

9. "The New Novel" (1914), in *Notes on Novelists* (London: Dent, 1914), p. 276.
 10. (Cambridge: Cambridge University Press, 1966), pp. 41-170; (Berkeley: University of California Press, 1979), pp. 259-269.
 11. Sherry, *Conrad's Eastern World*, pp. 299-309.
3. *Wuthering Heights*: Repetition and the "Uncanny"
1. Emily Brontë, *Wuthering Heights*, Clarendon Edition, ed. Hilda Marsden and Ian Jack (Oxford: Clarendon Press, 1976), II, ch. 20. Further citations from the novel will be identified by volume and chapter number from this edition, or by page number in the case of Charlotte Brontë's prefatory essays. The epigraph for this chapter is from volume I, chapter 2.
 2. See Robert C. McKibben, "The Image of the Book in *Wuthering Heights*," *Nineteenth-Century Fiction*, 15 (1960), 159-169.
 3. The review is reprinted in *Emily Brontë: A Critical Anthology*, ed. Jean-Pierre Petit (Harmondsworth, Middlesex: Penguin, 1973), pp. 38-39.
 4. See Dorothy Van Ghent, *The English Novel: Form and Function* (New York: Rinehart, 1953), pp. 153-170; C. P. Sanger, *The Structure of Wuthering Heights* (London: Hogarth Press, 1926); Thomas Moser, "What is the Matter with Emily Jane," *Nineteenth-Century Fiction*, 17 (June 1962), 1-19; David Cecil, *Early Victorian Novelists* (London: Constable, 1948), pp. 136-182; Mark Schorer, "Introduction" to *Wuthering Heights* (New York: Holt, Rinehart and Winston, 1950), pp. iv-xvii; J. Hillis Miller, *The Disappearance of God* (Cambridge, Mass.: Harvard University Press, 1963), pp. 157-211; Georges Bataille, *La Littérature et le mal* (Paris: Gallimard, 1957), pp. 11-31; Camille Paglia, *Sexual Personae: The Androgyne in Literature and Art*, Diss. Yale 1974, pp. 321-333; Frank Kemmode, *The Classic* (New York: Viking, 1975), pp. 117-141; Margaret Homans, "Repression and Sublimation of Nature in *Wuthering Heights*," *PMLA*, 93, no. 1 (Jan. 1978), 9-19; Leo Bersani, *A Future for Aslyanax: Character and Desire in Literature* (Boston: Little, Brown, 1976), pp. 197-223; David Wilson, "Emily Brontë, First of the Moderns," *Modern Quarterly Miscellany*, no. 1 (1947), pp. 94-115; Arnold Kettle, "Wuthering Heights," in *Introduction to the English Novel*, I (London: Hutchinson University Library, 1965), pp. 139-155; Terry Eagleton, *Myths of Power: A Marxist Study of the Brontës* (London: Macmillan, 1975), pp. 97-121.
 5. See paragraph 59 of Kant, *Critique of Judgment*, trans. J. H. Bernard (New York: Hafner, 1951), pp. 196-198. See also Paul de Man's discussion of this paragraph in "The Epistemology of Metaphor," *Critical Inquiry*, 5, no. 1 (Autumn 1978), 26-29.
 6. The uncanny in literature is firmly opposed by Freud to situations in real life which are uncanny. Nevertheless, the uncanny, both in literature and in life, is defined by Freud as "nothing else than a hidden, familiar thing that has undergone repression and then emerged from it." Sigmund Freud, "The Uncanny" (1919), *Collected Papers*, IV (New York: Basic Books, 1959), p. 399. This

familiar thing is, in the definition from Schelling which Freud recalls, not just anything hidden which reappears, but "something which ought to have been kept concealed but which has nevertheless come to light" (p. 394). If it ought to have been kept hidden it ought also to be brought to light, or at any rate there is a compulsion to bring it to light, even if only in disguised forms. Freud therefore connects the uncanny with the repetition-compulsion, *der Wiederholungsang*.

4. *Henry Esmond*: Repetition and Irony

1. See Gordon N. Ray, *The Buried Life: A Study of the Relation between Thackeray's Fiction and his Personal History* (Cambridge, Mass.: Harvard University Press, 1952), pp. 78-96: "as Thackeray wrote the last eight chapters of the first book of *Esmond* and the first two chapters of the second, he again lived through the whole course of the Brookfield affair and made it a part of his novel. In the six months that followed, as he wrote the rest of *Esmond*, he sketched out in fantasy the way his relation with Mrs. Brookfield might have developed under other circumstances" (p. 86).
2. "L'Anti-histoire de Henri Esmond," *Poétique*, no. 9 (1972), pp. 61-79.
3. Quotations from *Henry Esmond* will be identified by book and chapter numbers, so the reader may refer to any edition at hand. I have used the text in William Makepeace Thackeray, *Works*, Centenary Biographical Edition, X (London: Smith, Elder, 1910-1911; rpt. New York: AMS Press, 1968).
4. Letter of Nov. 1851, *The Letters and Private Papers of William Makepeace Thackeray*, ed. Gordon N. Ray, II (Cambridge, Mass.: Harvard University Press, 1945), 815.
5. *The Book of Snobs*, Works, IX, 3.
6. By René Girard, in *Mensonge romantique et vérité romanesque* (Paris: Grasset, 1961); The concept derives from Jean-Paul Sartre. See, for example, his *Saint Genet: Comédien et martyr* (Paris: Gallimard, 1952).
7. Thackeray, *Letters and Private Papers*, II, 309. The phrase comes from Ephesians 2:12.
8. See Nietzsche, "European Nihilism," *The Will to Power*, trans. Walter Kaufmann and R. J. Hollingdale (New York: Random House, 1967), pp. 5-82.
9. *Vanity Fair*, Works, II, vol. II, ch. 32, p. 431; ch. 67 in those editions in which the chapters are numbered consecutively.
10. I am indebted here to an unpublished paper by Anne Clendenning.
11. Thackeray's wife was named Isabella. She went mad in 1842, a decade before the publication of *Henry Esmond*, and was permanently confined to a sanatorium. Is that relevant to the reader's understanding of the character named Isabella in *Henry Esmond*, and if so, just how?
12. Letter to his mother, Nov. 1851, *Letters and Private Papers*, II, 815.
13. Letter to Lady Stanley, Oct. 1851, *ibid.*, p. 807.
14. Friedrich Schlegel, *Kritische Ausgabe*, ed. Ernst Behler, XVIII (Munich: