

GERO BAUER

Houses, Secrets, and the Closet

Locating Masculinities from the Gothic Novel to Henry James

[transcript]

Contents

Preface | 7

Introduction | 9

Prelude: Bluebeard | 9

Context: History, Houses, and Masculinities | 13

Methods: Secrecy, Sexuality, and Liminal Spaces | 28

Bluebeard's 'Closet:' Gothic Novels | 45

Phallic Power:

Horace Walpole's *The Castle of Otranto* | 45

The Power of Absolute Spatial Access:

Ann Radcliffe's *The Mysteries of Udolpho* | 58

A 'Male Heroine:'

William Godwin's *Caleb Williams* | 78

The Contested Secret Room: Sensation Novels | 101

Powerless Landlords:

Wilkie Collins' *The Woman in White* | 101

Performing Subversion:

Wilkie Collins' *No Name* | 122

A Female Bluebeard:

Mary Elizabeth Braddon's *Lady Audley's Secret* | 143

Globalising the 'Closet:' Henry James | 165

Masculine Disempowerment in a Woman's Mansion:

Henry James' "The Aspern Papers" | 165

Female Power in the Cage of Knowledge:

Henry James' "In the Cage" | 180

Autoerotic Paranoia in the 'Closet:'

Henry James' "The Jolly Corner" | 199

Coda | 213

Works Cited | 223

Primary Literature | 223

Secondary Literature | 223