Frank Caucci mentions how stone was also seen as belonging to the old tradition in 1880s Chicago, and how skyscrapers became associated with modernity. See Caucci's essay 'Huysmans, Wilde, d'Annunzio et l'école de Chicago: esthetiques de fin de siècle' (1989).

of Viollet-Le-Duc's drawings in strong relation to the picturesque and the singularity of the place[13], which contrasts with the uniformity of the new Paris.

Despite the common characteristics between Cyprien's and Viollet-Le-Duc's discourses, Cyprien seems to move a step forward in terms of sexual liberalism while Viollet-Le-Duc does not show any sign of being a proponent of a family model different from the traditional one. In fact, Viollet-Le-Duc's *Histoire d'une maison* (1873) depicts the history of a family where, although women's opinion is being considered in order to build a proper house for them, traditional and patriarchal family forms stand. These differences could have a chronological cause: there are almost ten years between the publication of *Histoire d'une maison* and *En ménage*, the Second Empire ended in 1870, and divorce was reinstated in 1884. Indeed, the topic of divorce had been discussed during the previous years to its legalization, and this shows a change of mentality starting in the late 1870s (Pedersen 2004: 15). Moreover, Alain Corbin notes how there was an increase of adultery in France since 1884 that he explains as follows: 'les nouvelles voluptés conjugales, l'essor des pratiques contraceptives, voire la revendication du droit de la femme au plaisir […] dégradent le modèle de l'épouse vertueuse' (1999: 511). In this context, the reasons of Viollet-Le-Duc and Cyprien's critique of Haussmannian architecture are found in different ideas of family and, by extension, womanhood. For Viollet-Le-Duc, the new Paris is immoral and unethical. The architect's theories, both romantic and modern, seem to mythologize the domestic interior placed in a timeless past. Viollet-Le-Duc's modernity does not consist on new views on family politics but on a recovery of 'authentic' bourgeois values through a modern treatment of architecture through its fusion with engineering, and the respect of materials. However, Cyprien sees the legacy of Second-Empire Paris as obsolete and bourgeois, and he does not look backwards for a solution but forwards. Cyprien aims at a more dynamic city instead of the static historicist constructions.

For Cyprien it is the idea of architectural and sexual movement that characterizes modernity, and what the old Paris of Haussmann fails at providing. As examples of modern architecture, Cyprien mentions 'la gare du Nord' and 'le nouvel hippodrome' (Huysmans 113). In an article of 1882, *La Revue Générale del'Architecture* included the neighbourhood of l'Hippodrome among the new constructions of Paris (258). Cyprien's views on architecture partly echoed those of Huysmans, who expresses his hate for historicist architecture: 'brûler la Bourse, la Madeleine, le ministère de la Guerre, l'église Saint-Xavier, l'Opéra et l'Odéon, tout dessus du panier d'un art infâme!' (1889: 413). Geinoz notes the author's opinion on Second- Empire Paris: lLa ville haussmannienne est pensée comme un ensemble fonctionnel à unifier – ou à uniformiser' (2016: 121). However, in contrast to Cyprien, Huysmans attacks

[13] See Viollet-Le-Duc's *L'habitation moderne* (1875).

iron architecture calling the Eiffel tower 'mesquine' (1889: 416), and stating that, 'le fer est encore incapable de créer une œuvre personnelle entière, une véritable œuvre' (1889: 418). Huysmans's scepticism about iron structures, including railways (1889: 414), relates to his views on domesticity, which we have seen in the static representations of the domestic ideal in Dutch painting. Railways, like 'la gare du Nord' and 'le nouvel hippodrome', which Cyprien praises (Huysmans 2009: 113), are places of movement. For Cyprien movement is what relates to a modern concept of female beauty that he locates in the figure of the *flâneuse*: 'la Vénus que j'adore à genoux comme le type de la beauté moderne, c'est la fille qui batifole dans la rue' (Huysmans 2009: 113). Far from the static representations of women at home in Dutch paintings, the idea of urban movement also evokes the image of the prostitute. It is in the modern woman – a woman in movement – were circulation and sexuality are found together. Thus, this new femininity is permeated with ideas of sexual movement and it blurs the difference between prostitutes and middle-class women.

This location of woman in the street implies a deformation of the architectural structures that in the traditional domestic culture aimed at shaping woman's body and sexuality, as we have seen in the previous chapters. There is, in fact, an association of different kinds of women in André's memories that represents a movement through classes, as well as a de-housing of the middle-class wife. When André, after leaving Berthe and feeling again the need for a woman, remembers his past lovers before marrying, one of those is Jeanne, 'une petite ouvrière un peu incompréhensible, très corrompue ou très naïve, mais, dans tous les cas, attachée où elle broutait et tendre' (Huysmans 2009: 129). However, Jeanne and Berthe appear as partaking in the same kind of sexuality: 'la comparaison s'établissait forcément entre Berthe, Jeanne et ces femelles qui, levant la chemise et la jupe d'un coup, pressaient l'extase, se dépêchaient de le renvoyer pour descendre dans la rue ou dans le salon' (Huysmans 2009: 131). In this image, the street and the living room become permeated with the same sexual connotations; in other words, there is no difference between female bourgeois sexuality and that of a working class girl, or prostitute. The identification of the street and living room also reflects the unification of private and public spaces with their respective domestic and public sexualities. Brian Nelson notes how 'the problem in the nineteenth-century urban life was whether every woman in the new, disordered world of the city was not a public woman' (2008: xvii). This is in fact related to a new construction of the private and public domains, which we have already seen in *L'Adultera*, where glass in domestic architecture unsettles the interior/exterior boundary. In *En ménage* domestic architecture appears thus as a failure to define the domestic ideal André desires.

The private and the public spheres are confused with each other: domestic space is unshaped; it loses its static meaning to become a moving space framed by dynamic structures. The glass culture seen in the previous two chapters seems to expand in the Paris of the 1880s.

In fact, Eleb states, how in that decade, 'les façades au travers desquelles le soleil peut pénétrer se multiplient. Les fenêtres sont de plus en plus souvent élargies par des panneaux de verre latéraux' (1995: 254). With this, the domestic and sexual discourses architecture framed become also mobile, flexible, and confused with non-architectural sexualities: the difference between bourgeois sexualities and those at the margins of bourgeois discourses diffuse. For Cyprien, such confusion is in fact what characterizes the modern woman, who is represented as a dynamic subject in movement and outside the confines of domestic architecture. Locating the modern woman in the street also breaks with the static domestic imaginary that placed women at home, where her movements are necessarily constraint to the space's limits. In the context of *En ménage*, movement implies promiscuity and home moving.

Although with a slight difference, notions of movement are also present in Viollet-Le-Duc's work. Michelle Perrot notes how 'dans […] *Histoire d'une maison* (1873), [Viollet-Le-Duc] accorde le plus grand soin aux vestibules, couloirs, escaliers, qui doivent être moyens de circulation et de communication autant que d'évitement' (1999: 164). Although noting the importance of circulation, Viollet-Le-Duc shows awareness of the dangers of a space of free movement as it might lead to the dissolution of domestic boundaries, in particular of class, as much as Jeanne and Berthe are represented as a single type of woman.

Corridors and stairways are in fact very present in the apartment buildings of Paris, and are represented in nineteenth-century domestic literature such as Zola's *Pot-Bouille* (1881)[14], published a year before *En ménage*, as spaces of deceit and confusion. The importance of the topic of architectural circulation is antedated by *Pot-Bouille* and *En ménage*. Indeed, it would not be until approximately twenty years later that Guadet would make an extensive description of the design and use of elements of circulation, such as corridors and stairways in *Éléments et théorie de l'architecture* (1901). According to Guadet, 'le corridor [est] destiné uniquement à la circulation, il faut éviter tout ce qui serait une entrave; ainsi les saillies, occasions de chocs, sont incompatibles avec l'idée de corridor' (381). But for André this idea of domestic circulation is turned into a parody. In fact, André is victim of rumours about the causes of his separation that he learns from the concierge of his new apartment building: '[la concierge] révéla des détails inattendus sur la femme d'André; alors, les langues qui commençaient à s'arrêter, tournèrent de plus belle' (Huysmans 2009: 122). In opposition to the housekeeper of a family house, the concierge in an apartment building does not work for the interests of any of the families living there. Although of an inferior status and position, the concierge enjoys an important degree of freedom, and his or her situation at the building's door turns him or her into an important mediator of the

[14] Sylvie Thorel-Cailleteau goes further and defines *Pot-Bouille* as a sequel of *En ménage* as some character types, such as '[le] célibataire, […] la femme adultère et […] l'employé de bureau' appear in both novels (2009: 144).

building's life. In *En ménage*, the concierge regulates the circulation of rumours that challenge André's self-confidence, and influence André's views on his public representation. However, the concierge also acts as an accomplice to find information for André about his wife: ' – Je m'en informerai; si tu veux, auprès di concierge, proposa Cyprien' (Huysmans 2009: 146). The concierge appears, thus, as a neutral but valuable figure, who moves information through space. However, the most significant trait of the concierge is that he or she relegates the head of the household to an inferior position in terms of power and control. In this context, the ground floor of the apartment building is a liminal space for gender relationships, which suffer a power transfer: as men become less powerful, women gain power. The concierge is, thus, a shifting point in power-gender relationships.

In *En ménage*, the sense of mobility of André's apartment building and the apartment itself is enacted by the presence of the concierge and the servant respectively. In fact, the impression of a complex structure with passages and doors is first represented when André brings Jeanne home, and wants to avoid been seen with her:

> Voici la maison: ici la porte cochère et une allée aboutissant en ligne directe à un grand mur; de chaque coté de cette allée, un corps de bâtiment; eh bien, c'est dans le bâtiment de droite, juste à ce point-ci, là où j'écrase du noir, que débouche mon escalier, tu n'as qu'à grimper jusqu'au dernier étage. (Huysmans 2009: 182-83)

André's directions to Jeanne to find his place show the complicated space of the apartment building, which is controlled by the concierge and, therefore, Jeanne needs to learn her way to André's apartment door. The building's structure is the expression of the concierge's power, as Jeanne's question shows: 'ah bien, et si le concierge s'informe où je vais?' (Huysmanns 2009: 183). Mobility appears again as consequence of André's lost domestic peace and lack of spatial control. The apartment building is turned into a labyrinth due to the concierge's presence, and it is not experienced as André's own space.

Once inside the apartment, however, André is not more at peace as now it is his servant Mélanie who seems to take control over the space. Thus, the sense of mobility in André's apartment is caused by Jeanne's desire to hide herself from the servant: 'Jeanne n'osait plus maintenant entrer dans le cabinet de toilette; elle avait peur que la bonne n'ouvrit la porte de communication' (Huysmans 2009: 190). While doors aimed at communicating servants and landlords, André's 'porte de communication' is turned into the opposite: an element to avoid the servant, who rules the space through this door. At the same time, the door becomes an architectural handicap for the intimacy between André and Jeanne precisely because its main function is to communicate with the servant.

TOWARDS THE SEXUALISATION OF DOMESTIC SPACE

The last of André's home moving takes place after Jeanne leaves him, and he goes back with Berthe. This last part of the text works as a theoretical conclusion in presenting the cultural outcome of the many topics explored throughout the novel: domestic instability, sexual circulation, the domestic and sexual values brought out by the concept of a modern architecture, the unsettlement of traditional gender roles, and the deconstruction of traditional representations of the domestic. Such outcome leads to the configuration of a new marriage and domestic life marked by a strong sense of the erotic.

After his relationship with Jeanne, André imagines again a new interior with a new woman: 'à l'occasion d'un fauteuil qu'il avait donné à réparer la veille, des projets d'ameublement le hantèrent et il se figurait les bibelots qu'il achèterait, les toiles rares, et il pensait aussi à une cave splendide et à une femme charmante' (Huysmans 2009: 255). This new domestic project, however, is characterized by André's final awareness of the domestic myth that seems to open the possibility towards a new reality: 'quel imbécile je suis avec toutes mes rêveries!' (Huysmans 2009: 255). The novelty resides in the fact that this project will be accomplished, and in so doing it will modify the image of the domestic ideal by introducing an open erotic relationship with André's wife, Berthe. Thus, when Berthe visits André he behaves as if sexually approaching one of his mistresses:

> Il s'étira les doigts qui craquèrent, pris d'évanouissement, ayant la subite récurrence, sous la chemise de sa femme, d'une mignonne tache fauve, arrondie comme une pastille entre les deux seins.
> Énervée elle aussi […], elle eut un brusque réveil et elle se tendit, les joues en feu et les yeux noyés […]. Elle sourit à son mari dans la glace. (Huysmans 2009: 263)

By introducing the erotic in the domestic imaginary, the unsettlement of boundaries between a bourgeois marriage and non-traditional relationships is confirmed. In fact, André consciously equates Berthe to Jeanne: 'c'est peut-être la seule fois que je me sois conduit comme il le fallait avec ma femme. Oui, avoir plus de laisser-aller, moins de retenue et plus d'abandon […], gentil, bon garçon, comme je l'ai été avec Jeanne' (Huysmans 2009: 264). Besides, glass, which related to an inversion of gender roles, is also part of the sexualisation of marriage: 'elle sourit à son mari dans la glace' (263). The introduction of the sexual in the representation of the domestic sphere contrasts with the construction of womanhood seen still in publications of the 1880s and 1890s. Mme Louise D'Alq, for example, was author of a series of essays recollected in *Feuilles éparses* (1880-1895), which were didactic texts addressed to young women. This genre was called savoir-vivre, and gave indications on how to behave socially and in private, and how to run the house properly. In *Feuilles éparses*, Mme D'Alq reproduces the domestic ideal, and defines women with the following words:

'pour être réellement la véritable compagne de son mari et le rendre heureux, il faut posséder surtout la douceur, l'abnégation, la soumission et l'indulgence' (1880-1895: 92). Abnegation and submission clearly stand against Berthe's characteristics. Besides, the sexual aspect of marriage is not mentioned in the more than two hundred pages of book. Thus, 'abnégation', 'soumission', and 'indulgence' do not relate to an eroticization of women.

The removal of boundaries between the concepts of wife and lover make possible the substitution of one for the other. This mostly entails the normalization of sexualised marriage and the legitimization of relationships based on sexual affinities. Both these facts are represented by André's renewed marriage with Berthe and Cyprien's partner, Mélie, with whom he cohabits: 'ton papa Cyprien et ta maman Mélie […] vivent simplement ensemble, comme toi tu aurais pu le faire avec une chatte, sans en avoir préalablement obtenu l'autorisation d'un deuxième chat' (Huysmans 2009: 228). Although the legal frameworks of André's and Cyprien's respective relationships are different, *En ménage* shows how their function and meaning are the same. In sexualising middle-class women, the equivalence between marriage and cohabitation grants women independence: 'les sorties mesurées de [Mélie] continuèrent sans qu'elle les expliquait et sans que [Cyprien] eut le courage de l'interroger' (Huysmans 2009: 233). Thus, the representation of women as sexual beings within the parameters of middle class ways of living works as a means to construct equality between men and women. In fact, Mélie shows how women's position is empowered when she comments on André's and Berthe's situation:

> Je suis bien sure […] que dans l'histoire de votre ménage, le plus à plaindre c'est votre dame. Quand on a eu ses petites habitudes, son chez-soi, c'est bien pénible, allez, d'être chez les autres. Non, les hommes ne sont pas justes, ils ne veulent pas comprendre ce qui en est. (Huysmans 2009: 250)

Mélie's words show complicity with Berthe, as well as undermining Berthe's adultery, which is not even mentioned. Mélie shows a female perspective within the private realm, and focus the attention on Berthe's struggles after separation instead of on the act of adultery itself. But, as in the case of *L'Adultera*, Huysmans' text leaves room for irony, or, at least, certain cynicism. In fact, the author's admiration for Dutch painting puts into question a genuine defence of non-traditional ways of living. Mélie's words in the above passage can very well be read as a warning against the autonomy women are gaining and men's new submissive position in the domestic sphere. The irony permeating the text, however, does not invalidate the representation of new domestic cultures and their consequences for men and women. On the contrary, it illustrates the complexity of a transitional moment.

CONCLUSION

En ménage represents a new domestic culture based on the deconstruction of the domestic ideal in opposition to a still present normative way of dwelling defined in moral and architectural texts. André experiences the complexities of accomplishing normative domesticity when he finds out his wife's adultery. The male subject becomes, thus, the focus of experience of a domestic transition from an ideal, regulated domesticity to a less defined and stable life. André's constant mobility to find a new place and a woman illustrates the difficulties of constructing home as traditionally represented. In contrast, André will change space and women as typical of a new era of circulation and mobility that affect the private realm.

Important to this instability of private life is the mobility of gender roles. While women take on traditional male roles men experience female concerns. André, for example, is mainly concerned with the constitution of a household. This shows how the boundaries between male and female, defined by the activities both genders performed, became de-regularised. This blurring of boundaries does not take place only regarding gender but also class and types of romantic relationships. In fact, the figures of mistress and wife are identified with each other, hence, representing marriage as an erotic reality. This eroticization of the domestic introduces a sexual equality between middle-class men and women that stand in opposition to common discourses of the time.

Domestic mobility finds an aesthetic correlation with new architectural constructions defined as modern by the magazines of the period. Thus, places such as the hippodrome and train stations are characterized by a sense of mobility. Similarly, the *flâneuse*, who entails movement, is seen as a modern woman and representative of a new type of beauty. The dynamism of architecture, domestic space, and sexuality is characteristic of *En ménage* that in this way introduces what will become more common ways of living in the twentieth century. In the next chapter we will see how eroticism and the blurring of boundaries are even a more prominent part in the life of a middle-class marriage.

Vienna and the End of a Domestic Discourse

INTRODUCTION

This chapter approaches Vienna as the place where the evolution of nineteenth-century domesticity culminates. Architecture and the sexual discourses being produced in early twentieth-century Vienna were significant as they articulated a new domestic culture, which is found at the beginning of a new middle-class domesticity[15]. The cultural production of turn of the century Vienna illustrates the final transformation of a nineteenth-century domestic discourse into a massive European middle class culture[16], and it shows the end of what Miriam Vorbrugg calls the 'bürgerliche Ordnung' (2002: 147), as articulated in the nineteenth century. Among Viennese architects, doctors, and writers, different issues concerning the domestic were explored. The expression of female sexuality, the sexualisation of the nuclear family, the articulation of home as a sexual space, the introduction of open spaces and an architecture that played with notions of familiarity and unfamiliarity were some of the topics present since the turn of the century. In this context, the previous chapters have shown the progressive modifications of the domestic experience during the second part of the nineteenth century, while the cultural milieu of Vienna at the beginning of the twentieth century meant the consolidation of a series of changes in the domestic sphere in vogue since the production of domestic discourses in the eighteenth century.

Those progressive modifications of the domestic experience were determinant for the eventual redefinition of the actual concept of domesticity. Such redefinition was finally pushed by the following factors: the formulation of the Freudian unconscious, the representations of an erotic private sphere, and the opening of sexual and spatial boundaries. In Vienna the sexual discourse, which psychoanalysis started to articulate, signified a real disturbance to a concept of domesticity based mainly on stable limits. Freud's definition of both the unconscious and perversion introduced the continuity between normal and perverse sexuality, and abolished a clear opposition between those two. Although part of Freud's thought was based on an already existent medical tradition, which included Auguste A. Tardieu (1818-1879), Richard von Krafft-Ebing (1840-1902), and Jean-Martin Charcot (1825-1893) among others, the novelty of his discourse resided in the way in which perversion was being narrated, and the fact that his discourse was widely and commonly used. Far from using specialized and obscure terms, psychoanalysis presented a narrative form in

[15]In this regard, Jonathan Rosenbaum's comment on Stanley Kubrick's reading of *Traumnovelle* and his cinematic adaption *Eyes Wide Shut* (1999) is interesting: 'Kubrick made this movie convinced that relationships between couples have not significantly changed over the past seventy-odd years' (2006: 246).

[16] See Gay 2002.

which ideas and terminology reached far beyond the medical field[17]. This facilitated the access to, and appropriation of, medico-sexual concepts by the average public, and hence a wider awareness of the sexual issues addressed by the medical field.

The importance of the psychoanalytical discourse also resided in the way in which it problematized family relationships, displacing desire within the limits of domestic space. Thus, psychoanalysis unsettled a discourse in which each family member had a defined place in terms of his or her sexuality, as Krafft-Ebing's statement shows: 'Während der Mann zunächst das Weib und in zweiter Linie die Mutter seiner Kinder liebt, sich im Bewußtsein der Frau im Vordergrund der Vater ihres Kindes und dann erst der Mann als Gatte' (1894: 14). The psychoanalytical disturbance of theoretical boundaries, although aiming at reinforcing the traditional role of family life, as Eli Zaretsky shows in his analysis of Freud's Victorian thought (2005: 46), had as a consequence the opening of sexual limits, the sexualisation of domestic space, and the transformation of home into an 'uncanny' space. Besides, female sexuality was deeply explored, and that seemed to create a path for it out of the confines of domestic space as mostly theorized until then. This new form psychoanalysis gave to family sexuality incorporated changes that led to domestic modifications in the middle classes but did not alter the essential structures of bourgeois life articulated around notions of work, family, home, and leisure.

Regarding the architectural context, the same disputes as in the countries discussed in the previous chapters took place in Austria. As in the capital cities of England, France, and Germany, in Vienna debates about old and new styles became very prominent in the 1890s. Otto Wagner (1848-1918) published his seminal work *Moderne Architektur* (1896) stating that, 'die Hauptursache, warum die Bedeutung des Architekten nicht voll gewürdigt wird, liegt in der von ihm bisher verwendeten Formenwelt, in seiner an die Menge gerichteten Sprache, welche derselben in den meisten fällen völlig unverständlich blieb' (1902: 28). We have seen how Viollet-Le-Duc also echoed this statement. Wagner's was one of the first public statements in Austria in which historicism was attacked. This is, however, later than in the other European capitals, where before the proper emergence of a clearly different style such as Art Nouveau, other important architects, such as Viollet-Le-Duc in France, presented the first consistent critic of historicism.

During the second half of the nineteenth century Vienna experienced similar urban developments to those of Paris and Berlin. The most significant construction of the second half of the nineteenth century was the Ringstrasse, which Carl E. Schorske defines as 'a vast complex of public buildings and private dwellings, it occupies a wide belt of land separating

[17] See Fine, Reuben. 1979. *A History of Psychoanalysis* (New York: Columbia University Press), and Zaretsky, Eli. 2005. *Secrets of the Soul: A Social and Cultural History of Psychoanalysis* (New York: Vintage)

the old inner city from its suburbs' (1980: 24). The Ringstrasse symbolised the modernization of the city in the 1860s, the same period in which Haussmann started the modernization of Paris[18]. However, the Ringstrasse project also showed the differences between the history of the middle-classes in Vienna and Paris. Being built when the liberals, who represented the middle-class, enjoyed more political influence in the 1860s, the Ringstrasse surrounded the inner city and remained related to the imperial and aristocratic tradition, showing the limited power of the bourgeoisie (Schorske 1980: 24). While the renovations of Paris were essentially bourgeois, and took place at the city's heart, Vienna's middle-class needed to settle outside it. Schorske defines the difference between the inner city and its belt in aesthetic terms: 'the inner city was dominated architecturally by the symbols of the first and second estates […]. In the new Ringstrasse development, the third estate celebrated in architecture the triumph of constitutional *Recht* over imperial *Macht*' (1980: 31). As in Paris, the new Vienna represented by in the Ringstrasse lived in apartment buildings, which 'were conceived as multiple-family dwellings, whose "aristocratic" character was established first and foremost by their facades' (Schorske 1980: 49). Indeed, this aspect of highly ornamental façades in the new apartment buildings is repeatedly found in Zola's *Pot Bouille* (1882) and its descriptions of new Parisian residences. In Vienna, the new apartments were influenced by the aristocratic baroque palace, and presented a historicism which most early twentieth-century architects would reject.

The key transitional figure from historicism to the called Modern Style in Vienna was Wagner, who, as Elana Shapira mentions, 'began his architectural career on the Ringstrasse, and though he endorsed the European perspective he would turn against the eclectic historicist style […]. He rejected the educational program of the historicist period in favour of art nouveau aesthetic schemes' (2016: 11). Wagner presents a similar evolution to that of Viollet-Le-Duc: although the French architect did not completely break with historicism, he both openly challenged it and wrote new architectural theories that have been equally significant for the definite settlement of art nouveau. However, as Shapira notes, Wagner did not present an eclectic style, while France did reject Haussmann's architecture through eclecticism during the 1890s as we have seen in the previous chapter. In this context, France seemed to experience a longer transition before something as radical as art nouveau arrived.

The architectural scene, however, was very rich and complex in Vienna. Eventually, architects such as Adolf Loos (1870-1933) will present a fierce critique of art nouveau and the modern architecture represented by Wagner. Loos stated that historicism could not be radically avoided but should be used as source of inspiration for a new modern style (1931: 137). Loos would also echo Viollet-Le-Duc in defining the relationship between material and form in 1898: 'Ein jedes material hat seine eigene formensprache, und keines kann die

[18] See Schorske, Carl E. 1980. *Fin-de-siècle Vienna: Politics and Culture* (New York: Alfred A. Knopf), pp. 24-115.

formen eines anderen materials für sich in anspruch nehmen' (Loos 1932: 111). Other figures, such as Oskar Strnad (1879-1935) who was a key figure in the Wiener Wohnkultur, and Josef Frank (1885-1967) would also be prominent in creating a different style more similar to that of Loos than art nouveau and historicism. For the purpose of this chapter, and in order to simplify the complexity of the architectural scene in Vienna, I will look at one of the common aspects of all these architects: the alteration of the sexual normal through architectures that enacted non-normative sexual experiences.

Regarding sexuality, most scholarship has approached early twentieth-century architecture in terms of gender and space. Christopher Reed's seminal work *Not at Home* (1996) looks at how twentieth-century architecture unsettled the traditional male and female parts of the house, that is, the place of men and women at home: 'if the domestic is the main arena for the enforcement of conventional divisions of masculinity and femininity (along with their complement, heterosexuality), however, the modern home has also been a stating ground for rebellion against these norms' (1996: 16). Reed refers here to the way in which new homes in the twentieth century structured gender by structuring space. Hilde Heynen and Gülsüm Baydar's edited book *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture* (2005) continues the exploration between space and gender along the same lines. However, scholarship has not paid attention to the ways in which architecture created spaces for the experience of non-normative sexual practices, which were considered perverse in the medical field.

All the innovations in the fields of architecture and sexual discourse find a literary representation in Schnitzler's *Traumnovelle* (1926). This novella, based in Vienna, represents the story of Fridolin, a bourgeois citizen who after listening to his wife's erotic confessions, leaves home for a night. During his night walk Fridolin lives different experiences that raise questions of fidelity and sexuality. *Traumnovelle* conveys modified experiences of the domestic and sexuality as part of the emerging twentieth-century middle-class culture. Although *Traumnovelle*, unlike nineteenth-century novels, is not rich in detailed representations of interiors, it does conceptualize a new domestic experience that is also shaped in the architecture of the time. In this sense, through Fridolin, *Traumnovelle* conveys the subjective, male impression of sexual and domestic issues being articulated in architecture and psychoanalysis. As in *En ménage*, the text conveys a domestic transition from a male point of view, exploring the relationship between man and home.

SHAPING A FORESEEN DOMESTICITY

French and German anxieties around notions of interior and exterior space, the use of glass, and the dissolution of boundaries in the late nineteenth century became confirmed by new architectures in twentieth-century Vienna, where external boundaries became far less

prominent, and internal ones disappeared. The concept of the glass house seen in *L'Adultera* finds an expression in new homes where the boundary between interior and exterior disappears. In fact, Austrian architects of the new twentieth century were not concerned with spatial and architectural prescriptions, nor with static structures, but with free and spacious rooms. The new homes presented substantial amounts of glass, for example, through the use of French doors, which helped to dissolve the boundary between the inside and the outside. In his design for the Stiegl House (1924) Josef Frank pursued a project without boundary between the interior and exterior: 'a wall of French doors on the south façade of the house […] served to break down the distinction between interior and exterior, allowing free access to the terrace and veranda' (Long 2002: 88). Inside the house Frank removed the walls between the living areas, creating one single space. This lack of internal boundaries dissolves the increased specialization and division of rooms of the previous century, which was the defining trait of common bourgeois houses and apartments. With this modification of the bourgeois house a freer way of dwelling was introduced. The dweller was not constantly defined by the space he occupied, instead, he or she needed to interpret, and give meaning and function to space.

The new Viennese architecture dissolved the possibility of a homogeneous domestic discourse, that is, of a discourse that aimed at a homogenous way of dwelling, supported by the static and normative conception of rooms. In the new Viennese architecture the correct way of dwelling melted in an architectural space where boundaries are not defined, and different spaces merge into one. Such space resists regulation: it cannot be normative as the dweller enjoys more freedom to inhabit a space which can function as different spaces at the same time. This means that space needs to be interpreted before being inhabited, and, therefore, by its very nature cannot reflect or create one single way of inhabiting. Besides, the main division created by nineteenth-century domestic discourses, that of the inside and outside, disappears. From here on, the domestic imaginary sustained by such division cannot hold anymore. In this new context, concepts such as perversion or vice, which we have seen present in nineteenth-century architectural treatises, lose validity. Architects do not employ judgemental words of sexual character anymore to prescribe ways of living and warn against architectural misuses. Sexuality disappears altogether from architectural discourses, which started employing new terminology such as modern, machine, or practical. This fact shows that the anxieties around a domestic ideal are not found among the new architects in the same degree: although the new Viennese architects would still try to convey architectural expressions of, for example, privacy, putting in practice the domestic ideal through strict regulations was not an issue anymore. A more immediate concern would be finding an architecture which could express the modern age in new terms.

Viennese architects, however, did not aim at breaking with the traditional concept of domesticity altogether. Ideas such as privacy were important for Loos, who designed houses that resembled opaque blocks, such as the Müller House (1930). By erasing all decoration and using concrete as the construction's main material, the Müller House's façade does differ from nineteenth-century constructions, although privacy is still conveyed. Nevertheless, this idea of privacy is not free from a new interpretation when it is considered together with the interior of the house. The interior structure of the Müller House is what creates a new domesticity, in this case, imbued with a sense of the erotic. The Müller house, like many of Loos' designs, is territory for a game of gazes. Inside the massive cube, which this house is, the dweller engages in a visual game formed by different levels and apertures that veil and unveil the different parts of domestic space.

Façade of the Müller House, Prague.

Interior of the Müller House

The above picture shows how the wall separating the salon from the stairs behind presents several levels that lead the gaze through the house in a sensual way by progressively covering or uncovering – depending on the direction – what is on the other side of the wall. This dynamism contrasts with the façade that appears as an immobile massive block with small and gated windows. Thus, the sense of privacy and protection the façade constructs acquires its entire dimension when juxtaposed to the interior: privacy serves the sense of mystery, eroticism, and freedom that takes place inside. Privacy in the Müller house does not protect the domestic ideal but rather transgresses it by creating a playful erotic space. The Müller house illustrates how traditional features of domesticity were not rejected but used to convey a new sense of interior.

Recent scholarship on early twentieth-century architecture has argued that architects were concerned with creating a new place called home rather than dissolving it. In this regard, Reed defined twentieth-century architecture as permeated with notions of the domestic rather than approaching it as anti-domestic. Regarding the Bloomsbury group, for example, Reed says that its members experienced '[an] alienation from the conventional home and the determination to imagine new forms of domesticity' (1996: 147). Thus, the concept of bourgeois domesticity continued its development during the twentieth century. Architects such as Wagner, Loos, Strnad, or Frank were concerned with recovering a domesticity in a similar way to that seen in Viollet-Le-Duc. That is, Austrian architects were preoccupied with

conveying authentic and original bourgeois values such as privacy and modesty through a modern architecture.

In this context, Christopher Long situates the influence of nineteenth-century English architecture, especially channelled through Hermann Muthesius' *Das englische Haus* (1905), on Austrian architecture: 'the matter-of-factness of English houses, their lack of pretension and, above all, their avoidance of a controlling theory seemed to [Frank] to pose an alternative to the rigid formality and ostentatiousness of Central European historicism' (2002: 33). Modern architecture did not originate from an anti-bourgeois perspective but the opposite, and like psychoanalysis, it might be defined as rather reactionary although the consequences of such new forms led to new and unforeseen definitions of domesticity. In fact, architectural theories and texts show a romantic view in placing the ideal architecture in the old days just as the bourgeoisie placed the ideal home in a recent past: 'Statt lügnerischen schlagworten wie, „heimatkunst" zu folgen, entschließe man sich doch endlich zu der einzigen wahrheit zurückzukehren, die ich immer verkünde: zur tradition. Man gewöhne sich, zu bauen wie unsere väter gebaut haben, und fürchte nicht, unmodern zu sein' (Loos 1931: 143). The strong oppositions between Loos and Wagner, for example, did not belong to a wider discussion on being bourgeois or not, but on properly expressing bourgeois and domestic values, and free them from the tyranny of historicism. In fact, Wagner used the word 'comfort' to express the need for a new architecture:

> Einfach, wie unsere Kleidung, sei der Raum, den wir bewohnen. Hiermit ist aber nicht gesagt, daß der Raum nicht reich und vornehm ausgestattet sein könne […]. Reichtum und Vornehmheit sind aber nicht durch Formen auszudrücken, welchen mit unseren Anforderungen von Komfort […] disharmonieren. (1902: 170)

Rybczynski has shown how comfort was one of the defining traits of a new consolidated bourgeoisie in the eighteenth century (1988: 22). Viennese architects did not alter the basic structure of the bourgeois discourse but in exploring new architectural forms they would alter some of the traditional meanings of domesticity. Thus, the emergence of so many different styles after 1900 is the expression of a crisis of domesticity, which in itself included the definition of the middle class and comes from the second half of the nineteenth century: in the last decades of the nineteenth century all stylistic debates regarding historicism can be ultimately defined as a crisis of identity in a culture strongly based on domesticity. At the beginning of the twentieth century each architectural variation would then be a response to that one crisis and to the bourgeois need for self-definition.

WANDERING AND THE MALE CRISIS OF DOMESTICITY

As in *En ménage*, *Traumnovelle* presents the modifications to domestic culture from a male point of view. Fridolin, a Viennese doctor, starts wandering the streets of Vienna after listening to the erotic confessions of his wife, Albertine, and having himself narrated his own fantasies to her. Albertine's tale turns into an uneasy experience for Fridolin, who becomes upset at his wife's fantasies with other men, and walks Vienna for one night in order to avoid coming back home. Wandering, an activity that André in *En ménage* also performs, seems in fact to represent the male crisis of domesticity[19]. However, if André walks the streets of Paris in order to find a home, Fridolin wanders in Vienna as a means to avoid home. Nevertheless, in both texts the cause of wandering remains the same: an unsettling female sexuality. André finds his wife with a lover while Fridolin listens to his wife's desires, which threatens the stability of the family:

> [Der Beamte] hatte mich flüchtig gemustert, aber erst ein paar Stufen höher blieb er stehen, wandte sich nach mir um, und unsere Blicke mußten sich begegnen. Er lächelte nicht, ja, eher schien mir, daß sein Antlitz sich verdüsterte, und mir erging es wohl ähnlich, denn ich war bewegt wie noch nie […]. Wenn er mich riefe – so meinte ich zu wissen -, ich hätte nicht widerstehen können. Zu allem glaubte ich mich bereit; dich, das Kind, meine Zukunft. (Schnitzler 1926: 7-8)

Albertine's desires towards a stranger during holidays with her husband and daughter, and her potential willingness to abandon her family are represented as a dangerous possibility for the dissolution of the nuclear family, a bourgeois invention[20]. It is not Fridolin's confession of his attraction to other women but Albertine's attraction to other men, which appears as menacing. Albertine's erotic desires are represented as the other to Fridolin, who senses his lack of control over his wife's seeming irrationality. Moreover, Albertine herself seems to lack control over her desires. Her incapacity to resist – 'ich hätte nicht widerstehen können' (Schnitzler: 7) –, and the distance with which she refers to her self in that particular moment as different to her present self introduces a sense of dispossession in regard to the sexual. In this case, the sexual refers both to Albertine's particular sexuality and that of the marriage, i.e. the marriage's sexual life. This places marriage in an even more vulnerable position as there is a third element that becomes part of conjugal life, and it is expressed as a kind of sexual unconscious. In clear difference to, for example, Melanie van der Straaten, who

[19] Celestino Delyto's analysis on the crisis of masculinity as represented in *Eyes Wide Shut* illustrates the contemporaneity of *Traumnovelle* and one of the ways in which Schnitzler's text introduced many domestic issues that became common ground in the twentieth and twentieth first centuries: 'los planos sostenidos de Tom Cruise […] pasan a representar la crisis contemporánea de una masculinidad que no acaba de encontrar su lugar tras los cambios producidos en las últimas décadas en las relaciones entre hombres y mujeres' (2005: 70).

[20] Vorbrugg notes how *Traumnovelle* starts with a harmonic family scene that represents the 'bürgerliche Ordnung' (2002: 147).

appears as fully conscious of her choices and desires, Albertine is rather a victim of them. Although both husbands, Ezequiel and Fridolin, experience the same lack of control towards their wives' sexualities, *Traumnovelle* adds another turn of the screw: Albertine's lack of control of her own sexuality.

What is represented as Albertine's irrational sexuality contrasts, on one hand, with a social and medical aim at constructing sexual norms, and on the other hand, with the expression of sexuality– especially female sexuality – as cultural construct. In fact, Krafft-Ebing grants women the mission of building civilisation: ' [daß] die Liebe des Menschen auf höherer Civilisationsstufe nur eine monogamische sein kann und sich auf einen dauernden stützen muß' (1894: 4-5), for which man needs 'eine Lebensgefährtin für die Hauswirtschaft, eine Hausfrau in dem Weibe zu besitzen' (3). The concept of wandering appears as opposed to a strict sense of settlement, which in this case is shaken by Albertine. As Ernesto Acevedo-Muñoz states: '*Dream Story* […] tells the story of a man who, insulted by his wife's confession of an imagined infidelity, goes through a series of increasingly bizarre erotic encounters that tempt him to violate his own moral code' (2002: 120). Female sexuality and culpability appear thus intertwined, and Albertine is represented as bearing the weight of her husband's moral integrity.

Like Paris in the previous chapter, Vienna in *Traumnovelle* appears as a sexualised space as Fridolin maps his erotic desire onto the space of the city. However, Vienna is not only sexualised but also dangerous and unfamiliar: 'Die Lage in der ambivalent besetzen Josefsstadt macht sie zu einem Ort der Geborgenheit wie der Krise. Sie ist Ausgangs- und Bezugspunkt und Gegenpol zu den Stationen, die der Held durchläuft' (Verbrugg 2002: 146). It is not only home but also the neighbourhood that is perceived as a changing and insecure reality. In *Traumnovelle* such perception is explored through the lenses of sexuality as Fridolin's wandering is triggered by erotic narration, and it is then signposted by erotic encounters with unknown women. From Rathausplatz Fridolin walks towards the Josefstadt district where he meets a prostitute, Mizzi, and enters her apartment. Once in her room, Fridolin's thought illustrates the erotic unconscious, which seems to direct his wandering: 'Wer auf der Welt möchte vermuten […] daß ich mich jetzt gerade in diesem Raum befinde?' (Schnitzler 1926: 34). Fridolin's own surprise at finding himself in a prostitute's room echoes Albertine's feelings of surprise of being at the officer's disposal. However, Albertine remains the cause of Fridolin's wandering, and therefore, of his potential loss of control over his sexuality. Male wandering appears, thus, as undomesticated sexuality which is caused by a prior undomesticated female sexuality. The latter causes a domestic crisis that expels man from home, and reminds us of the main role women had in protecting the integrity of the domestic sphere: 'seit dem Abendgespräch mit Albertine rückte er immer weiter fort aus dem gewohnten Bezirk seines Daseins in irgendeine andere, ferne, fremde Welt' (Schnitzler 1926:

36). This all expresses the dangers of an autonomous female sexuality, and its capacity to dissolve domestic culture by expelling man.

Albertine's sexuality leads Fridolin into an open space with less obvious architectural limits, which in *Traumnovelle* finds a correlation with the potentiality – never fully realized – for Fridolin to cross his own sexual limits. Although the city is a kind of architectural space, as it is defined by pavements and buildings that convey meaning, it is a far less constraining space than an apartment or house. Besides, the urban space constituted the outside in domestic discourse. This means that normative sexuality and sex were placed within the limits of domestic architecture. Thus, in sexual terms, Fridolin turns into an outsider.

We saw in Chapter One how domestic space limits and constraints the sexual expression of Emma Bovary, and how Flaubert's text illustrates the opposition between domestic space and the open field. In this case, Fridolin's temptation to fulfil his erotic encounters with women at the margins of domestic sexuality places the sexual tension in men. This change of roles illustrates the sexual empowerment of women, especially as Albertine remains within the limits of domestic architecture despite her dubious fidelity. This gives her control over home as well as the capacity to regulate home as sexual space in contrast to a part of male medical discourses which approached women's sexuality as the other. In this context, women are the departing point for the constitution of a new sexual and domestic culture. Ester Saletta uses the expression 'femminile *borderline*' (2014: 179) to define Albertine. In fact, in *Traumnovelle* Albertine is represented in terms of her sexuality and desire, which are found at the boundary between the licit and the illicit and, thus, she herself embodies the transition from the domestic to the undomestic where Fridolin is led. It is Albertine who opens home into a new space represented by the city. This is key to the configuration of a male crisis of domesticity, as we have also seen in *En ménage*. In fact, even the same act of wandering, which had been traditionally represented as a privileged male activity in the nineteenth century, appears here as imposed on a man that cannot go back home.

PROSTITUTES AND WIVES: THE HOMOGENISATION OF WOMEN AND DOMESTIC SPACES

During his wandering, Fridolin encounters other domestic spaces such as Mizzi's apartment and the secret house where he witnesses a naked masked ball. Those spaces are the result of Fridolin's expulsion from home, and are strongly eroticized and associated with sin.[21] Mizzi's apartment and bedroom are conceptually at the other end of those of Fridolin, who leaves his room to enter Mizzi's. The apartments of Fridolin and Mizzi mirror each other, as the women

[21] Within a context of a strong domestic and Judeo-Christian culture, the representation of woman as the cause of man's expulsion from home echoes the biblical passage of Eve's sin and the consequent expulsion from paradise of Adam and Eve.

inhabiting each of those spaces also do. As it is Albertine's telling of her erotic fantasies the reason for Fridolin's wandering, it is also Albertine who pushes him towards Mizzi as if both women were in alliance. Due to Schnitzler's awareness of psychoanalysis and his close relationship with Freud[22] it has been common among scholarship to read the relationship between Albertine and the rest of the women in *Traumnovelle* from a psychological perspective[23]. This methodology, which contrasts with my historic-cultural approach, implies a psychological reading of Fridolin himself, and does not take into account cultural and social alterations of the time regarding relationship between spouses, or the introduction of a new domestic-sexual culture. From the cultural point of view of this chapter, in *Traumnovelle*, as in *En ménage*, the relationship between middle-class women and prostitutes is problematized. Although the comparison between them is not as explicit in *Traumnovelle* as it is in Huysmans' text, Schnitzler's novella invites a reading that equates the middle-class wife to a prostitute by means of their sexualized natures, and spaces. That is, both women present different forms of illicit desire or sexuality that escape the traditional domestic culture, or are placed at its margins. In this regard, Saletta notes how 'Albertine, come tutte le altre donne incontrate da Fridolin nella sua notte brava, è fattore di destabilizzazione della struttura sociale, a partire dalla sua cellula più piccola, la famiglia' (2014: 180). Following Saletta's argument, in *Traumnovelle* the middle-class wife becomes a destabilizing element of the nuclear family by means of her own sexuality. Although this fact is also represented in the novel of adultery, the novelty resides in the non-expulsion, or punishment, of the wife from home, something that we have seen in the previous section representing a new approach to relationships between the sexes.

Albertine and Mizzi are women that Fridolin desires but with whom he only converses – the same will happen with his dancing partner at the masked ball. Albertine and Mizzi are represented as accomplishing the same function of perpetuating Fridolin's sexual frustration. Besides that, and in a more subtle way, the text represents both apartments with the same minimal descriptions: the room where Albertine talks presents a window and door as the unique architectural framework that helps to identify and limit the space: '[Fridolin] stand am Fenster, das Antlitz im Dunkel' (Schnitzler 1926: 9), and '[Fridolin] stand immer noch am Fenster, unbeweglich' (11). In the first case, the window punctuates the end of Albertine's erotic story and, in the second case, the beginning of Fridolin's own fantasy with a girl he saw once. Finally, the bedroom scene ends with 'es klopfte' (15). While in Mizzi's case, only a short mention of a door, a bed, and a chair work as concrete signposts: "Ich [Fridolin] bin

[22] Regarding Schnitzler's and Freud's relationship see Loewenberg, Peter. 2006. 'Freud, Schnitzler, and *Eyes Wide Shut*' in *Depth of Field*, Eds. by Geoffrey Cocks, James Diedrick, and Glenn Perusek (Madison: The University of Wisconsin Press), pp. 255-279.

[23] Acevedo-Muñoz, for example, argues that Albertine is constantly projected by Fridolin in other women (2002: 135); Celestino Deleyto presents the same approach (2005: 72).

wirklich müd, und ich finde es sehr angenehm, hier im Schaukelstuhl zu sitzen und dir einfach zuzuhören" […] 'sie saß auf dem Bett und schüttelte den Kopf' (34). The door in this case opens the bedroom scene instead of closing it: 'Plötzlich stand [Fridolin] neben ihr, das Tor fiel hinter ihm zu, sie sperrte ab, zündete ein Wachskerzchen an und leuchtete ihm vor' (53). Doors close one conversation with a woman to open another conversation with a different woman. In both cases, doors work as architectural framework, and highlight the privacy of both conversations, as well as uniting an imaginary space within one single apartment. This is highlighted by the fact that both rooms are made similar by a lack of representation: if represented in more detail, differences in wealth and class might have been expressed. But those rooms are not differentiated by class, instead they are associated through the power of female sexuality over Fridolin. The lack of spatial difference correlates with the lack of difference between the sexualities of two women who should appear as opposite expressions of femininity.

The representation of architectural signposts echoes the design of Austrian architect Oskar Stnrad (1879-1935) who used 'markers' as points of reference in his architectural constructions (Long 2016: 20). In Stnrad's designs, markers are very specific objects, or trees in some cases, which signpost a way and are used as references to inform the dweller where he is, or what path to take. The use of markers was due to the deviations Stnrad introduced in his works. Such deviations consisted in employing unexpected architectural forms or patterns, such as not aligning conjoining spaces, and making the user shift when the path is expected to continue in a straight line. In these architectural experiences markers remind us of the place we are in, even if such space appears distorted. In other words, markers are identifying elements. In the same way, the rooms in *Traumnovelle* described above present architectural markers – doors, windows, a chair – which are the only spatial references for the reader[24]. However, in *Traunnovelle* architectural markers do not distinguish spaces but rather homogenise them. In both cases, though, the use of markers makes the architectural experience an uncanny one, and relates to deviation: in Stnrad's case, it is assumed that home becomes a disturbing and unfamiliar space, which could not be inhabited without particular references. In *Traumnovelle* the use of markers makes domestic spaces unfamiliar. In both cases a new concept of the domestic is being constructed that undermines the security, continuity, and stability theorized in the preceding century.

For Fridolin, however, the domestic distortion is experienced through female sexuality. This experience will continue from Mizzi's apartment to a house where Fridolin will be part of a masked ball. Moving forwards in his walk through Vienna, Fridolin

[24] Miriam Vorbrugg notes the use of markers in all the stops Fridolin makes in his wandering: 'Die Stationen sind außer durch ihre topographische Lage auch durch bestimmte Eigenschaften gekennzeichnet' (2002: 145).

encounters Nachtigall, an old friend, in a coffee house. Nachitgall tells Fridolin that he is playing piano for a cohort: 'Ich spiele heute in einem Privathaus, aber wem es gehört, weiß ich nicht' (Schnitzler 1926: 44). Anonymity is the characteristic of this new domestic space Fridolin will visit. In fact, not only the house is anonymous but also the people who temporally inhabit it in order to perform a ritual in the form of a mask dance: 'Frauen standen unbeweglich da, alle mit dunkeln Schleiern um Haupt, Stirn und Nacken, schwarze Spitzenlarven über dem Antlitz, aber sonst völlig nackt' (Schnitzler 1926: 61). In the masked ball while the faces are unrecognizable the bodies remain visible; this creates an animalistic sexuality where subjectivity disappears, and for Fridolin it opens the door to a highly promiscuous experience where partners are exchanged.

The sense of promiscuity is conveyed not only through the representations of the body but also through space, as the ritual takes place every time in a different house: "Du spielst also heute zum erstemal dort?" fragte Fridolin mit steigendem Interesse. "Nein, das drittemal. Aber es wird wahrscheinlich wieder ein anderes Haus sein." (Schnitzler 1926: 44). The constant change of house, as well as the anonymity in which all of them remain, is the architectural representation of the anonymous promiscuity the participants engage with. In the masked ball itself, the anonymous change of partners undermines the individualistic aspect of the subject, i.e. the face and name are unknown, which opposes traditional bourgeois matchmaking.

Fridolin's experience of the house strikes us in its similarity with the impression conveyed by the Müller House where the façade empowers anonymity and mystery while the inside is playful and erotic. In *Traumnovelle* privacy seems modified in the same way as in the Müller House, this is, incorporating the erotic and sexual. In fact, the sexual and domestic anonymity represented in *Traumnovelle* finds an architectural correlation with many of the domestic houses designed by Loos. *Ornament und Verbrechen* (1908), in which Loos strongly criticized Art Nouveau for its excess, stands as one of the leading figures of a clean architecture without ornaments. This is expressed especially in the façades of his buildings which appear as an hermetic mass. Saphira mentions how the ideas of both privacy and anonymity are conveyed through Loos' façades (2016: 13). For Loos, the façade, i.e. the house's face, should not present any mark that characterizes the house's owner. The façade gives no information either about the interior of the house or its inhabitants.

The sense of anonymity in Loos is also associated with social equality (Saphira 2016: 13). From a sexual point of view, the masked ball means the homogenization of all the participants in the ball which erases differences of class and position: 'Konnten alle diese Weiber etwas andere sein? Dirnen – kein Zweifel. Auch wenn sie alle noch irgendein zweites, sozusagen bürgerliches Leben neben diesem führten, das eben ein Dirnenleben war' (Schnitzler 1926: 73). As in the case of Albertine and Mizzi, all women in the ball become

one and the same by means of their sexual potential and their anonymous representation. This representation of women from an erotic point of view is important within an early twentieth-century middle-class context as the regulation of sexuality had been key in the previous decades to classify women – wife, prostitute, bachelorette, etc. In this context, the masked ball represents the construction of a new sexual culture, being one of its consequences – according to Fridolin's experience – the homogenization of sex and eroticism that goes beyond issues of class and civil status. Moreover, it introduces what will become a mass production culture of sex later in the century. The homogenous aspect of sexuality, as represented in *Traumnovelle*, makes impossible the classification of female sexuality according to women's status, and this implies the suspension of rules. Fridolin's tone, in referring to the dancers as whores, shows a disdain towards the female condition both as prostitutes and bourgeois wives. Followed by his anger at Albertine, the masked ball gives him another chance to expand his own fears at Albertine's sexual autonomy. Albertine becomes one among those female dancers, who are all of them sexualised women.

This representation of middle-class wives and prostitutes is located within a broader cultural context where psychoanalytical discourse was being formulated, and family relationships were being shaped in a new fashion. In fact, Freud discusses the relationship between mothers and prostitutes in his work on the psychology of love, 'Beiträge zur Psychologie des Liebeslebens' (1910). In order to explain the possible association between both terms, Freud begins by noticing the 'schärfstem Gegensatze zwischen der "Mutter" und der "Dirne" (1973: 72), an opposition that was particularly acute during the nineteenth century. Freud's explanation of the reason that allows continuity between what were considered two separate types of women – in regards, again, to the use of their sexuality – lies in the unconscious:

> Dieses Verhältnis von schärfstem Gegensatze zwischen der 'Mutter' und der 'Dirne' wird uns aber anregen, die Entwicklungsgeschichte und das unbewußte Verhältnis dieser beiden Komplexe zu erforschen, wenn wir längst erfahren haben, daß im Unbewußten häufig in Eines zusammenfällt, was im Bewußtsein in zwei Gegensätze gespalten vorliegt. (72)

The importance of the above passage resides in the fact that sexual boundaries dissolve at the theoretical level in sharp contrast to what happened in nineteenth-century medico-sexual discourses, such as those of Auguste A. Tardieu, Krafft-Ebing, Carl F.O. Westphal, or Charles Féré. Although degeneration theories of the late nineteenth century placed the possibility of perversion in the 'normal' subject, perversion was understood to occur in a separate moment than that of normality: both states did not co-exist. The formulation of the unconscious introduced a constant presence of the perverse in the normal. Thus,

psychoanalysis was an important cultural phenomenon for the blurring of boundaries between what had been defined as different sexualities. In this context, *Traumnovelle* represents the anxieties surrounding the bourgeois family which was being defined in a new way.

THE DECONSTRUCTION OF THE SEXUAL NORMAL

The deconstruction of the domestic ideal, as illustrated in *Traumnovelle*, finds a correlation with the deconstruction of the sexual normal. Albertine's desire, for example, opposes Krafft-Ebing's words: 'Anders das Weib. Ist es geistig normal entwickelt und wohlerzogen, so ist sein sinnliches Verlangen ein geringes. Wäre dem nicht so, so müßte die ganze Welt ein Bordell und Ehe und Familie undenkbar sein' (1894: 14). The domestic ideal could not be sustained without a regulated female sexuality. Both domesticity and sexuality were further integrated by architecture, which needed to allow their accomplishment. In 'On A Case of Female Impotency' (1896), which American Dr R. W. Shufeldt sent to Krafft-Ebing, Dr Shufeldt studies a case of a female patient for whom it is impossible to perform coitus. This case illustrates the views on the role, and use, of architecture in destabilizing female sexuality: '[her letters] show her to be of a low order intellectually; that she has been *melancholic* from girlhood; has led largely a monotonous life, mostly in one place, and had a room to herself' (12). For this reason, the doctor continues, 'the presence of such a person in a true home simply means its ruin in very short order' (18). The reasons for the impossibility of consummating marriage are placed in a misuse of domestic space during girlhood: a room of one's own. Enjoying a room by herself is associated with masturbation as Dr Shufeldt notes in the same letter: 'a physician, was soon convinced that this acidity of the genital secretions in her case was due to onanism' (4). Although Dr Shufeldt refers to the practice of onanism during the patient's adulthood, by mentioning the patient's own room during her childhood, the doctor suggests that she started this sexual practice prior to her marriage. The distribution and use of domestic space is seen as key to the performance of (non-) normative sexual practices. In this patient's case, her marriage is endangered by a misuse of space in the past.

Against this background, the extensive formulation of the unconscious by psychoanalysis seemed to break down all regulatory and classificatory aims of doctors and architects during the nineteenth century. Although psychoanalysis had similar purposes to those of nineteenth-century sexology, i.e. the healing and avoidance of sexual perversions in order to restore the household, its discourse stood in contrast to the well-defined pathologies of previous decades that were mostly based on oppositions. The erasure of such opposition contrasted with the *Weltanschauung* prevailing in the nineteenth century. We have seen, for example, how monsieur Homais' boxes in *Madame Bovary* represented the systematic and scientific thought of the nineteenth century also found in architecture. In this regard, the theoretical formulation of the unity of the opposites marks the beginning of a new sexual and

dwelling culture based on new approaches to sexuality and architecture, which we have seen being introduced in the previous chapters.

Psychoanalysis shook its contemporary domestic discourse and sexual prescriptions not by normalizing the traditional perverse but by deconstructing the normal. One of the reasons which allowed this to happen was the formulation of a larger concept of the perverse that complicated the concept of the sexual normal based on heterosexual intercourse within the bonds of marriage. The perverse enters domestic space, and puts into question the concept of normality itself and hence the definition of the normal subject:

> Die Perversionen sind entweder *a)* anatomische Überschreitungen der für die geschlechtliche Vereinigung bestimmten Körpergebiete oder *b)* Verweilungen bei den intermediären Relationen zum Sexualobjekt, die normalerweise auf dem Wege zum endgültigen Sexualziel rasch durchschritten werden sollen. (Freud 1981: 49)

Section (b) of the above passage places perversion in a point of liminality that eventually becomes permanent. Thus, Freud defines such liminal moments as 'Momente […] welche die Perversionen an das normale Sexualleben anknüpfen lassen' (1981: 49). In Freud's sexual theory, liminal moments stand for erotic and sexual activities that are meant to lead to copulation but are not ends in themselves. In this case, Freud's novelty resides in the way he narrates already existent content. Krafft-Ebing, for example, did not present a clear and concise definition of perversion in *Psychopatia Sexualis* but the whole text was a description of perversions, which by exclusion defined the normal. In Krafft-Ebing the relationship between the normal and the perverse is one of absence and opposition: what is not the normal is the perverse and vice-versa. However, Freud bridged both the normal and the perverse in quite a delicate way as in his definition everybody becomes aware of the possibility of lingering in the liminal activity. Perversion is theorized in a way that becomes accessible and recognizable to all.

The new mobility of the term 'perversion' turns sexuality into a more fluid experience, which consequently makes the boundaries of marital sex more vulnerable and less defined. Due to the importance of the opposition between normal and marginalised sexualities in the nineteenth century, the impact of the new definition of perversion on marriage was notorious: it allowed the possibility of redefining marriage in new ways, and, therefore, ways of living. Freud's approach to sexuality in terms of liminality facilitates the definite dissolution of a boundary between the normal and the perverse, in other words, between domestic sexuality and un-domestic sexualities (e.g. outsiders). We have seen the relationship between architectural liminal spaces and perversion in the previous chapters: architectural liminal spaces have been analysed as spaces leading to potential sexual transgression, especially windows and doors, i.e. boundaries between the inside and the outside, and

therefore in strict need of regulation. Such architectural regulation correlated with a sexual one. Freud, however, by articulating the existence of perversion within normal sexuality, i.e. the foreign within the familiar, invades the security of domestic space in sexual terms, and architectural liminal spaces lose their association with perverse sexuality.

Family space was also unsettled by the extended definition of infantile sexuality psychoanalysis provided. Freud's development of the sexuality of children since early age, and the formulation of the Oedipus complex, added a totally new aspect to the concept of family. The nuclear family, which was a central part of bourgeois domesticity, as well as key to the development of bourgeois homes in their continuous subdivision and specialization of rooms[25], was being redefined in sexual and erotic terms affecting the relationships between parents and children[26]. Quoting American psychologist Phyllis Blanchard in 1910, Zaretsky notes the sexualisation of marriage: 'one of the most disturbing innovations of modernity, [Blanchard] added, was "the emergence of the sex element in marriage"' (2004: 55). While home had been understood in terms of male and female spaces during the nineteenth century, now sex and the sexual were becoming an integral part of domestic space. Besides, the sexualisation of the domestic and all its dwellers was not free from danger as family relationships were theorized in terms of rivalry. This meant a direct attack to the idealized representation of the domestic in the previous centuries, and clearly handicapped attempts at constructing the domestic ideal.

CONSTRUCTING NEW BOURGEOIS SEXUALITIES

If psychoanalysis unsettled the normal by theorizing its inherent perversity, Loos' architecture was constructing new sexual experiences within the domestic, and normalizing sexual perversions. The expression of new forms of the sexual normal in the psychoanalytical discourse finds a correlation with the new architectural forms in the domestic sphere. New domestic architecture created space for new sexual experiences, as shown by, for example, Loos' architectural plans for Josephine Baker. In 1927, Loos worked on the plans for a house for the singer Josephine Baker. Although the plan never became a reality, it presents very interesting features: it was overall a voyeuristic project. Christopher Long and Beatriz Colomina call attention to the construction of the indoor swimming pool, which is surrounded on all four sides by an ambulatory: '[the ambulatory] is raised along one side; it is at the same height as the salon on two sides; along the fourth is a second stair' (Long 2016: 130). The peculiarity of this path around the swimming pool is that it presents four windows,

[25] See Eleb and Debarre 1999 and Chase and Levenson 2000.
[26] The period of consolidation and highest development of the bourgeoisie actually starts and ends with the formulation of opposed childhood theories: those of Rousseau and Freud. The first one stressed the innocence and purity of children while the second one introduced sexuality and sexual knowledge in children.

'permitting an observer to peer inside into the water' (Long 2016: 130). The windows surrounding the swimming pool suggest that Baker could have been seen while moving in the water, and she might have been able to return the gaze from the swimming pool. Thus this house allows a play of gazes on both sides of the windows. Both Long and Colomina, however, believe that the windows allowed looking in only one direction – from outside the pool into it. For this reason, Long argues that the project was both 'voyeuristic and exhibitionistic. It is about seeing and being seen' (2016: 130). But, in fact, the swimmer might have been able to look back into the salon.

Colomina uses the word 'tension' (1992: 95) to describe Loos' manipulation of boundary elements such as walls. In the Josephine house, the ambulatory pierced with windows expresses such tension between the inhabitant and her own enclosure. In this regard, Colomina states: 'the subject of Loos' houses is a stranger, an intruder in his own space' (1992: 95). Colomina assumes that the windows unsettle a desired sense of discretion. Unlike Long, she fails to speculate about the possibility of enjoyment through exhibitionism. But, besides that, Colomina ignores the possibility of the fact that in the Josephine house a new sense of domesticity was being constructed. Arguing that the inhabitant might feel a stranger in his own house due to the visual elements is assuming a domestic discourse that does not consider the possibility of an erotic space. However, Loos is constructing the exhibitionism of the female body in a way that empowers it as the female subject can look back to the person who is watching her. This grants an important degree of consciousness to the fact of being seen that stops the female body from being a passive object.

It is important to note that Loos designed the Josephine house with the potential owner in mind. In fact, in this case architecture constructs a sexual concept with a direct impact on female subjectivity. As in *Traumnovelle*, in the Josephine house there is a change of perspective in the representation of a female gaze looking back. Albertine's gaze in the holiday resort does move in the captain's direction: 'Er blickte nicht zu mir her, ich aber spielte mit dem Gedanken, aufzustehen, an seinen Tisch zu treten und ihm zu sagen: Da bin ich, mein Erwarteter, mein Geliebter' (Schnitzler 1926: 8). The narration of the memory in fact starts with Albertine's active gaze: 'ich hatte ihn schon des Morgens gesehen' (7). In both quotations Albertine looks at the object of her desire, actively searching for him.

The play around the window and the gaze in the Josephine house, as well as Albertine's active gaze, stands in opposition to what we have seen in Chapter One, where the active female gaze through the window constructs the adulteress. The domestic architecture represented in *Madame Bovary* and Loos' plans for Josephine's house construct different female subjectivities. This is achieved first of all in a literal and material way, by structuring space in a way that allows, or does not allow, the body and the gaze to move freely; and, secondly, by changing the meaning of windows by giving them new use. Such meaning,

however, is a consequence of the more immediate experience of the window caused by its position and use: new architectural meaning comes directly from the material experience of architecture. We have seen how architectural treatises of the second half of the nineteenth century strongly defined windows in terms of their function, and their use was regulated. In the Josephine house's designs, however, windows became part of a visual game rather than giving a solution to problems of ventilation and illumination. Seeing the window as an element in a game rather than an architectural element with clear regulations allows the window to be free from a strict normative use. Although games present a set of rules, the degree of choice and use is higher; moreover, the sense of play allows a space free from moral connotations. For the user of the window this means engaging with it in a new way, which puts creativity in play. In this context, the relationship between architecture and sexuality appears in a fresh way: the windows in the Josephine house transgress, in fact, the architectural regulations of the previous decades. This leads to the construction of voyeuristic and exhibitionistic scenes. Both voyeurism and exhibitionism were seen as improper uses of the body, and as perversions. Therefore, from a late nineteenth-century perspective, the transgression of architectural regulations leads to sexual transgressions, or at least, to a new formulation of the sexual within the domestic domain. However, it is especially important to note that in the Josephine house it is the architect who defines the windows in the way they are. In the Josephine house, voyeurism and exhibitionism would not be the result of a misuse of the windows, as has been the case in the previous chapters, but of the correct use of them. This suggests a naturalization of what were first considered architectural and sexual transgressions. The inhabitant of the Josephine house would use the windows properly if he or she used them to look at the semi-naked swimmer, and his experience as voyeur would be the correct outcome. In contrast, to be transgressive in the Josephine house would mean to avoid looking through the windows. This indicates a complete change in architecture and its relationship to sexuality, and, ultimately, we see the construction of a new domestic space. This echoes the change of meaning in the term perversion, which we have seen in the previous section, defined by Freud. In both architectural and psychoanalytical cases, perversion depends on the subject's perspective; it is a relative fact.

THE VULNERABILITY OF THE BOURGEOIS MARRIAGE AND THE REPRESENTATION OF INTIMACY

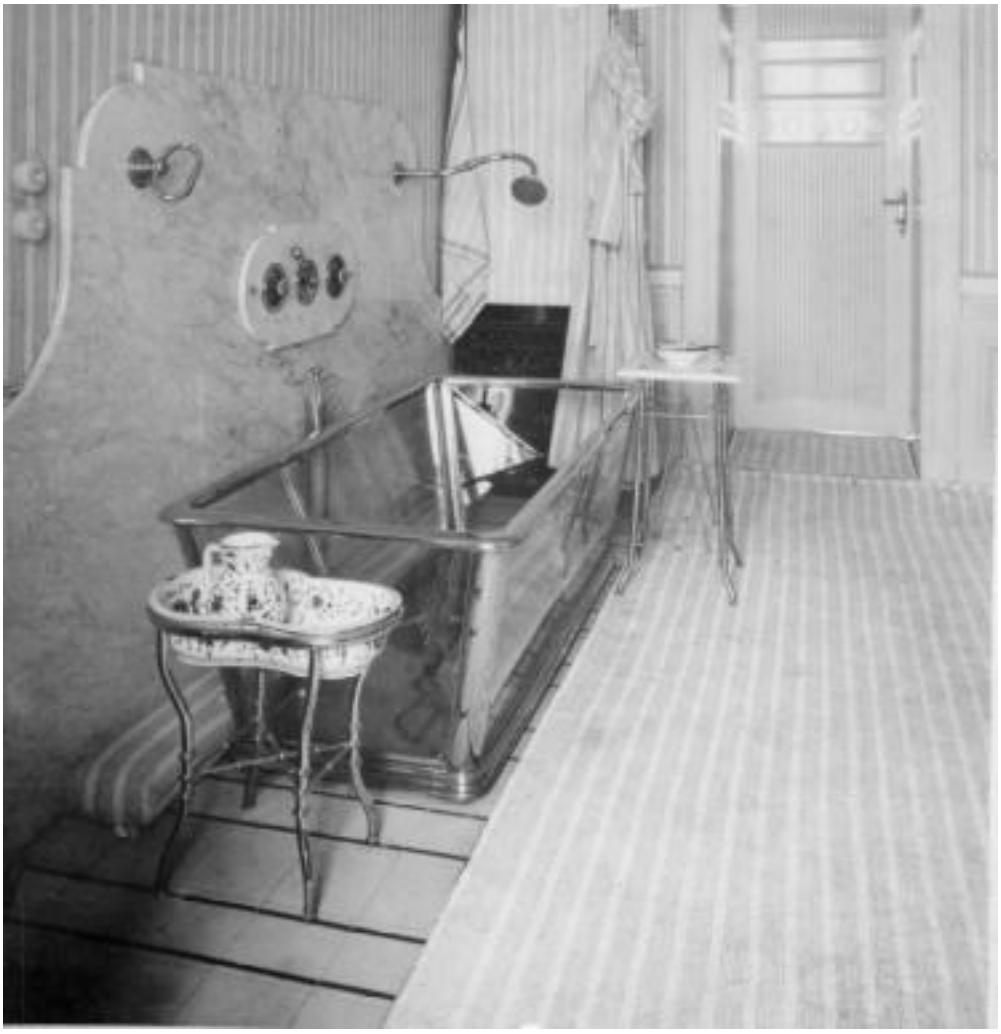
Both new sexual discourses and architecture represented the vulnerability of the bourgeois family, the end of the nineteenth-century sense of domesticity, and the beginning of a wider and common twentieth-century middle class. On one hand, domestic vulnerability is particularly explored in terms of sexual and erotic boundaries, as we have seen in the representation of a homogenous female sexuality for all women and the Freudian concept of perversion. The lack of female sexual definition, itself relating to a more fluid idea of

perversion, threatens to dissolve one of the characteristics of the bourgeoisie, which participated in the construction of normal sexuality. On the other hand, the literary representation of intimacy exposes the bond between spouses, while in architecture there is an increased interest in constructing the intimate parts of the house: the bedroom and bathroom. Although architects considered those two rooms as private spaces, the special attention paid to them shows a new approach to intimacy that differed from the previous decades.

In fact, during the second half of the nineteenth century the bourgeois apartments were structured in a way in which representational spaces (e.g. mainly salon and living room) were facing the main street, while the most private spaces were inside the apartment. This distribution protected the private life of the family but it also allowed the exhibition of wealth and position, as we have seen in France with *La Curée*. In Vienna the situation was the same when Otto Wagner started working on some apartment buildings; as Peter Haiko defines: 'Enfilade der öffentlich-repräsentativen Räumlichkeiten an der Ringfront mit dem Festsaal als Zentrum und den ihn links und rechts begleitenden Räumen' (1984: 12). This was particularly characteristic of Ringstrasse, which as we have seen, was representative of bourgeois architecture in the second half of the nineteenth century. But in 1886, Wagner changed this architectural conception in his design of an apartment for the Heckscher family in which the representational spaces were not facing the main street (Haiko 1984: 14)[27].

However, what seemed to be a move towards a greater sense of privacy at the turn of the century was an architecture that highlighted the sexual body and sexualised domestic space. As in the case of Loos' Müller House, which we have seen in the first section of this chapter, the concept of privacy is modified through eroticism. Haiko refers to the private areas with the following words: 'Das Schlaf- und Badezimmer als Ort der neuen Prächtigkeit' (1984: 28). Indeed, Wagner meticulously worked on those spaces, designing all of its elements including furniture and decoration. Especially interesting was the glass bath he designed for his own house in 1898, and that echoes the swimming pool in the Josephine house:

[27] Parisian architecture experienced the same modifications in the 1880s, where bourgeois residences started losing their sense of exhibitionism, and seemed to move into a more private architecture. See Eleb and Debarre 1995.



Wagner, Otto, glass bath, 1898.

Intrinsic values of Wagner's glass bath are transparency and nakedness, which are located at the home's heart as the bath is in one of the house's most intimate parts. We have seen how large windows convey a sense of nakedness and the erotic by allowing exhibitionism and accessibility threatening, thus, traditional domesticity in *La Curée*. In Zola's text, the fact that windows articulate the eroticization of the interior presents such eroticization ultimately as a potentiality: protecting home from it is still possible as windows are boundary elements that can be used for regulation. But in Wagner's case, transparency and nakedness are openly brought into domestic space by the glass bath; those values are assimilated into domestic culture. This means that the sense of erotic nakedness becomes a fact rather than a possibility; hence, a domestic value in itself. The sense of eroticism is being incorporated within the concepts themselves of intimacy and domesticity.

Regarding the glass bath, Haiko argues the following: 'die Desexualisierung der "neu entdeckten" Nacktheit. Der meist mit Rigidität verleugneten Sexualität im hygienischen Bereich antwortet Wagner mit der Umgestaltung des Bades in ein Boudoir. Sein Bad ist Ort

des narzißtischen und voyeuristischen Genusses von Körperlichkeit' (1984: 31). In his association of architecture to a new hygienist mentality in the late nineteenth century, Haiko paradoxically argues for the lack of sexual sense in the body and for a voyeuristic pleasure. But it is neither: in the first case, hygienist and medical approaches to the body are theoretically de-sexualised. However, domestic space, where the bath is located, is not a neutral space, or a medical one but charged with emotions; home is a strongly subjective place. Secondly, exhibitionism would scarcely make sense in such an intimate room. Therefore, it is the eroticization of home itself, enacted by a piece of furniture, that takes place here; and with it, a new way of thinking about home and relationships emerges.

In this regard, the eroticization of the interior is problematized in *Traumnovelle* which opens with a recollection of erotic fantasies Fridolin and Albertine tell to each other. In *Traumnovelle* the erotic is what makes marriage vulnerable, and becomes a destabilizing element of the constituted domestic space: 'wie Todfeinde liegen wir hier nebeneinander' (Schnitzler 1926: 93). Fridolin's thought takes place after Albertine tells him her dream while he was away at night. The dream, in which Fridolin is sacrificed, adds to his own uneasiness towards his wife after her erotic confessions. Moreover, Albertine's dream also contains erotic elements: 'ob ich nur jenem einen oder auch andern gehörte, ich könnte es nicht sagen' (Schnitzler 1926: 88). Fridolin's perception of his wife as mortal enemy is the consequence of Albertine's dangerous sexuality, which stands in contradiction with Fridolin's own representation of a housewife: 'da saß sie ihm [Fridolin], gegenüber, die ihn heute nacht ruhig ans Kreuz hatte schlagen lassen, mit engelhaftem Block, hausfraulich-mütterlich' (Schnitzler 1926: 105). For Fridolin, Albertine appears contradictory, as her sexuality cannot coexist with angelic, domesticated, and maternal characteristics. In fact, to Fridolin it seems plausible to associate Albertine's desires with murder. His expectations of Albertine's character are those defined by traditional domestic discourses, and he opposes her sexuality to domestication.

From Fridolin's perspective, the representation of Albertine's doubleness illustrates the disassociation of female subjectivity. This female doubleness relates to the doubleness of the interior (e.g. the difference between theory and practice of domestic space), which we have seen in the previous chapter. In this case, Albertine's double nature represents the doubleness of domesticity, and presents it as an impossible ideal. In fact, Fridolin experiences, 'daß all diese Ordnung, all dies Gleichmaß, all diese Sicherheit seines Daseins nur Schein und Lüge zu bedeuten hatten' (Schnitzler 1926: 107). As with André in *En ménage*, the deconstruction of the interior is triggered by undomesticated female sexuality, that is, a sexuality which escapes the order of domestic space. Moreover, in the cultural context of *Traumnovelle*, such order is itself fading away: architecture does not seem to sustain it anymore. Acevedo-Muñoz mentions Fridolin's incapacity to understand female

desire, and defines Fridolin's wandering as a search for a solution to the riddle of Albertine's desires:

> *Dream Story* [is] concerned with a man's attempt to understand desire. The twist lies in that this protagonist's search is not for the essence of his own desires, but those of his wife. Thus, the main character […] is doomed to fail […] because he is seeking answers to a question he is not equipped even to ask. (2002: 119)

Acevedo-Muñoz locates Schnitzler's text within a wider context of a medical tradition looking for answers to the question of female desire. Freud, for example, was invested in understanding female sexuality, dedicating an essay to it, 'Über die weibliche Sexualität', in 1931. This context reinforces the male perspective in the representation of a domesticity in crisis which is mostly depicted as being dependent on a particular idea of femininity.

In *Traumnovelle* intimacy, which is mostly represented through private conversations among the spouses, is unsettling and terrifying. Those moments expose the solid basis of the bourgeois marriage, and become a tool for the deconstruction of traditional domesticity. *Traumnovelle* shows how the paradox of intimacy resided in the fact that while relationships were becoming more liberal more emphasis was being put on the sexual and emotional life of the spouses. In fact, this, which could be understood as a re-privatization of domestic space by means of highlighting the most intimate aspects of the couple's life, results in the opposite: an exhibition of intimacy. Richard Sennett's analysis in *The Fall of Public Man* (1977) is based on the theory that the public sphere disappears under a tyranny of the private realm where intimacy and feelings take over civility. The representation of an overwhelming intimacy in *Traumnovelle* points at a likewise overwhelming domesticity such that by dissolving the boundaries between interior and exterior the private realm takes over the public one. The fears of nineteenth-century architects and writers of exposing the interior to an intrusive and menacing exterior resulted in a movement in the opposite direction. While such writings advanced the dissolution of spatial boundaries they underestimated the power of the interior in imposing its rules over the outside.

This clarifies the fact that the weight of Schnitzler's text is put on the opening bedroom scene of Fridolin and Albertine. This moment is charged with meaning, emotions, and consequences for Fridolin and his understanding of marriage. The bedroom has been traditionally represented in architecture and literature as the most private space of the apartment, and in *Traumnovelle*, the representation of the bourgeois apartment is absolutely focused on the bedroom: it seems to suggest that what happens in the bedroom is enough to explain and understand the marriage. However, this reclusion within the most interior part of the apartment leads to the opening of sexual boundaries and endangers the solidness of marriage. As we have seen with the changes in architectural structure, which diminished the

representational parts of the house, home loses its social meaning to become exclusively the space of the couple. By charging the bedroom with emotional and semantic importance, sexuality acquires an important role in the couple's life. Architecturally this fact illustrates the dominance of the private over the public realm. Reducing the social function of home means transforming domestic space into a more sexual and emotional place charged with pressures and expectations for and from both partners. Besides, the loss of social function isolates the marriage from a wider context in which the constitution of the traditional marriage was based. If family and business relationships were part of the support of a new nuclear family, emotions and sexuality take over as main pillars for matchmaking. Sennett argues how by the end of the twentieth century sexuality did not present a social aspect anymore: 'the modern term "affair" […] represses the idea that physical love is a social act; it is now a matter of an emotional affinity which *in esse* stands outside the web of other social relationships in a person's life' (1978: 8). *Traumnovelle* introduces a new marriage culture by focusing on the emotional and sexual explorations of Albertine and Fridolin: their relationship is defined in the bedroom. Marriage is not represented as being a small part of a wider structure but as being on its own and placed in the middle of a city full of temptations. In this sense, Fridolin struggles to maintain a traditional middle-class way of living within the emergence of a new social and cultural context. From Albertine's perspective, this shift in sexual and domestic culture is alienating, and *Traumnovelle* gives us a critical view of this development.

CONCLUSION

By the end of the nineteenth century and during the first decades of the twentieth century, crucial changes in domestic culture were taking place in Vienna. While Vienna's architectural evolution had been slightly behind other European capitals such as Paris during the second half of the nineteenth century, at the turn of the century it presented many conditions which turned the city into a focus of change. Vienna hosted doctors, writers and architects who introduced important modifications in the traditional definition of domesticity which had prevailed during the nineteenth century. Although trying to prevent traditional domestic values, such as privacy, intimacy, and comfort, architects created innovative designs that opened the possibility of interpreting domestic space in new ways. This brought new meanings to home and deeply modified the conceptualization of the domestic.

Inherent in the new articulation of the domestic was the modification of sexual discourse. New architectures, especially Loos' designs, created spaces that allowed the exhibitionism of the body and facilitated voyeuristic experiences. The possibility of such experiences impacted on the perception of domestic sexuality as understood in the late nineteenth century and still in part of the twentieth. Thus, home was being transformed into an erotic space in contrast to nineteenth-century definitions of home in which erotic and

sexual aspects were not mentioned. Besides architecture, the field of medicine also had an influence in this new erotic aspect of home. With the birth of psychoanalysis, the nuclear family started being theorized in terms of sexual desire, which applied to all members of the household and to their mutual relationships. Besides this, Freud also modified the concept of perversion as it turned into a more slippery and porous reality, which, far from being associated with abnormal subjects became an intrinsic part of the bourgeois family. Thus, the sense of remoteness associated with perverts was lost, and perversion became a familiar concept to be found within the walls of middle-class homes.

But, at the same time as perversion became familiar, home was experienced as unfamiliar space by those who struggled to maintain a traditional way of living. In this context, *Traumnovelle* explores the alienation of a middle-class husband who feels threated by his wife's erotic impulses and sexual desires. Fridolin represents the male crisis of domesticity at a time when a domestic culture was changing. Such crisis is focalized on female sexuality and the new role middle-class housewives were taking on. Thus, Albertine appears as a complex subject with a sexual impulse unknown even to herself in contrast to other heroines seen in this thesis. This uncontrollable part of Albertine makes Fridolin feel alienated in his own space and, by extension, the city. This also leads Fridolin to identify Albertine with the prostitutes he encounters in the night. Such identification comes from a progressive dissolution of boundaries between domestic and marginal sexualities.

The weight Schnitzler's text puts on the intimate life of marriage points at the central part sex and intimacy will play in the configuration of love relationships. Thus, literature represents intimacy more deeply. In architecture, this turn to intimacy translates into an emphasis placed on the intimate parts of the house rather than representational spaces.

Conclusion

In *Julie, ou la nouvelle Héloïse* (1761), Julie, in love with her tutor Saint-Preux, decides not to transgress the class difference between them, and renounces marrying him. The couple maintain a secret and chaste relationship until Saint-Preux leaves. From then, they continue their friendship through correspondence. Eventually Julie marries M Wolmar, a friend of her father, and becomes a devoted wife and mother. Julie's death following her having jumped into the lake to save her son Marcellin illustrates her exemplary maternity. As she lies on her deathbed, the priest tells Julie, 'vous mourez martyre de l'amour maternel' (1993: 359). Julie represents the new mother being theorized in the eighteenth century as part of a new national project (Badinter 1980: 141). Rousseau's text engages with new discourses on maternity that appeared in the 1760s and created 'l'amour maternel' (Badinter 1980: 137). Modern motherhood was being defined, and it became key, later on, to definitions of home, as we have seen in Michelet – '[la femme] est dans toute l'histoire l'élément de fixité. Le bon sens dit assez pourquoi: non-seulement parce qu'elle est mère, qu'elle est le foyer, la maison' (1870: 80). *Julie* does not only instruct on maternity but it also touches on household organization, sexuality, and the education of children. Once married, Julie's household is an example of domestic virtue as it is based on the separation of sexes: 'la maxime de Mad de Wolmar se soutient très bien par l'exemple de sa maison. Chacun étant pour ainsi dire tout à son sexe, les femmes y vivent très séparées des hommes' (Rousseau 1993: 65). This division of the sexes is presented as a natural condition: 'ce qui nous sépare des hommes, c'est la nature elle-même qui nous prescrit des occupations différentes' (Rousseau 1993: 121). *Julie* shows how the relationship between domestic architecture and sexuality was essential to the construction of the domestic ideal and its naturalization. The novel's theorizations of the natures of woman and man, and the organization of domestic space according to sexual difference and gender roles represent very well the tradition which the novels in this thesis slightly modify.

In England, the eighteenth-century novel also developed a new middle-class model of woman. Armstrong notes how in Richardson's *Pamela* (1740), 'a woman's virtue alone overcomes sexual aggression and transforms male desire into middle-class love, the stuff that modern families are made of' (1987: 6). As in *Julie*, where Rousseau represents the domestication of passions and feelings, *Pamela* shows the domestication of sexual desire, an idea central to domestic culture. Thus, an opposition between the domesticated and the undomesticated emerged in which the former is placed within the house's architectural limits and the latter outside. Everything placed inside the house should be domesticated: women, men, sexuality, desires, feelings, passions, space, animals, etc.

In light of *Julie* and *Pamela*, the transgression of architectural rules in the novels analysed seems more naturally related to sexual transgression. The relation between domestic architecture and sexuality belongs to a domestic culture that started being represented in the eighteenth century. Central to this domesticity was the construction of modern motherhood: 'la nouvelle mère appartient essentiellement aux classes moyennes, à la bourgeoisie aisée' (Badinter 1980: 208). The domestic ideal conflated the concepts of woman, mother, and home as motherhood was the desirable end for a woman. The woman-mother was thus placed in the interior: 'le nouveau royaume de la femme, est "le chez soi" fermé aux influences extérieures' (Badinter 1980: 207). We have seen in Chapter One how this interiorization is a main concern for Kerr whose architectural theory addresses the need of privatizing women while placing them within the home. French and German architectural discussions similarly suggested the opacity of domestic space to be in relation with women's desirable place at home, as we have seen in Chapters One, Two, and Three. Women's position in the house was thus strictly related to the concept of privacy; and the domestic anxieties of which privacy was the object in the second half of the nineteenth century involved a concern about women's place and definition.

This thesis has shown the unsettling of the domestic ideal, which was initially represented in the eighteenth century, through architectural means with a particular focus on sexuality. That is, the anxieties about blurring the architectural boundary between the private sphere and the outside, for example, were present in architectural discussions but literary texts explored the topic further by imagining the consequences of architectural practices in the sexual realm. Literature's engagement with domestic architecture illustrates the sexual connotations, or aspects, of architectural design and its involvement with the construction of sexual culture.

The following sections, while recapitulating the analyses of each chapter, consider different questions which have been raised throughout the chapters, and were not initially intended. Thus, by analysing the ways in which (represented) domestic architecture supports or transgresses mainstream sexual culture, five recurrent topics emerge in different chapters: the ways in which inhabited space contradicts theorized architecture, the embodiment of values through materials, how the eroticization of the domestic sphere empowers women, the relationship between men and home, and the extent to which the domestic ideal is perpetuated in contemporary culture.

THE THEORY AND PRACTICE OF SPACE AND ARCHITECTURE

Privacy was focalized on the domestic sphere and the female body. In this context, we have seen how in *Madame Bovary* anxieties about the isolation of the domestic space are metaphorically represented in Emma's body. The adulteress represents the transgression of

domestic space through the association of her body with home; as Garber puts it, 'not only was [woman] to be found "in" the home, she *was* the home' (2000: 58). The first breaking of boundaries between the inside and the outside is imagined in the female body by engaging in illicit intercourse, and the potentialities of carrying an illicit heir. Architectural images evoke the house-body association further, as we have seen through the expression 'une lézarde dans le mur' (Flaubert 2001: 160) that refers both to the Bovarys' house and Emma's entire domestic life that she has deludedly imagined.

The architectural reading of Flaubert's text exposes a critical view of domestic architecture: its incapacity to effectively facilitate the domestic ideal. The gender division of space, the separation of private and public spheres, and the uses of liminal elements such as windows and doors are constantly transgressed by Emma and her lovers. This transgression is also performed by Eustacia Vye in *The Return of the Native* when she does not respect the laws of hospitality, leaving her mother-in-law outside the house; or when Eustacia subverts Blooms-End's spatial structure through her gaze. By putting space into practice, both the French and English texts show the possibilities of transgressing architectural prescriptiveness. In this case, literature illustrates an inhabited space that by being put into practice shows the contradictions between theorized and lived architecture that echo Rice's concept of 'doublenness': 'a play between identity and discrepancy at the heart of the interior' (2007: 4), and Marcus' theory on Gothic novels: 'haunted-house stories exposed the ways that the ideal failed to materialize in homes filled with ghosts' (1999: 127). The architectural analyses of *Madame Bovary* and *The Return of the Native* have illustrated the contrast between the static representation of architectural theory and the dynamism of spatial practices; space is always inhabited space. This illustrates what Tschumi describes as the violence of the architectural order:

> Entering a building may be a delicate act, but it violates the balance of a precisely ordered geometry […]. Bodies carve all sorts of new and unexpected spaces through fluid or erratic motions. Architecture, then, is only an organism engaged in constant intercourse with users, whose bodies rush against the carefully established rules of architectural thought. No wonder the human body has always set limits to the most extreme architectural ambitions. The body disturbs the purity of architectural order. (2012: 75)

Tschumi's words illustrate the transgression of architectural theory that we have seen through Emma and Eustacia. The architectural thought Tschumi refers to and the ordered geometry of built space are transgressed by misusing rooms against architectural manuals in both the French and English text. But these texts add a sexual and gender dimension to Tschumi's theory. In both instances, women are the main transgressors of this 'purity of the architectural order', a purity that, the texts have shown, relates to both space and the sexual body.

Domestic space was, in fact, imagined as sexualized space at the same time that the sexual body was being theorized as a domesticated reality. But by representing women as the main transgressors, both texts highlight the specific importance of the domestication of female sexuality and its relation to home.

The idea of architectural purity leads us to the concepts of 'contamination' and 'perversion' also introduced in Chapter One. We have seen how the strong prescriptive nature of domestic architecture aimed at avoiding the contamination of spheres, i.e. the private and the public, and the contamination of people according to sex and class, as defined, for example, in *The Gentleman's House*. The analyses of Flaubert's and Hardy's texts have illustrated the sexual implications of transgressing the rules of division: by conflating spheres and people, Emma Bovary puts herself in a difficult situation, or rather, in a tempting one that leads her to succumb to the seduction of her first lover. For Eustacia Vye transgressing the rules of space means betraying her husband and mother in law. Both female characters put domestic space at risk by un-following the spatial rules but, at the same time, they show the potentialities of new architectural uses that might not conform to the practice of the domestic ideal.

By misusing rooms and architectural elements, Emma and Eustacia violate the form-function norm of architecture prominent in the late nineteenth century, and in doing so the text engages with questions of interpretation and dwelling more commonly found in twentieth-century architectural theory. The body is, thus, an essential element to the creation of architectural spaces as usage enhances the possibilities of architecture in defining space.

ARCHITECTURAL MATERIALS AND DOMESTIC VALUES

We have seen how *La Curée* and *L'Adultera* present complementary approaches to the architectural use of glass. Zola's text represents a domestic transition and the new values architecture conveys in the domestic sphere. The narrative's critical approach to the renovations of Paris and the new domestic culture are shown by means of contrast with traditional domesticity represented in the architecture of the hôtel Beraud. This contrast is aestheticized through the materials of glass, in the Saccards' residence, and stone, in the Berauds'. In fact, we have seen how the large windows in the façade of the Saccards' residence exhibit the interior and evoke certain frivolity by being compared with the shop windows of department stores, while the characteristics of stone that construct the Beraud residence turn home into a severe, private, and respectable space.

L'Adultera follows a similar contrast between glass and non-transparent materials to define different domestic values and traditions. Fontane's text represents a new domestic culture through literal representations and metaphorical uses of glass. In this sense, windows play a prominent role in the German text. Melanie, who is first married to Ebenezer, fails to

regulate domestic space by leaving the windows open. While we have seen different ways in which women are represented at the window in Chapter One, Melanie is altogether depicted with no relation to the window, suggesting the creation of a new domestic narrative. In this regard, we have seen Ebenezer, Melanie's lover and second husband, modifying traditional domestic representations of women at the window that reinforce the separation of the spheres and sexes. Ebenezer, who despises the traditional depiction of women at the window, is also critical of traditional gender roles and definitions of womanhood. In describing Melanie as 'no angel' he does not relate her to mythical representations of the 'angel of the house'. The narrative, thus, suggests an architectural construction of the 'angel of the house' as this is associated to ideas of isolation of the domestic interior and female virtues, such as those embodied in Julie.

Glass also affects the concept of motherhood, questioned in Melanie, who experiences the rejection of her children after marrying Ebenezer. Glass opposes the darkness, opacity, and closure of the womb, associated to the house, as we have seen in Bachelard. The historical association between 'house' and 'motherhood' explains their mutual influence, and, in fact, *L'Adultera* shows how the qualities of glass modify both home and mother.

But glass also represents a more honest and transparent domestic culture. Melanie's metaphorical use of the terms 'Vertiko' and 'Glashaus' articulates her change from a traditional, arranged marriage to one of her choice. We have seen how the Vertiko and the Glashaus are significant for their aesthetic implications, where the carpet represents the opacity of double standard domesticity and the vitrine, transparency and honesty. Socially, the concept of the 'Glashaus' seems to represent a more liberal attitude that accepts the second marriage of Melanie with Ebenzer. Fontane's text, however, remains ambiguous in its depiction of a liberal society as we can glimpse the narrator's irony. In fact, although glass articulates a change in domesticity, social changes are also approached with scepticism, as we have seen in the narrator's description of a society with flickering tastes. This depiction of society shows the ambivalences of the bourgeois culture that we have seen, for example, regarding the emergence of sexological discourses and their paradoxical consequences as they both condemn and condone non-normative sexualities.

L'Adultera places the topic of female adultery within a historical framework through references to Tintoretto's work *The Woman Taken in Adultery*. This painting, which marks the beginning and the end of the narrative, mirrors Melanie's own understanding of herself; in a wider context, it suggests a new approach to adultery. Melanie's use of the term 'Glashaus' engages with the biblical reference and refers to a less judgemental view on the adulteress: 'wer in einem Glashause wohnt, nicht mit Steinen werfen soll' (Fontane 1962: 113). These words bring back again the contrast between glass and stone seen in *La Curée* through the opposition of the Saccards' and the Berauds' residences.

THE EROTICIZATION OF HOME AND THE EMPOWERMENT OF WOMAN

In *La Curée*, glass not only facilitates the exhibitionism of the domestic space but it also constructs certain sexual exhibitionism that impacts on both the female body and the privatization of sexuality. The publicity of domestic sexuality permeates home with notions of perversion. Glass, by blurring the difference between the inside and the outside, permeates home and sexuality with non-domestic values. One of the consequences of this visual conflation of the inside and outside is the assimilation of the bourgeois wife to the prostitute, as the architectural boundaries defining both are blurred. This conflation of wife and prostitute leads to a certain eroticization and perversion of the interior, as the erotic was considered to inform the pathological.

Home is thus eroticized, something that increases through the representations of mirrors in Renée Saccard's 'cabinet de toilette'. The association of Renée's toilette with the hall of mirrors in Versailles not only highlights the eroticization of the domestic interior further but it also challenges the context in which the bourgeois woman emerged: her opposition to aristocratic women. In fact, the latter was criticized for having a rather libertine lifestyle, while the new woman, as seen in *Julie*, was characterized by her modesty, chastity, and devotion to her family and domestic affairs. *La Curée* modifies this opposition by associating Renée to eighteenth-century female aristocrats. This highlights Renée's autonomy characterised by her erotic desires and her will to satisfy them. Although Renée is also victim of her husband's economic interests, she nevertheless is empowered through her association with libertine women. As in the case of Emma Bovary, Renée's sexuality appears as a tool with which to subvert traditional domesticity. Female eroticism is an important motif in modifying the domestic experience.

The eroticization of domesticity is explored further in *En ménage*, which also represents the increasing confusion between bourgeois women, working class women, and prostitutes by means of an architectural representation. In fact, André struggles to perceive the difference between her wife Berthe and other kinds of women beyond their mere architectural framework, being the only difference between them their spatial surroundings, e.g. the salon and the street. This comparison debilitates the strict opposition between types of women and highlights the performative aspect of domesticity, as seen also in *La Curée*. Domestic architecture loses, thus, its prescriptive power and its essentialism as much as static definitions and classifications of women do. Huysmans' text echoes the blurring of boundaries seen in *La Curée* through glass, although now in a rather theoretical way. In fact, it is not the actual architecture of the apartments André inhabits that conflates the inside with the outside but the ways in which domesticity is lived and imagined. For André, domestic culture is already changing, and as in Zola's text, the dissolution of boundaries leads to an eroticization of domesticity. In fact, the reunion of André and Berthe at the end of the text is

represented through an erotic encounter and André's treatment of Berthe as a working-class lover.

Erotic domestic space is a primordial topic in the last of the texts seen, *Traumnovelle*, which starts with an erotic confession. In the Austrian text, erotic agency is, again, located in the female character Albertine, married to Viennese doctor Fridolin. As *En ménage*, Schnitzler's texts opens with an unsettling female sexuality as Albertine narrates her husband a sexual fantasy with another man and her temporal willingness to leave him and their daughter when she felt attracted to an officer during holidays. The acknowledgement of Albertine's sexual desires is an important element in challenging her traditional role as wife and mother. *Traumnovelle* is contextualised in early-twentieth-century Vienna, where the private sphere has been eroticized from different fields: in psychoanalysis Freud sexualized children by defining the stages of infantile sexuality, and turned family conflicts into sexual conflicts. Sexuality was, thus, placed at the heart of family life. Moreover, it was not an ideal and domesticated sexuality that psychoanalysis brought to middle-class homes but a troubled one. This directly affected the concept of normal sexuality, which could not be an essential part of domesticity anymore. In fact, this troubled sexuality belonged to the realm of perversions and it was inseparable from normal sexuality; in other words, Freud conflated the normal and the perverse, hence cancelling the opposition between the two seen in precedent medical texts. The evolution towards a more fluid concept of 'perversion' between the 1880s and the first decades of the twentieth century played an important role in permeating home with notions of the erotic. This, in turn, cancelled traditional domestic prescriptiveness which was tangled with notions of normal sexuality.

Viennese architectural designs also impacted in the construction of erotic domesticity in early-twentieth-century Vienna. Although trying to recover the sense of privacy and modesty of a period prior to the late nineteenth century, architects such as Loos conveyed a new sense of privacy permeated with eroticism. The new designs, although not rich in glass structures, were novel in the distribution of the interior. Through different floor levels, and internal semi-boundaries between rooms and spaces, Loos created a visual game that covered and uncovered surfaces and objects, e.g. bodies. Loos, however, like Freud, was a paradoxical figure as they both aimed at recovering past bourgeois values. But by employing new architectural forms and a new psychological methodology, both Loos and Freud, respectively, created something new in the field of domesticity. It should be noted, however, that the architectural tradition in Vienna was more elastic in its definition of boundaries than in England and France:

> A large proportion of the published floor plans of Viennese flats throughout the nineteenth century identify rooms only as *Zimmer, Vorzimmer* and *Kabinett*, not as

> *Wohnzimmer, Schlaffzimmer, Speisezimmer*, and so forth, suggesting that the Austrians maintained the older custom of undifferentiated – or at least variable – room designations longer than either the French or the English. (Olsen 1986: 119)

This lack of specialization of rooms questions the relationship between sexual and architectural prescriptiveness, and the materialization of the domestic ideal so important in France and England. Whether the Viennese architectural background influenced the fact that it was in Vienna where in the early twentieth century a strong deregulation of space and sexuality started, seems plausible but remains to be seen. In fact, this thesis has not worked on nineteenth-century Viennese architectural texts to see if the same anxieties about windows, for example, were present. Nevertheless, the particularity of Viennese architecture in the nineteenth century does not affect the domestic and cultural influences across countries. In fact, Freud's thought arrived at other European countries and North America, as we have seen.

Traumnovelle does depict the introduction of an erotic femininity that breaks with traditional domesticity. As in the case of André, Fridolin experiences the same confusion between his wife and the prostitutes he meets. In Fridolin's eyes, women are homogenised through their sexuality and this seems to blur the singularity of his wife as if she had been, until then, defined by her lack of sexual desire. Albertine's sexual desires seem to permeate Fridolin's whole existence as he wanders about the meaning of his life with Albertine, as well as about her true self. But sexual intimacy is present everywhere Fridolin goes to, e.g. the prostitute's apartment, the masked ball. In this sense, the privacy of domestic space takes over the public sphere, and the focus on intimacy is achieved by reducing the apartment of Fridolin and Albertine to their bedroom. The sexual life of the spouses is, in this instance, prominent, and its representation enlarges that found in *En ménage* where the end introduces the reader to the spouses' sexual life.

The focus on the erotic has shifted from lovers to spouses; thus, while in the first two chapters eroticism and sexuality were associated with transgression and extra-marital relationships, in *L'Adultera*, *En ménage*, and *Traumnovelle* the erotic is increasingly placed within marriage. Fontane's text, discussed pivotally the middle chapter of the thesis, explicitly illustrates how the lover becomes the husband, hence moving sexual feelings from outside to inside marriage.

MEN AND THE DOMESTIC IDEAL

The last two chapters of the thesis shift the focus again by presenting male approaches to domestic changes and the alienating experience such changes produce in men who rather miss a traditional way of living. The shift on gender perspective in representations of the domestic crisis shows the unsettlement of a traditional male position within the domestic realm due a

shift on gender roles. Chapters Four and Five complement each other by focusing on the cities of Paris and Vienna, respectively. In *En ménage*, we have seen André longing for the domestic ideal, strongly grounded in his imagination. In fact, André imagines his married life according to normative domesticity but he fails at putting it into practice. Thus, by highlighting the representational aspect of prescriptive domesticity, the narrative deconstructs the myth of an ideal home. The main reason for the impossibility of accomplishing the domestic ideal appears to be André's wife, Berthe, thus perpetuating the traditional view that places women at the centre of, and responsible for domestic practice.

Berthe's adultery causes André to start a frenetic series of house moves in search for the ideal place. To accomplish that, André realizes that he needs a woman and starts looking for a partner in order to replace Berthe. The text establishes a correlation between home moving and change of partners, causing architectural and sexual circulation. This dynamism, which the text represents as modernity, is architecturally signposted by references to constructions that relate to movement such as the hippodrome and the rail station. While sexual movement is represented in the figure of the *flâneuse*, defined as the modern woman. This female dynamism contrasts with the traditional static position of women at home; and likewise, dynamic architecture opposes the static nature of home.

Female dynamism is also represented in working women that turn gender roles upside down. In fact, André appears feminized in front of female shop assistants who behave in a 'manly' manner, as well as becoming sexualized amidst the Parisian urban space and the new shops when he stops to look at himself in the shop windows. The text introduces a shift in gender roles contrasting André to the shop assistants. In fact, when André wants to invite for lunch the girl he wants to turn into his new lover, she pays for her own meal, leaving André confused and lost regarding his role as man.

While in the French text, it is Berthe's adultery that causes André's circulation amongst several apartments, in *Traumnovelle*, Fridolin starts wandering the streets of Vienna after listening to his wife's confession. In both instances, male wandering is propelled by an un-domesticated female sexuality or sexual desires. Men's movement towards the outside turns their domestic position into a dependent one: both texts show how men cannot be domestic, or feel at home, without a woman whose sexuality and desires are strongly regulated. Home is thus seen as a reality only possible with and through 'domestic' women. However, as we have seen in *En ménage*, it is rather the domestic ideal that fails to be accomplished, as the text ends with the reunion of the spouses. Thus, the re-constitution of the household is marked by the erotic. The shift from ideal to practical domesticity is articulated around notions of eroticism and the spouses' sexuality. In *Traumnovelle*, the household is not dissolved neither but Fridolin's perception of his wife and domestic life is modified after

Albertine's acknowledgement of her sexual desires. In both texts, the domestic crisis causes a male crisis but domesticity does not end, it changes.

PERPETUATING THE DOMESTIC TRADITION

According to the texts analysed, changes in domesticity were articulated through women. Throughout this thesis we have seen the importance of female agency in motivating changes in domestic and sexual culture. And, in fact, Julie is a female protagonist on which the creation of the bourgeois household relies. Women were at the centre of the beginning of a new domestic culture and they remain the protagonists for any modification of domesticity. The fact that the weight of transgression is placed on women shows the specific role and space given to them. The sense of movement inherent to the idea of transgression illustrates how women were theorized as static bodies. Thus, transgressing meant crossing a spatial boundary which was represented both as the house and the body. This transgression, precisely, seemed to break the association between the house and the female body but it did not: it perpetuated the domestic imaginary as both the idea of home and that of womanhood were modified at the same time. In fact, Garber notes the contemporaneity of the woman-home association, and, therefore, of the domestic ideal which relied on such association:

> One of the ways we have of making things modern – or postmodern – is to scramble up the 'laws' of the house-as-body, turning the conventions of the house inside out, rearranging functional spaces in new – and often playful – ways. But if pleasure comes […] from flirting with transgression or excess, the very possibility of transgression comes […] from our acceptance of and dependence upon the old metaphor. (2000: 79-80)

This raises questions regarding the nature of contemporary domestic culture and the real possibility of structural changes in domesticity. It seems that the domestic culture inherited from eighteenth-century bourgeois representations of home survives due to its strong elasticity and capacity to negotiate between old and new ways of living. Just as Fontane's text illustrates society's willingness to tolerate Melanie's second marriage, the constitution of this new household follows certain patterns that link it to the domestic ideal. The actual structure of domesticity does not change in any of the texts seen, instead it adapts. But this seems the logical result of the many paradoxical instances seen in this thesis. In fact, the apparent contradictory effects of sexological discourses, both regulators and facilitators of non-normative sexualities, are at the heart of a culture that negotiates and moderates progress, or, in other words, transgression.

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