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978-1-107-03073-2 — Headlong Hall
Thomas Love Peacock, Edited by Nicholas Joukovsky
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THE CAMBRIDGE EDITION
OF THE NOVELS OF
THOMAS LOVE PEACOCK

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THE CAMBRIDGE EDITION
OF THE NOVELS OF
THOMAS LOVE PEACOCK

GENERAL EDITOR: Freya Johnston, *University of Oxford*

SENIOR EDITORIAL ADVISOR: Nicholas A. Joukovsky,
Pennsylvania State University

VOLUMES IN THIS SERIES

1. *Headlong Hall*
2. *Melincourt*
3. *Nightmare Abbey*
4. *Maid Marian*
5. *The Misfortunes of Elphin*
6. *Crotchet Castle*
7. *Gryll Grange*

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Frontispiece Miniature water colour portrait of Thomas Love Peacock around 1805, by Roger Jean.

THOMAS LOVE PEACOCK
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Nicholas A. Joukovsky



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GENERAL EDITOR'S PREFACE

'That Peacock is a classic', declared the scholar and editor R. W. Chapman in 1924, 'now needs no proof; he has passed his century, and his reputation grows'. Such a judgement might have appeared sanguine even in the year in which *The Works of Thomas Love Peacock*, edited by H. F. B. Brett-Smith and C. E. Jones (1924–34), also known as the Halliford Edition, began to be published. During the early 1920s, Oxford University Press steadfastly resisted proposals for works by and about Peacock. But Chapman – learned, urbane Secretary to Delegates of the Press from 1920 to 1942 – was eager to see the novels back in print. He remarked in his Introduction to the World's Classics texts of *The Misfortunes of Elphin and Crotchet Castle* that the 'experiment' of publishing them, shortly after the initial five volumes of his ground-breaking edition of Jane Austen (1923) had appeared, might transform Peacock into a 'popular classic'.¹

The present editors hope, in part, to realize that frustrated ambition. It seems fitting that the Cambridge Edition of the Novels of Thomas Love Peacock should appear not long after the Cambridge Edition of the Works of Jane Austen (2005–8). That the decades since the 1920s have been kinder to Austen than to Peacock is no surprise; unlike Austen, Peacock is habitually, wilfully arcane. Nora Crook

¹ Thomas Love Peacock, *The Misfortunes of Elphin and Crotchet Castle*, introd. R. W. Chapman, World's Classics, CCXLIV (1924), pp. ix, x. On Oxford University Press and proposals for works relating to Peacock, see *Register of the Orders of the Delegates of the Clarendon Press* (Nov. 1913 – June 1924), p. 308 (21 Oct. 1921), item 5227; p. 315 (4 Nov. 1921), item 5314. An edition of *Headlong Hall and Nightmare Abbey* was published as World's Classics, CCCXXXIV in 1929.

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and Derek Guiton observe that 'His writings contain references as inaccessible to the common reader as medieval graffiti in cathedral towers'; the historical and architectural contexts are appropriate, as is the flavour of irreverence suggested by 'graffiti'.² Even if his comic fictions abound, like Austen's, with clever, good-looking women and with sparkling dialogue that culminates in marriage, Peacock's repartee can be hard to follow. On a first, unmediated encounter with him, many readers will feel, with Captain Fitzchrome (in Chapter 6 of *Crotchet Castle*), that 'the pleasantry and the obscurity go together'. Peacock does not aspire to the portrayal of interiority – perhaps the most cherished aspect of Austen's novels. Rather, his characters, both male and female, exist primarily in order to share, voice, and test the limits of their ideas. His fictions, rebuffing intimacy, are inescapably political and intellectual. To approach the nineteenth-century novel via Peacock is therefore to see it as an outward-facing genre indebted to philosophical tracts, lectures, classical dialogues and the rhythms of parliamentary debate.

It would have amused Peacock, who tended to write contemptuously of academics and their institutions, that in 1921 Professor Herbert G. Wright's proposal for a new edition of *The Misfortunes of Elphin* was rejected by Oxford University Press, whereas the Snowdon Mountain Tramroad and Hotels Company, 'being desirous to provide holiday reading for visitors to the Principality', successfully lobbied for the same work's appearance in the World's Classics series, alongside *Crotchet Castle*, three years later.³ Making the case for Peacock can be a tricky, unpredictable business. According to J. B. Priestley, he is 'a treacherous subject for criticism'.⁴ An erudite, eclectic

² Nora Crook and Derek Guiton, *Shelley's Venomed Melody* (Cambridge: Cambridge University Press, 1986), p. 13.

³ *Register of the Orders of the Delegates of the Clarendon Press* (Nov. 1913 – June 1924), p. 308 (21 Oct. 1921), item 5227.

⁴ J. B. Priestley, *Thomas Love Peacock* [1927], reissued with an introduction by J. I. M. Stewart (London, Melbourne, Toronto: Macmillan; New York: St Martin's Press, 1966), p. 195.

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and fastidious reader, possessed of an excellent memory, Peacock is a daunting prospect for editors, too; as Stephen Gill puts it, 'he was a bibliographer of sorts and a textual critic of some severity'.⁵ One of the most striking things about his fastidious and omnivorous novels is just how many ancient and modern writers they lightly touch upon, in such a way as to reveal their author's delighted saturation in literature. To gloss his works judiciously therefore requires more than a few notes. 'Doing so much', thought Chapman, the Halliford editors 'might well have done a little more' in this regard: 'In the process of verification they must have traced many of Peacock's adesoteric quotations; readers would have been grateful if they had given the references. It would be interesting, too, to know if Peacock often misquoted.'⁶ 'Adesoteric', in the hyper-abstruse sense in which Chapman uses it here (i.e. relating to classical, especially Greek, literature which is not attributed to any particular author), is so rare as not to appear in the *Oxford English Dictionary*, or indeed in Peacock's fiction, but there are plenty of other terms and allusions in his novels that will baffle the modern reader. Peacock's head, like Taliesin's (in Chapter 16 of *The Misfortunes of Elphin*), was 'brimfull of Pagan knowledge', sometimes misquoted. Volume editors have tried to keep in view the reader's need for information about and explanation of Peacock's myriad sources, and his relationship to them, while remaining conscious that annotations of his works are potentially limitless. Peacock wrote in a letter to Lord Broughton that he believed 'the author of an inscription always knows what he means, however difficult of apprehension his meaning may be to others'.⁷ His comment suggests a puzzling quality to the epigraphs and other forms of quotation in the novels and elsewhere; but it also suggests that we might recover the author's meanings, if we will only persist in hunting for them.

⁵ Stephen Gill, review of Nicholas A. Joukovsky, ed., *The Letters of Thomas Love Peacock*, *The Review of English Studies*, New Series, 53 (2002), 449–51 (p. 449).

⁶ R. W. Chapman, review of the Halliford Edition of *The Works of Thomas Love Peacock*, vols. 2–5 (1924), *Review of English Studies*, 1 (1925), 239–42 (p. 241).

⁷ Peacock to Lord Broughton (13 May 1861), *Letters*, 2.413.

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The Cambridge Edition aims to reveal his locally apposite, imaginative use of out-of-the-way sources and analogues. The appearance in 2001 of Nicholas A. Joukovsky's definitive edition of Peacock's *Letters*, incorporating details of the books Peacock read while composing his fiction, has paved the way for many new attributions. The seven novels he wrote between 1815 and 1861 have been enriched in the present edition by ampler cross-referencing to his other works, published and unpublished, and to their relevant literary, historical, and cultural contexts, than has previously been attempted.

In his essay on 'French Comic Romances', Peacock remarked of Pigault le Brun that 'his successive works are impressed with the political changes of the day: they carry their eras in their incidents'.⁸ The same might be said of Peacock's fiction, but he was equally interested in the capacity of his works to outlive their moment. Looking back on *Melincourt* some thirty-nine years after the novel first appeared in print, its author pointed out that 'Many of the questions, discussed in the dialogues, have more of general than of temporary application, and still have their advocates on both sides'. Some things might not be true, some decades later, but they had 'worthy successors' in the present. As Alexander Pope reflected with malicious complacency that his dunces would be perennially replaced with a fresh stock of dud writers, generation after generation, so Peacock envisaged his satires living beyond their original moment, as well as being marked by it (and needing some explanation accordingly).⁹

⁸ Halliford, 9.255.

⁹ Peacock's reflections on the changes appeared in his Preface to the 1856 edition of *Melincourt*, while the reference to 'worthy successors' appeared in his Preface of 1837. In 'The Publisher to the Reader', Pope asserts of *The Dunciad* that 'the *Poem was not made for these Authors, but these Authors for the Poem*: And I should judge that they were clapp'd in as they rose, fresh and fresh, and chang'd from day to day, in like manner as when the old boughs wither, we thrust new ones into a chimney.' The Twickenham Edition of the Poems of Alexander Pope, ed. John Butt et al., 11 vols. (London: Methuen; New Haven, CT: Yale University Press, 1939–69), vol. 5: *The Dunciad*, ed. James Sutherland, 3rd edn, revised (1963), pp. 205–6.

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The numerous quotations from and allusions to other writers in Peacock's fiction suggest the company he chose to keep and in which he wished to be recorded. He would have agreed with Samuel Johnson that citing ancient writers, far from being mere pedantry, 'is a good thing; there is a community of mind in it. Classical quotation is the *parole* of literary men all over the world.'¹⁰ That phrase, 'community of mind', sums up the sociable disputes to which Peacock's novels play host, and explains the gravitation within them towards the library as well as to the dining table. In *Crotchet Castle*, for instance, the library is a suite of interlinked apartments in which games, words and music are shown to be continuous with one another. The library is therefore structurally representative of the novel, revealing adjacency, sequence, continuity and difference between play, talk, literature and song.

There is a further sense in which Peacock's books might be viewed as miniature libraries: they share certain characteristics with commonplace books of quotation gathered around different subjects. It can be hard to differentiate a quotation from an allusion in Peacock; to tell why certain sources are named and flagged while others are left more implicit or indeed almost entirely submerged. But one way of reading the novels might be as anthologies of classical material, as well as of the state of political life and reviewing culture at a given nineteenth-century moment (at one point in Chapter 18, *Melincourt* quotes an issue of the *Edinburgh Review* in place of a character's speech). A definitive edition of Peacock's fiction therefore requires attentiveness to old and contemporary orthodoxies, and to the bridges between them. He is a writer who manages to rehearse highly acrimonious debates without himself becoming either angry or jaded.

Quotations serve, too, as forms of evidence, anchoring the claims made in the text, so that they contribute to the kind of authority

¹⁰ James Boswell, *Boswell's Life of Johnson*, ed. George Birkbeck Hill, rev. L. F. Powell, 6 vols. (Oxford: Clarendon Press, 1934–50), vol. 4, p. 102.

General Editor's preface

and probability that Peacock, following in Henry Fielding's wake, claimed was necessary in all kinds of fiction – however outrageous – and in the teeth of such historically incoherent works as Thomas Moore's *The Epicurean* (1827), which Peacock reviewed with majestic scorn.¹¹ In nineteenth-century reviews, lengthy quotations are often provided in order to ridicule and condemn a work, as well as to offer a representative selection from it. Perhaps the long footnotes quoting (for instance) Lord Monboddo in *Melincourt* combine these roles. They serve to establish a genuine basis for Sylvan Forester's arguments about his captured creature in Monboddo's own outlandish claims about orangutans, and in so doing they also poke fun at the nature of those arguments. In fact, the quotations are so substantial that, like the *Edinburgh Review*, they invade the text, forming part of Forester's italicized speech in Chapter 6 – a chapter which amounts to a miniature encyclopaedia of arguments in favour of natural man. Such quotations are both seriously meant – they show attentive fidelity to source material – and satirically driven, since they show how far from common sense such arguments may be taken. In other words, they resemble the notes to Pope's *Dunciad*.

Having said all this, and acknowledging Peacock's remarkable allusiveness, scholarly editing is not only about commentary and explanatory annotation. We have benefited handsomely from more than a century of sophisticated textual enquiry into Peacock, and from the formidable legacy of earlier bibliographical investigators. The Cambridge Edition is indebted to the diligence and skill of H. F. B. Brett-Smith and C. E. Jones, who set a very high standard in terms of the accuracy and completeness of their work. The first collected edition of Peacock, published in 1874 (dated 1875), was in three volumes; the Halliford editors oversaw the publication of ten. Their bibliographical retrievals and discoveries were legion; the

¹¹ See Halliford, 9.3–4.

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dearth of explanatory notes accompanying the texts was dictated by prevailing trends in editorial practice, rather than by their own preferences. Supplemented by David Garnett's two-volume edition of the novels (1948, 1963), and by Nicholas A. Joukovsky's numerous textual, critical and biographical gleanings, Halliford continues to offer the best and fullest selection of Peacock's writings as a whole.

Unlike Brett-Smith and Jones, who, in accordance with editorial thinking at the time, gave the preference to Peacock's revised lifetime texts, the Cambridge Edition of the Novels of Thomas Love Peacock employs as copytexts the first editions, in book-length form, of his fictions. This policy has been adopted partly because it seems better to accord with Peacock's authorial character; when given the opportunity to do so, he made few revisions to his novels. The first editions of those works also serve as the best witnesses of Peacock's satirical topicality, a vital source of his appeal and interest, and a distinctive aspect of his contribution to nineteenth-century fiction. In the case of *Nightmare Abbey*, for instance, now Peacock's best-known and most widely-studied work, the text as first published in 1818 not only reflected but also directly participated in the literary and political debates of his time.

Our texts remain as close to the copytexts as possible. Spelling and punctuation have not been modernized and inconsistencies in presentation, titles (such as Dr. and Doctor) and grammatical forms have generally been left as they were found. Peacock's own footnotes are an essential part of his mock-explicatory, Scriblerian style; they are also a means, like his epigraphs, of displaying his literary allegiances and antagonisms. In this edition they remain at the bottom of the page – signalled by asterisks and daggers – as in the copytexts. The presence of editorial endnotes is contrastingly indicated by superscript numbers in the text.

The few corrections and emendations we have made to the texts, other than replacing dropped or missing letters, have been permitted only when an error is very plain, or where its retention might

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impede comprehension of the passage. For instance, missing quotation marks have been supplied, run-on words have been separated, repeated words have been excised and unclosed parentheses have been closed. Occasionally, where the copytext is corrupt and clearly does not reflect Peacock's intentions at the time of writing, it has been emended. For instance, at the beginning of Chapter 13 of *Nightmare Abbey*, the 1818 text reads 'or of a waggon, or of a weighing-bridge'. In this case, the 1837 correction 'or of a wagon on a weighing-bridge' appears to be a restoration of what he must have originally written or intended to write. All such changes to the texts have been noted in the final apparatus. Where relevant, in each volume surviving draft manuscript fragments have been transcribed, with explanatory headnotes indicating both their nature and their relationship to the printed text, in an appendix or series of appendices. All manuscript materials have been transcribed with their changes or erasures either reproduced or noted. Variant readings of such materials are not incorporated into the textual apparatus.

Peacock appears to have been sparing in the changes he made to the four novels (*Headlong Hall*, *Nightmare Abbey*, *Maid Marian* and *Crotchet Castle*) that were re-published by Richard Bentley in his Standard Novels series in 1837, but countless tiny alterations were introduced to this text. For many of those, Peacock is unlikely to have been responsible, although the concern he showed when correcting or altering orthography in the cases of characters' names, locations, dialect and pronunciation makes it generally unwise to attempt to determine which are his, and which are not. In the case of *Headlong Hall*, for instance, along with a number of misprints, there are some new substantive readings in 1837, one of which appears to be authorial. The Cambridge Edition accepts that many decisions about spelling, punctuation, capitalization, spacing, italicizing and paragraphing may not have been Peacock's, either in the copytexts or in subsequent lifetime texts, but we have no

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way of knowing for certain that they were not. All volume editors have therefore undertaken a complete collation of the copytext with other lifetime editions, but not all the accidental variants have been printed. Instead, we have reproduced all substantive variants between the copytext and other lifetime editions, and a number of variants in accidentals, including all those in the spelling of proper names.

Introductions to each volume are substantial and have a common basic structure. They incorporate original discussion of each work's genesis and composition, its publication history, reception and after-life. An extensive chronology of Peacock's life, revised by Nicholas A. Joukovsky from his edition of the *Letters*, is also provided in every volume.

Modern readers may ask what Peacock hoped to achieve through the elegant representation of opposing views in his imaginative, dialogic and dramatic prose. The answer is probably something akin to what he admired in French comic fiction: its capacity, by 'presenting or embodying opinion' through characters that are 'abstractions or embodied classifications', or representatives 'of actual life', to direct 'the stream of opinion against the mass of delusions and abuses' in the public arena.¹² Peacock commented of Paul de Kock that the author very rarely expressed a political opinion ('never', he says in 'French Comic Romances', modified to a 'very slight' indication of such opinion in 'The *Épicier*'); this elusive quality evidently puzzled and interested him.¹³ What sort of a writer pursues opinion without committing himself? Does it make him tantamount to a mere reviewer? What kind of public is interested in opinions, and why? What is the status of literature in relation to public opinion? In a letter to Thomas L'Estrange (11 July 1861), Peacock wrote that: 'In the questions which have come within my scope, I have endeavoured to be impartial, and to say what could be said on both sides'. Around

¹² Halliford, 9.259.

¹³ Halliford, 9.256.

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the same time (June 1861), he suggested to Lord Broughton what talking heads might, at their best, have to offer:

The dialogues of Plato and Cicero are made up of discussions among persons who differed in opinion. Neither they nor their heroes would have been content to pass eternity in the company of persons who merely thought as they did. They were enquirers. They did not profess to have found truth. They might have expected to find it in another life: but then they would no longer think, as they had thought, with those who agreed with them in this.¹⁴

Freya Johnston

¹⁴ *Letters*, 2.425, 419.

ACKNOWLEDGEMENTS

Like the Cambridge edition of *Nightmare Abbey*, this edition of *Headlong Hall* had its origins in an Oxford D.Phil. thesis containing critical editions of both novels. My thesis supervisor, F. W. Bateson, took a special interest in the textual issues raised by the three revised editions of *Headlong Hall*, and I still have his hand-written notes attempting to assign responsibility for the new readings either to the author or to a compositor. His influence on my scholarship continues to this day.

Although much of the research for this edition was done in the 1960s, I have profited from the subsequently published critical studies of Lionel Madden, Howard Mills, Carl Dawson, Peter Garside, James Mulvihill, and especially Marilyn Butler. All of us have, of course, had many reasons to be thankful for the pioneering work of H. F. B. Brett-Smith and C. E. Jones on the Halliford Edition of Peacock's *Works* as well as for the massive French doctoral thesis of Jean-Jaques Mayoux.

The relationship of my explanatory notes to those of Michael Baron in the Oxford World's Classics edition of *Headlong Hall* and *Gryll Grange* (1987) requires a special word of explanation. When we met at the Gregynog Peacock conference in 1984, Baron asked, and I cheerfully granted, permission to use material that I had included in my unpublished D.Phil. thesis. He accordingly used the initial 'J.' to identify material in his notes that was derived from my earlier work. I have now, in turn, used his name in the Cambridge Edition to acknowledge material that first appeared in his explanatory notes, including material relating to landscape gardening for which he acknowledged the assistance of Robina Barson.

Acknowledgements

As in the case of my edition of *Nightmare Abbey*, I remain deeply indebted to Freya Johnston, the General Editor of the Cambridge Peacock, not only for the opportunity to edit a second volume in the series but also for a great deal of sound advice as well as practical assistance in the course of my work on *Headlong Hall*.

CHRONOLOGY

THOMAS LOVE PEACOCK, 1785–1866

1785

18 Oct. Born at Weymouth, or Melcombe Regis, Dorset, the only child of Samuel Peacock (born 1722/3), a London glass merchant whose father, Josiah Peacock, had been a linen draper and grocer at Taunton, Somerset, and Sarah Love (born 10 Nov. 1754), daughter of Thomas Love, a retired master in the Royal Navy from Topsham, Devon, who lost a leg as Master of HMS *Prothee* in the battle of the Saints, Rodney's great victory off Dominica, on 12 Apr. 1782. (His parents were married at St Luke's, Chelsea, on 29 Mar. 1780.)

‡Dec.–Jan. 1786 Baptized by Henry Hunter, DD, minister of the Scots Presbyterian church, London Wall. (The Loves were Presbyterians, while the Peacocks were Independents.)

1786

Autumn–
Winter 1787 His father stops attending the Court of the Pewterers' Company (of which he is an Assistant) and apparently transfers his interest in his glass warehouse at 46 Holborn Bridge to his brother George (his brother Thomas having previously become a junior partner in the firm).

Chronology

1791

before 31 Dec. His mother and her parents take separate houses at Chertsey. (His uncle William Love also settles his family at Chertsey in 1793.)

1792

Winter–Spring Sent to a private school kept by John Harris Wicks at Englefield Green, where he remains for six and a half years, spending his vacations at Chertsey and often visiting a schoolfellow named Charles at the Abbey House.

1793

early Feb. Death of his father (buried 5 Feb. at the Elim Baptist Chapel, Fetter Lane), after the purchase of two small annuities for his widow and one for his son.

1 Mar.

Birth of his cousin Henry Ommanney Love (died 16 Sept. 1872) at Chertsey.

1794

Apr. His uncle William Love (born early Apr. 1764) promoted to the rank of lieutenant in the Royal Navy, having been a midshipman since 1778.

1 June

His uncle Thomas Love (born 29 May 1752) serves as Master of HMS *Alfred* in Howe's great victory over the French.

Nov.

Death of his uncle Richard Love (baptized 1 Mar. 1761) at Bombay, after having served in the Russian navy.

1795

4–14 Feb. Writes his first known poem, an epitaph for a schoolfellow named Hamlet Wade.

1797

before 24 Apr. Birth of his cousin Harriet Blgrave Deane Love (died 14 Feb. 1881) at Chertsey.

*Chronology***1798**

June
 before 18 Oct.

Writes a poem on his 'Midsummer Holidays'.
 Removed from school, possibly due to failure
 of one of his mother's annuities. From this
 time he is entirely self-educated.

1800

before 11 Feb.–
 ?1805 or 1806

Employed as a clerk for Ludlow, Fraser, &
 Company, merchants in the City of London,
 while residing with his mother on the firm's
 premises at 4 Angel Court, Throgmorton
 Street. During these years he has a circle of
 friends in the neighbourhood of Hackney,
 including William de St Croix of Homerton
 and, perhaps later, Thomas Forster of Lower
 Clapton.

Feb.

Receives an 'Extra Prize' from the *Monthly
 Preceptor, or Juvenile Library* for his first
 publication, a verse 'Answer to the Question:
 "Is History or Biography the More
 Improving Study?"

1803

16 Nov.

Presents a (lost) manuscript volume of
 poems to Lucretia Oldham, 'the beauty of
 Shacklewell Green', with a dedicatory poem
 on the first leaf.

1804

Sept.

Writes 'The Monks of St. Mark' (later
 privately printed as a leaflet, probably in
 connection with the printing of the *Palmyra*
 volume in the autumn of 1805).

?Sept.–Oct.

Collects most of his juvenile verse,
 except the Lucretia Oldham poems, in
 a manuscript volume of 'Poems, by T. L.
 Peacock'.

Chronology

- ?Autumn Writes a verse drama entitled 'The Circle of Loda'.
- 1805**
- Nov.–Dec. *Palmyra, and Other Poems* published by W. J. & J. Richardson, with title page post-dated 1806.
- 10 Dec. Death of his grandfather, Thomas Love, at Chertsey (buried 20 Dec. at the Presbyterian meeting-house).
- 1806**
- Autumn Solitary walking tour in Scotland.
- 18 Oct. The annuity purchased for him by his father expires on his coming of age.
- 1807**
- Feb. His uncle William Love promoted to the rank of commander.
- ?Spring Returns to live with his mother at Chertsey.
- 3 Aug. Accepts a 'generous offer' of Edward Thomas Hookham and his brother Thomas Hookham, Junior, to supply him with books from their father's extensive circulating library at 15 Old Bond Street and to publish a projected poem, apparently in the same vein as *Palmyra*.
- ?Summer– Autumn Brief engagement to Fanny Falkner broken off by the interference of one of her relations. She marries another man and dies the next year.
- 1808**
- 14 May– 2 Apr. 1809 Serves as Captain's Clerk to Sir Home Riggs Popham and, after 18 Dec., to Capt. Andrew King, aboard HMS *Venerable* in the Downs – 'this floating Inferno'. During this period he writes several prologues and epilogues for the officers' amateur theatricals as well as 'Stanzas

Chronology

Written at Sea' (published with *The Genius of the Thames*).

1809

- 13 Mar. Sends Edward Hookham a 'little poem of the Thames' and mentions 'a classical ballad or two now in embryo', perhaps 'Romance' and 'Remember Me'.
- after 2 Apr. Having left the *Venerable*, walks from Deal to Ramsgate and around the North Foreland to Margate, before proceeding to Canterbury and London, then eventually returning to live at Chertsey.
- ?Apr.–Dec. Expands his 'little poem on the Thames' into *The Genius of the Thames*.
- 29 May Begins a two-week expedition to trace the course of the Thames on foot from its source to Chertsey, with a stay of two or three days at Oxford.

1810

- Jan. Travels to North Wales, visiting Tremadoc before settling at Maentwrog, Merionethshire.
- after 20 Jan. Sends Edward Hookham the Prooemium to *The Genius of the Thames* while the poem is being printed.
- Apr.–May Attracted to the Maentwrog parson's daughter Jane Gryffydd, 'the Caernarvonshire nymph' – but by 12 June 'Richard is himself again'.
- late May–early June *The Genius of the Thames: A Lyrical Poem, in Two Parts* published by Thomas and Edward Hookham.
- late June–?early Oct. Affair with an unidentified 'Caernarvonshire charmer' ('not a parson's daughter'), ending in disillusionment.

Chronology

- 27 Dec. Death of his grandmother, Sarah Love, at Chertsey (buried 3 Jan. 1811 at the Presbyterian meeting-house).
- 1811**
- 7 Apr. Leaves Maentwrog, after bidding farewell to Jane Gryffyd, ‘the most innocent, the most amiable, the most beautiful girl in existence’. On his walk home by way of South Wales, he climbs Cadair Idris and calls on Edward Scott at Bodtalog, near Towyn, before proceeding to Aberystwyth and the Devil’s Bridge, near Hafod.
- ?May–July A ‘long abode in Covent-Garden’.
- Autumn His mother’s remaining annuity having expired at Michaelmas, she is forced by creditors to leave Chertsey. He and his mother are enabled by friends to occupy Morven Cottage, Wyrardisbury, near Staines.
- ?Autumn Writes *The Philosophy of Melancholy* – ‘in ten days’, according to Edward Hookham.
- before 14 Nov. Revises *The Genius of the Thames*, *Palmyra* and ‘Fioifar, King of Norway’ for a new edition, to which he adds ‘Inscription for a Mountain Dell’. Consigns all his other poems ‘to the tomb of the Capulets’.
- 18 Dec. Grant of £21 from the Literary Fund.
- 1812**
- Winter–Spring Writes a (lost) farce entitled ‘Mirth in the Mountains’, which is read by James Grant Raymond, the actor-manager of the Drury Lane Company.
- ?Winter–Autumn Translates passages from Greek tragedies, which he thinks of publishing under the title ‘Fragments of Greek Tragedy’. Around this

Chronology

	time he probably also writes and privately prints his Aristophanic Greek anapaests on Christ (no known copy).
late Feb.	<i>The Philosophy of Melancholy: A Poem in Four Parts, with a Mythological Ode</i> published by Thomas and Edward Hookham.
early Apr.	Second edition of <i>The Genius of the Thames, Palmyra, and Other Poems</i> published by Thomas and Edward Hookham.
before 20 May	Forced temporarily to leave Morven Cottage, Wyrardisbury, by his inability to pay local tradesmen's bills.
20 May	Grant of £30 from the Literary Fund. Edward Hookham, in his letter of application, expresses fears that 'the fate of Chatterton might be that of Peacock'.
20 May	Cosigns an East India Company bond for Peter Auber in the amount of £500.
?Summer– Spring 1813	Writes, with Raymond's encouragement, two more farces, 'The Dilettanti' and 'The Three Doctors', but neither is performed at Drury Lane. Other dramatic projects of this period include two Roman tragedies entitled 'Otho' and 'Virginia'.
July–Aug.	Thomas Forster visits him for a week at Wyrardisbury.
before 18 Aug.	Thomas Hookham sends Peacock's two recent volumes of poetry to Shelley at Lynmouth, Devon.
late Aug.– early Sept.	Visits Thomas Forster at Tunbridge Wells.
?Sept.–Dec.	In love with Clarinda Knowles at Englefield Green – 'this goddess of my idolatry'.

Chronology

- 17–30 Sept. Walking and sailing tour of the Isle of Wight with Joseph Gulston of Englefield Green, during which he visits his uncle William Love at Yarmouth and finds his cousin Harriet ‘grown into a fine girl’.
- 4 Oct.–13 Nov. Introduced to Shelley by Thomas Hookham in London.
- late Nov. Thomas Hookham sends Peacock’s poem ‘Farewell to Meirion’ to Shelley at Tan-yr-allt, near Tremadoc.
- 1813**
- ?Winter–Spring Writes, and possibly prints, a prospectus outlining his educational theories and proposing ‘to receive eight pupils, in a beautiful retirement in the county of Westmoreland’.
- ?Winter–Spring Writes *Sir Hornbook*, which is illustrated by Henry Corbould before 1 June.
- 12 Mar. Writes the poem ‘Al mio primiero amore!’ to an unidentified ‘first love’.
- ?Apr.–June Sees Shelley several times in London and meets Thomas Jefferson Hogg and William Godwin.
- 11 June His epilogue to Lumley Skeffington’s comedy *Lose No Time* is recited at Drury Lane, then printed in the *Morning Post* on 14 June.
- 16 June Grant of £10 from the Literary Fund.
- late June–late Aug. Second visit to Wales, during which he wanders through Radnorshire, Cardiganshire and Merionethshire. Tentatively engages ‘a very beautiful place in Radnorshire’. Returns by way of Bath.
- Sept. Visits Shelley at Bracknell, where he meets John Frank Newton, Harriet de Boinville and their circle.

Chronology

- 4 Oct.–early Dec. Accompanies Shelley and his family to the Lake District and Edinburgh.
- Nov.–Dec. *Sir Hornbook; or, Childe Launcelot's Expedition: A Grammatico-Allegorical Ballad* published by Sharpe & Hailes, with plates dated 1 June 1813 and title page post-dated 1814. (Second and third editions follow in 1815, fourth edition in 1817, fifth edition in 1818.)
- 1814**
- Mar. *Sir Proteus: A Satirical Ballad* published under the pseudonym of P. M. O'Donovan, Esq. by Thomas and Edward Hookham.
- 8 Apr. Letter signed 'P.', pointing out a resemblance between *Hamlet* and Euripides' *Hippolytus*, published in the *Morning Chronicle*.
- ?Spring–Spring 1815 Begins and outlines two versions of 'Ahrimanes', an unfinished romantic epic in Spenserian stanzas.
- 12 July Writes gloomy 'Lines to a Favorite Laurel in the Garden at Ankerwyke Cottage'.
- 28 July After having consulted Peacock about his marital crisis, Shelley elopes to the Continent with Mary Godwin and Claire Clairmont. During his absence, he writes to ask Peacock 'to superintend money affairs'. Peacock does not meet the two girls until after their return on 13 Sept.
- ?Aug. Proposes marriage to Cecilia Knowles at Englefield Green, having previously proposed to her sister Clarinda.
- ?Sept. Watches the driving of the deer, by two regiments of cavalry, from Windsor Forest

Chronology

- into the Park – ‘the most beautiful sight I ever witnessed’.
- 25 Sept.–15 Nov. Helps Shelley to raise money and to elude bailiffs, while residing with his mother in Southampton Buildings, Chancery Lane.
- 30 Sept. Becomes involved in a plan to liberate Shelley’s sisters from boarding school and run away to the west of Ireland, a scheme that would somehow enable him to marry Marianne de St Croix.
- 20 Oct. Calls on Godwin in an unsuccessful attempt to effect a reconciliation between Godwin and Shelley.
- ?late Nov.–late Feb. 1815 Visits Zipporah Simpson, mother of John Arthur Roebuck, at Gumley, Leicestershire.
- 1815**
- 9–10 Jan. Arrested for debt in Liverpool and lodged in a ‘sponging house’, after a mysterious affair with a supposed heiress named Charlotte.
- Apr. Considers emigrating to Canada and taking Marianne de St Croix.
- 13 May Shelley reaches a financial settlement with his father, giving him an annuity of £1000 a year, from which he allows Peacock £120 a year.
- ?Summer Settles with his mother at Marlow, near his uncle Thomas Love.
- 3 Aug. Shelley takes a house at Bishopsgate, where Peacock is a frequent visitor throughout the autumn and winter months. Hogg later describes the winter at Bishopsgate as ‘a mere Atticism’.
- late Aug.–early Sept. Excursion up the Thames from Old Windsor to beyond Lechlade with Shelley, Mary Godwin and Charles Clairmont.

Chronology

- early Dec. *Headlong Hall* published by Thomas Hookham, with title page post-dated 1816.
- ?Dec. Suggests the title for Shelley's *Alastor; or, The Spirit of Solitude*.
- 1816**
- 3 May Shelley leaves England for Switzerland with Mary Godwin and Claire Clairmont. During his absence he asks Peacock to take custody of his books and furniture at Bishopsgate and to find another house for him and Mary.
- late July Second edition of *Headlong Hall* published by Thomas Hookham.
- 13/14–25 Sept. Shelley visits him at Marlow.
- 5 Nov. His prologue to John Tobin's comedy *The Faro Table; or, The Guardians* is recited at Drury Lane, then printed in both the *Morning Chronicle* and the *Morning Post* on 6 Nov.
- 5–9/10 Dec. Shelley takes a house at Marlow and commissions him to supervise the fitting up of the house and the laying out of the grounds.
- 10 Dec. Harriet Shelley's body discovered in the Serpentine.
- 30 Dec. Shelley marries Mary Godwin.
- 1817**
- 27 Feb.–18 Mar. The Shelleys stay with him while waiting to occupy their house at Marlow, where their spring visitors include Godwin and Leigh Hunt.
- early Mar. *Melincourt* published in three volumes by Thomas Hookham.
- ?Spring–Summer Writes the unfinished tale known as 'Calidore'.
- ?Aug.–Nov. *The Round Table; or, King Arthur's Feast* published by John Arliss.

Chronology

- before 28 Nov. Completes *Rhododaphne*, which Mary Shelley copies on 4–10 Dec.
- Dec. Two of Shelley's letters from Switzerland 'To T.P., Esq.' published in revised form in *History of a Six Weeks' Tour*.
- 14–16 Dec. Assists Shelley in revising *Laon and Cythna* for reissue as *The Revolt of Islam*.
- 1818**
- ?Jan. Proposes marriage to Claire Clairmont, who has been living with the Shelleys at Marlow with her illegitimate daughter by Lord Byron.
- 29 Jan. Goes to London, where he sees the Shelleys and Claire Clairmont almost daily until their departure for Italy.
- early Feb. *Rhododaphne* published anonymously by Thomas Hookham.
- 11 Feb. Dines at Leigh Hunt's with the Shelleys and Claire, Hogg and Keats.
- mid-Feb. Shelley writes a review of *Rhododaphne*, which he gives to Leigh Hunt after Mary copies it on 20–3 Feb., but Hunt does not publish it in *The Examiner*.
- 11 Mar. The Shelleys and Claire Clairmont leave London for Italy. During their absence Peacock sends them quarterly parcels and acts as Shelley's agent in business and literary matters.
- 20 Mar. Back at Marlow, plans to write a novel set in London.
- late Mar.–June Writes *Nightmare Abbey*.
- ?17–24 June Hogg visits him for a week at Marlow, during which they walk to Virginia Water and to Chequers.

Chronology

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| 7 July | Moves, with his mother, to a new house in West Street, Marlow. |
| 7 July–26 Sept. | Keeps a journal. |
| 16 July–23 Aug. | Writes, but does not finish, ‘An Essay on Fashionable Literature’. |
| 18–26 Sept. | Begins writing a political pamphlet. |
| early Oct.–early Nov. | On the recommendation of Peter Auber, goes to London as a candidate for a position in the Examiner’s Office of the East India Company. Writes an examination paper on ‘Ryotwar & Zemindarry Settlements’, dated 2 Nov. |
| 16 Oct.
mid-Nov. | Death of his uncle Thomas Love at Marlow. <i>Nightmare Abbey</i> published by Thomas Hookham. |
| ?Nov.–Dec. | Writes all but the last three chapters of <i>Maid Marian</i> . |
| 1819 | |
| early Jan. | Begins regular attendance at the East India House, while living with his mother, and later his cousin Harriet Love, in lodgings at 5 York Street, Covent Garden. |
| Jan. | Begins reading proofs of Shelley’s <i>Rosalind and Helen</i> volume. |
| 18 May | Provisional appointment as Assistant to the Examiner of India Correspondence, with a salary of £600. His colleagues in the Examiner’s Office include James Mill and Edward Strachey. Through Mill he subsequently meets Jeremy Bentham and other leading philosophical radicals. |
| 1 July | Moves into his house at 17 Upper Stamford Street (later 18 Stamford Street), Blackfriars, where Harriet Love probably continues as a member of his household at least through Nov. |

Chronology

- after 25 Sept. Submits Shelley's tragedy *The Cenci* to Thomas Harris, manager and proprietor of Covent Garden Theatre, who finds the play objectionable on account of its subject.
- 20 Nov. Writes a letter proposing marriage to Jane Gryffyd, with whom he has had no contact since Apr. 1811. According to Harriet Love, the letter was written under a 'feeling of bitter disappointment', at the suggestion of 'an old acquaintance' who called unexpectedly at the India House.
- 1820**
- 22 Mar. Marriage to Jane Gryffyd at Eglwysfach Chapel, Cardiganshire, while staying with his friends George and Justina Jeffreys at nearby Glandyfi Castle.
- June–?July Reads proofs of Shelley's *Prometheus Unbound* volume.
- late June–early July 'The Four Ages of Poetry' published in *Olliers Literary Miscellany*, No. I.
- ?Sept.–Oct. Holiday with his wife at Marlow.
- 1821**
- late Feb.–21 Mar. In response to 'The Four Ages of Poetry', Shelley writes the first part of 'A Defence of Poetry' and sends it to Charles Ollier for publication in *Olliers Literary Miscellany*, but the essay remains unpublished because the Olliers fail to issue a second number.
- 10 Apr. Appointment as Assistant to the Examiner confirmed, with a raise in salary to £800.
- 9 July His poem 'Rich and Poor; or, Saint and Sinner' published in *The Traveller*, then reprinted in *The Examiner* on 22 July.

Chronology

- 29 July Birth of his daughter Mary Ellen in London (baptized 31 May 1822 at Christ Church, Southwark).
- 8 or 9 Sept.–
 ?1 Oct. Holiday alone in Wales.
- 1822**
- late Mar. *Maid Marian* published by Thomas Hookham.
- late Mar. Third edition of *Headlong Hall* published by Thomas Hookham.
- 8 July Shelley drowns off Viareggio, leaving Byron and Peacock as joint executors of his will, dated 18 Feb. 1817. Peacock learns of his death on 6 Aug. in a letter from Leigh Hunt and writes to inform Sir Timothy Shelley.
- ?late Aug.–
 16 Sept. Holiday with his wife and daughter at Combe, near Wendover, in the Chiltern Hills.
- 3 Dec. James Robinson Planché's opera *Maid Marian; or, The Huntress of Arlingford*, with music by Henry Rowley Bishop, first performed at Covent Garden, with Charles Kemble as Friar Tuck and Anna Maria Tree as Maid Marian.
- 1823**
- 23 Mar. Birth of his daughter Margaret Love in London (baptized 11 July 1823 at Christ Church, Southwark).
- 9 Apr. Salary raised to £1000.
- 14 Apr. Obtains a reader's ticket for the British Museum Library on the recommendation of a Mr Banks.
- 21 May John Stuart Mill appointed as a junior clerk in the Examiner's Office.

Chronology

- 28 June After a quarrel with Mary Shelley, Byron declines to act as joint executor of Shelley's will, leaving Peacock as sole executor.
- 25 Aug. Mary Shelley returns to London but does not see Peacock until after 18 Oct. because he is on holiday in the country.
- before Nov. Takes a cottage for his mother on the Thames at Lower Halliford.
- 6 Nov. Begins protracted negotiations with Sir Timothy Shelley's solicitor, William Whitton, respecting financial provision for Mary Shelley and her son Percy Florence.
- 1824**
- 5 June Joins the Cymmrodorion, or Metropolitan Cambrian Institution.
- 24 June Starts separate negotiations with William Whitton and others respecting the purchase of an annuity for Mary Shelley.
- July–Aug. Arranges for the suppression of Shelley's *Posthumous Poems* and an intended companion volume of prose works, at the insistence of Sir Timothy Shelley, who threatens to cut off Mary Shelley's allowance.
- 1825**
- 30 July Birth of his son Edward Gryffydh in London (baptized 14 Jan. 1832 at Shepperton).
- before 26 Dec. Intervenes to prevent the publication of Leigh Hunt's article on Shelley's *Posthumous Poems* in the *Westminster Review*.
- ?Dec.–Feb. 1826 Writes *Paper Money Lyrics*, but does not publish them, in order to avoid giving offence to James Mill.

Chronology

1826

- 13 Jan. Death of his daughter Margaret Love in London (buried 21 Jan. at Shepperton). He later quarrels with William Russell, Rector of Shepperton, over the wording of his verse epitaph on her tombstone. His wife's grief gradually leads to mental illness.
- Mar. Takes the cottage adjoining his mother's and moves his family to Lower Halliford.
- 15 Apr. Lets his house at 18 Stamford Street to Capt. Henry Robert Cole, retaining the use of two rooms and taking a friendly interest in Cole's son Henry.
- ?Spring–Summer Informally adopts Mary Ann ('May') Rosewell (baptized 20 July 1823, died 1 June 1883) because of her resemblance to his dead daughter.
- June His poem 'Llyn-y-dreiddiad-vrawd; or, The Pool of the Diving Friar' published in the *New Monthly Magazine*.

1827

- May–June Completes negotiations with William Whitton and Sir Timothy Shelley for a financial settlement for Mary Shelley and her son Percy Florence.
- 19 Sept. Birth of his daughter Rosa Jane at Lower Halliford (baptized 14 Jan. 1832 at Shepperton).
- Oct. Article on 'Moore's Epicurean' published in the *Westminster Review*.

1828

- ?Feb. Begins an article on Leigh Hunt's *Lord Byron and Some of His Contemporaries* for the *Westminster Review*.

Chronology

1829

- ?Jan. The East India Company's Chairman asks him 'to look into the whole question' of steam navigation.
- 24 Jan. His poem 'Touchandgo' published in the *Globe and Traveller*.
- early Mar. *The Misfortunes of Elphin* published by Thomas Hookham.
- Sept. Completes a long 'Memorandum respecting the Application of Steam Navigation to the Internal and External Communication of India' (printed in 1834).
- 21 Dec. Lord Ellenborough, as President of the Board of Control, sends Peacock's memorandum on steam navigation to the Duke of Wellington, the Prime Minister.

1830

- ?Feb.–Aug. Serves as opera critic for the *Globe and Traveller*.
- Apr. Article on the first volume of 'Moore's Letters and Journals of Lord Byron' published in the *Westminster Review*. Moore's protests apparently induce the editor, John Bowring, to change his mind about publishing Peacock's intended review of the second volume.
- May Capt. Francis Rawdon Chesney begins his reconnaissance of overland routes to India, stimulated by Peacock's questionnaires, sent the previous year through the Foreign Office to the British embassy at Constantinople and the British consulate at Alexandria.
- Oct. Articles on 'Randolph's Memoirs, &c. of Thomas Jefferson' and 'London Bridge' published in the *Westminster Review*.

Chronology

- 12 Oct. Birth of his natural daughter Susan Mary Abbott (died 4 Mar. 1921), probably to Alice Bunce Abbott. Susan is baptized on 1 Nov. at St Pancras Old Church as the daughter of Alice's brother John Abbott and Emmeline Spencer, but there is no other record of Emmeline's existence. Susan is raised by John and Alice as John's daughter.
- 8 Dec. Appointed Senior Assistant to the Examiner, with a salary of £1,200. James Mill succeeds William McCulloch as Examiner.
- 1831**
- Feb.–Aug. 1834 Serves as opera critic for *The Examiner*.
 mid-Feb. *Crotchet Castle* published by Thomas Hookham.
- 28 Feb. Completes a long memorandum on 'Steam Navigation of the Ganges'.
- Apr.–Mar. 1833 With Capt. James Henry Johnston, the Bengal Government's Controller of Steam Vessels, supervises the design and construction of iron steamers for the Ganges.
- 14 Aug. His poem 'The Fate of a Broom: An Anticipation', a satire on Lord Brougham dated Mar. 1831, published in *The Examiner*.
- Oct. Holiday in Wales with his daughter Mary Ellen.
- 1832**
- 9 Feb. and 17 Gives evidence before the House of
 Mar. Commons Select Committee on the Affairs of the East India Company.
- early Oct. Death of his mother (buried 11 Oct. at Shepperton).

Chronology

1833

- Jan. Meets Chesney and induces him to print his *Reports on the Navigation of the Euphrates*.
- 10 Apr. Signs an agreement by which his landlord, Thomas Nettleship, undertakes to pay for extensive reconstruction to connect his two cottages at Lower Halliford and convert them into a comfortable residence, while he undertakes to sign a twenty-one-year lease.
- 2 Dec. Completes a long memorandum on 'Steam Navigation in India, and between Europe and India' (printed in 1834).

1834

- 16 Apr. Submits a 'Corrected Estimate of the Probable Expense of Placing Two Iron Steam Vessels on the River Euphrates at Bussora, and Navigating the Same from Bussora to Bir and Back' to Charles Grant, President of the Board of Control.
- 9 and 20 June Gives evidence as the leading witness before the House of Commons Select Committee on Steam Navigation to India, which accepts his estimate in recommending a Parliamentary grant of £20,000 for the Euphrates Expedition. The Appendix to the Committee's *Report* includes his memoranda of Sept. 1829 and 2 Dec. 1833, his estimate of 16 Apr. 1834 and other papers submitted by him.
- 11, 15, 17 and 31 July Gives evidence for the East India Company before the House of Commons Select Committee on the Suppression of the *Calcutta Journal*.
- Sept.–June 1837 Supervises the design, construction, fitting and outward voyages of the *Atalanta* and the

Chronology

Berenice, the first vessels to steam the entire distance to India.

1835

- Jan. Article 'On Steam Navigation to India' published in the *Edinburgh Review*.
- Jan.–Mar. Seriously ill with inflammation of the lungs.
- 10 Feb. The Euphrates Expedition sails from Liverpool under Chesney's command.
- Apr. Article on 'Lord Mount Edgcumbes's Musical Reminiscences' published in the *London Review*.
- Oct. Article on 'French Comic Romances' published in the *London Review*.

1836

- Jan. Articles on 'The Épicier' and 'Bellini' published in the *London Review*.
- 17 Feb. Appointed Assistant Examiner, with a salary of £1,500.
- 4–7 and 21 July Gives evidence for the East India Company before the House of Commons Select Committee on Salt, British India.
- 27 July Appointed to succeed James Mill as Examiner, with a salary of £2,000.

1837

- Jan. 'The Legend of Manor Hall' published in *Bentley's Miscellany*.
- Feb. 'Recollections of Childhood: The Abbey House' published in *Bentley's Miscellany*.
- 24 Mar. *Headlong Hall*, *Nightmare Abbey*, *Maid Marian* and *Crotchet Castle* reprinted as No. LVII in Richard Bentley's series of Standard Novels, with a Preface dated 4 Mar.
- 22 Apr.–18 June Seven of his *Paper Money Lyrics*, as well as 'Promotion BY Purchase and by NO

Chronology

- Purchase' and 'Rich and Poor; or, Saint and Sinner', published by Henry Cole in *The Guide*, a new weekly newspaper.
- 26 June Gives evidence before the House of Commons Select Committee on Steam Communication with India.
- July–Sept. *Paper Money Lyrics, and Other Poems* privately printed by Henry Cole, with a Preface dated 20 July.
- July–Apr. 1838 Supervises the purchase, refitting and outward voyage of the *Semiramis* (originally the *Waterford*).
- 1838**
- Jan. 'The New Year: Lines on George Cruikshank's Illustration of January, in the Comic Almanack for 1838' published in *Bentley's Miscellany*.
- Aug.–Sept. Two of his *Paper Money Lyrics* published in *Bentley's Miscellany*.
- Sept.–Oct. 1841 As Clerk to the Secret Committee, supervises the procurement and shipment of iron steamers for the Euphrates, the Tigris and the Indus. Also supervises the design, construction, fitting and trials of a new class of iron steamers with sliding keels for sea or river service, four of which are finished in England and sent around the Cape (*Nemesis*, *Phlegethon*, *Pluto* and *Proserpine*), while two others are shipped in pieces to India (*Ariadne* and *Medusa*). Five of his 'iron chickens' see service in the later phases of the Opium War of 1839–42, the *Nemesis* winning great renown under Capt. William Hutcheon Hall.

Chronology

3 and 7 Nov. Two letters signed 'Philatmos', on the failure of the *Semiramis* to make the passage from Bombay to the Red Sea against the South-West Monsoon in July, published in *The Times*.

1839

Jan. James Spedding's article on 'Tales by the Author of Headlong Hall' published anonymously in the *Edinburgh Review*.

21 Jan. Recommends that the Board of Control employ Arthur Conolly for a mission to Khiva and Bokhara, with a view to placing British steamers on the Aral Sea and the Oxus and Jaxartes rivers.

17 Apr. Death of his uncle William Love at Yarmouth, Isle of Wight.

mid-Dec. Thirteen of Shelley's letters from Italy 'To T.L.P., Esq.' published in Mary Shelley's edition of his *Essays, Letters from Abroad, Translations, and Fragments* (post-dated 1840), which also contains an edited version of 'A Defence of Poetry', without Shelley's references to 'The Four Ages of Poetry'.

1840

?Summer Takes his two daughters and his cousin Harriet Love on a trial voyage of the *Proserpine*, whose Second Officer is Edward Nicolls.

24 Oct.–4 Nov. Pays the first of many visits to Sir John Cam Hobhouse at Erle Stoke Park, near Westbury, Wilts. (Hobhouse was Byron's friend and executor, but Peacock knew him officially as President of the Board of Control, 1835–41 and 1846–52.)

Chronology

1841

- 19 May His son Edward Gryffydh appointed as a midshipman in the Indian Navy. He arrives in India on 2 Oct., but returns on a medical furlough granted on 22 Apr. 1842.
- 11–16 Sept. Keeps a log of a trial voyage of the *Pluto*, during which he lands briefly at Cherbourg, the only time he is known to have stepped on foreign soil.

1842

- 14 May Letter signed ‘Philatmos’, on steamboat explosions and railway accidents, published in *The Times*.
- late June Makes ‘proposals’ of an unknown nature to Miss Jane Fotheringhame, perhaps for her to serve as Susan Abbott’s governess and/or piano teacher.
- Aug. Writes ‘Newark Abbey’ (published in 1860).

1843

- ?Spring *Sir Hornbook* reprinted by Henry Cole in the Home Treasury series.
- ?Autumn–Autumn 1844 Gives up his house in Stamford Street and takes chambers at 22 John Street, Adelphi.

1844

- 8 Jan. Marriage of his daughter Mary Ellen to Lt Edward Nicolls of the Royal Navy (baptized 13 July 1817) at Shepperton.
- 11 Mar. Edward Nicolls drowns in the Shannon estuary, while in command of HMS *Dwarf*.
- 24 Apr. Death of Sir Timothy Shelley, allowing Shelley’s will to be proved and executed.
- 21 Aug. His son Edward Gryffydh becomes a clerk in the Examiner’s Office.

Chronology

- 27 Oct. Birth of his granddaughter Edith Nicolls (died 20 Aug. 1926) at Shooters Hill.
- 1 Nov. Proves Shelley's will at Doctors' Commons.
- 12 Dec. Accepts legacies of £2,000 and £500 under Shelley's will.
- 1845**
- June Visits the Isle of Wight, possibly for reasons of health.
- 6 Oct. Death of his aunt Jane Love, probably the widow of his uncle Thomas, at Chertsey.
- 1846**
- ?Mar. His Greek anapaests on Christ (probably written and privately printed in 1812–13) published anonymously at Bruges in the Prolegomena (dated 27 Feb. 1846) to Thomas Forster's *Philosophia Musarum* (title page dated 1845).
- 9 Oct. Sends Hobhouse a manuscript satire on Sir Robert Peel entitled 'Ancient Examples of Modern Political Virtue, I.'
- 1847**
- 8 Oct. His daughter Mary Ellen Nicolls writes to inform Hobhouse that Peacock is severely depressed by 'a heavy pressure of debt' under which he has been labouring 'for some years'.
- 1848**
- 22 Dec. Meets Disraeli at Erle Stoke.
- 1849**
- ?Winter– Summer Projects a series of 'Tales for Three Sisters', inspired by Hobhouse's daughters.
- 9 Aug. Marriage of his daughter Mary Ellen Nicolls to George Meredith (born 12 Feb. 1828, died 18 May 1909) at St George's, Hanover Square.

Chronology

- 5 Sept. Death of Hobhouse's daughter Julia, whom he commemorates in lines sent to Hobhouse on 18 Sept.
- 20 Sept. Marriage of his daughter Rosa Jane to Henry Collinson (born 16 Nov. 1811, died 13 Jan. 1877) at St Martin's in the Fields.
- 17 Nov. Marriage of his son Edward Gryffydd to Mary Hall (born 19 Aug. 1830) at St Marylebone.
- 1850**
- 16 Oct. Birth of his granddaughter Rosa Collinson (died 31 Aug. 1899) at Hurcott, near Kidderminster. (Three younger Collinson children die in infancy or early childhood.)
- ?Autumn–Spring 1851 Takes a house at 1 Torrington Street, Russell Square.
- 24 Dec. Meets Thackeray at Erle Stoke.
- 1851**
- ?Winter–Spring Begins working on an edition of Aeschylus' *Supplices*.
- 1 Feb. Death of Mary Wollstonecraft Shelley.
- Feb. Writes 'A Goodlye Ballade of Little John', satirizing Lord John Russell's attacks on 'Papal Aggression' (circulated in manuscript with illustrations by P. A. Daniel).
- 26 Feb. Hobhouse created Baron Broughton of Broughton-de-Gyfford.
- 1 May–15 Oct. After initially disliking the idea of the Great Exhibition and staying away for the first few weeks, he eventually 'became fascinated with it, and after his first visit haunted Paxton's glass Palace daily', according to Henry Cole.
- late May–early June Meredith's first volume of *Poems* published by John W. Parker & Son, with a dedication to Peacock, dated May.

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- ?before 6 June Writes 'A New Order of Chivalry' (circulated in manuscript and later published in *Gryll Grange*).
- 23 July–19 Nov. Writes and privately prints his Greek lines on 'A White-Bait Dinner, at Lovegrove's, at Blackwall. July, 1851'. Also writes and lithographs a literal Latin translation. Lord Broughton translates the poem into English verse.
- 31 July Marriage of Lord Broughton's daughter Sophia Hobhouse to John Strange Jocelyn (afterwards fifth Earl of Roden).
- Autumn The Merediths move into his house at Lower Halliford.
- ?Autumn Begins collaborating with his daughter Mary Ellen Meredith on a projected revision of William Kitchiner's *Apicius Redivivus; or, The Cook's Oracle*, to be published by John W. Parker & Son.
- Dec. Article on 'Gastronomy and Civilization', written in collaboration with his daughter Mary Ellen Meredith and signed with the initials M.M., published in *Fraser's Magazine*.
- 23 Dec. Death of his wife at Southend, Essex (buried 30 Dec. at St Mary's, Prittlewell, Southend). He learns of her death on Christmas morning at Erle Stoke but does not leave to attend her funeral.
- 1852**
- ?early Mar. *Letters of Percy Bysshe Shelley* published by Edward Moxon with an Introductory Essay by Robert Browning. After examining the manuscripts and declaring them to be clever forgeries, Peacock gives Moxon permission to

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- publish his own unedited letters from Shelley in their place, but nothing comes of the scheme.
- Mar. 'Horæ Dramaticæ [No. I]: Querolus; or, The Buried Treasure' published in *Fraser's Magazine*.
- Apr. 'Horæ Dramaticæ [No. II]: The Phaëthon of Euripides' published in *Fraser's Magazine*.
- ? May–October After the deaths of John and Alice Abbott (27 Mar. and 16 Apr.), his natural daughter Susan Mary Abbott comes to live with the Merediths in his house at Lower Halliford.
- ? Summer–Autumn Proposes marriage to Claire Clairmont's twenty-seven-year-old niece, Pauline Clairmont, who 'looked daggers at the dear old man'.
- 1853**
- 13 June Birth of his grandson Arthur Gryffydh Meredith (died 3 Sept. 1890) at Lower Halliford.
- 11 July Gives evidence for the East India Company before the House of Commons Select Committee on Indian Territories.
- ? Autumn Takes Vine Cottage for the Merediths, across the green from his house at Lower Halliford. Susan Abbott also leaves his house around this time.
- ? Autumn–Autumn 1854 Gives up his London quarters at 1 Torrington Street, Russell Square.
- 1854**
- 27 July Marriage of Lord Broughton's daughter Charlotte Hobhouse to Dudley Wilmot Carleton (afterwards fourth Baron Dorchester).

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- before 25 Sept. His ‘little book’ of scatological Latin inscriptions *In Statuam Roberti Peel, Baronetti . . . Epigrammata Anathematica ad Singula Baseos Latera* privately printed on a friend’s press.
- 1856**
- Mar. Writes a Preface for a yellowback edition of *Melincourt* published by Chapman & Hall.
- 12 Mar. Tenders his resignation of the Examinership.
- 28 Mar. Granted a superannuation allowance of £1,333.6.8. John Stuart Mill appointed to succeed him as Examiner.
- 1857**
- 12 Mar. Sends Lord Broughton a Latin squib on the parliamentary coalition against Lord Palmerston’s government. Broughton translates it into English verse.
- before 29 Sept. His daughter Mary Ellen, pregnant by Henry Wallis, asks Meredith for a separation.
- Oct. ‘Horæ Dramaticæ, No. III: The “Flask” of Cratinus’ published in *Fraser’s Magazine*.
- 5 Oct. Death of his daughter Rosa Jane Collinson at 13 Cambridge Terrace, Paddington (buried 10 Oct. at Shepperton).
- 1858**
- 24 Jan. Has his portrait painted by Henry Wallis.
- late Jan. Two of Shelley’s letters to Peacock from Switzerland published in revised form in Charles S. Middleton’s *Shelley and his Writings*.
- Apr. The first two volumes of Thomas Jefferson Hogg’s *The Life of Percy Bysshe Shelley* published. Hogg caricatures Peacock in 1813 as the poor poet ‘Otho’ – a ‘professor

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- of suicide' who made a strong impression on Harriet Shelley.
- Apr. Article on 'Chapelle and Bachaumont' published in *Fraser's Magazine*.
- 18 Apr. Birth of his grandson Harold ('Felix') Wallis (died 4 Feb. 1933) to Mary Ellen Meredith and Henry Wallis (born 21 Feb. 1830, died 20 Dec. 1916) at Elm Cottage, Redland, near Bristol.
- June 'Memoirs of Percy Bysshe Shelley' [Part I] published in *Fraser's Magazine*.
- Autumn–Winter 1859 His daughter Mary Ellen Meredith goes to Capri with Henry Wallis for the sake of her health.
- Nov. Article on 'Demetrius Galanus: Greek Translations from Sanskrit' published in *Fraser's Magazine*.
- 22 Nov. Marriage of his natural daughter Susan Mary Abbott to William Mayne Neill at All Souls, St Marylebone.
- 25 Dec. His son Edward Gryffydd receives a pension on the demise of the East India Company. He subsequently studies law.
- 1859**
- Mar. Article on 'Müller and Donaldson's History of Greek Literature' published in *Fraser's Magazine*.
- 2–20 Aug. Visits Lord Broughton at Corsham Court, near Chippenham, Wilts.
- 1860**
- Jan. 'Memoirs of Percy Bysshe Shelley', Part II, published in *Fraser's Magazine*.
- Mar. 'Unpublished Letters of Percy Bysshe Shelley: From Italy – 1818 to 1822' published in

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- Fraser's Magazine* (followed by a 'Postscript to the Shelley Letters' in the May issue).
- Apr.–Dec. *Gryll Grange* serialized in *Fraser's Magazine*.
- ?Spring–Summer Writes 'A Dialogue on Idealities' and gives the manuscript to Charlotte Carleton.
- 1861
- June Richard Garnett's article 'Shelley in Pall Mall', contradicting Peacock's account of the separation of Shelley and Harriet, published in *Macmillan's Magazine*.
- 21 Aug.–10 Sept. Visits Lord Broughton at Tedworth House, near Andover, Hants. This proves to be the last of many visits.
- Nov. 'Newark Abbey, August 1842, with a Reminiscence of August 1807' published in *Fraser's Magazine*.
- 1861**
- late Feb. *Gryll Grange* published in book form by Parker, Son, & Bourn.
- early Aug. Onset of his daughter Mary Ellen Meredith's fatal illness, during which he visits her daily at Grotto Cottage, Oatlands Park, Weybridge.
- 22 Oct. Death of his daughter Mary Ellen Meredith (buried 26 Oct. at Weybridge). He does not attend her funeral.
- ?Nov.–Dec. Clari Leigh Hunt comes to live as a member of his family at Lower Halliford. She remains at least until Dec. 1863.
- 1862**
- ?Winter–Spring Writes 'The Last Day of Windsor Forest' (published in the *National Review*, Sept. 1887).
- Mar. 'Percy Bysshe Shelley: Supplementary Notice' published in *Fraser's Magazine*.

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- June Richard Garnett's 'Shelley, Harriet Shelley, and Mr. T. L. Peacock', dated 6 Mar., published in his *Relics of Shelley*.
- ?Summer Robert Buchanan is a frequent visitor at Lower Halliford.
- mid-Aug. *Gl'Ingannati, The Deceived: A Comedy Performed at Siena in 1531: and Aelia Laelia Crispis* published by Chapman & Hall.
- 27 Aug. Death of Thomas Jefferson Hogg.
- 1863**
- ?Winter–Spring Suffers a decline in health and spirits, from which he never fully recovers.
- 1864**
- 22 Oct. Makes a simple will, leaving his entire estate to his adopted daughter, Mary Rosewell.
- 1865**
- Oct.–Dec. His son Edward Gryffydh qualifies as a solicitor during Michaelmas Term. (He died 4 Jan. 1867 at 45 Hunter Street, Bloomsbury.)
- ?Dec. Refuses to leave his library when his house is threatened by fire, saying, 'By the immortal gods, I will not move!'
- 1866**
- 23 Jan. Dies while sleeping. Cause of death is certified as 'Climacteric'.
- 29 Jan. Buried in the New Cemetery at Shepperton. His grave is later marked by a horizontal slab placed there by his cousins Henry and Harriet Love.
- 7 Mar. His will is proved in London by Mary Rosewell, his sole executrix. The value of his effects is sworn under £1,500.
- 11–12 June His library is sold at Sotheby's.

ABBREVIATIONS

References to Greek and Latin texts, unless otherwise noted, are to the editions in the Loeb Classical Library. However, the Loeb translations of these texts have sometimes been modified by the editor in order to provide a clearer sense of TLP's point in quoting or alluding to the passage in question.

Quotations from the Bible come from the King James Version.

References to Shakespeare are to *The Riverside Shakespeare: The Complete Works*, ed. G. Blakemore Evans et al., 2nd ed. (Boston: Houghton Mifflin, 1997).

References to Peacock's novels are given by chapter number and, unless otherwise stated, are to the texts as they appear in the Cambridge Edition of the Novels of Thomas Love Peacock, gen. ed. Freya Johnston, 7 vols. (Cambridge: Cambridge University Press, 2016–).

In *The Works of Thomas Love Peacock* (Halliford Edition), ed. H. F. B. Brett-Smith and C. E. Jones, 10 vols. (London: Constable, 1924–34), two novels are contained in vol. 3 and a further two in vol. 4. References to these are given in the following form: Halliford, 3/2.179; 4/2.213. The first number refers to the volume in the Halliford Edition; the second number, immediately after the /, refers to the first or second novel within that volume.

Quotations from Peacock's correspondence are accompanied by the date of the relevant letter(s) and by the volume and page number in Nicholas A. Joukovsky's edition.

Place of publication, unless otherwise stated, is London.

Austen, *Works* The Cambridge Edition of the Works of Jane Austen, ed. Janet Todd et al., 9 vols.

List of abbreviations

- (Cambridge: Cambridge University Press, 2005–8)
- Baron *Headlong Hall and Gryll Grange*, ed. Michael Baron and Michael Slater (Oxford and New York: Oxford University Press, 1987)
- Butler, *Peacock* Marilyn Butler, *Peacock Displayed: A Satirist in His Context* (Routledge and Kegan Paul, 1979)
- Byron, *Works* Lord Byron, *The Complete Poetical Works*, ed. Jerome J. McGann, 7 vols. (Oxford: Clarendon Press, 1980–93)
- CC *Crotchet Castle*
- Cellini Benvenuto Cellini, *Thomas Love Peacock* (Rome: Cremonese Libraio Editore, 1937)
- Coleridge, *Collected Works* *The Collected Works of Samuel Taylor Coleridge*, gen. ed. Kathleen Coburn, 34 vols. (London: Routledge and Kegan Paul; Princeton: Princeton University Press, 1969–2002)
- David Garnett David Garnett, ed., *The Novels of Thomas Love Peacock* (Hart-Davis, 1948; 2nd impression corrected in 2 vols., 1963)
- Flim-Flams!* (1805) [Isaac D'Israeli], *Flim-Flams! or, The Life and Errors of My Uncle and the Amours of My Aunt!* 3 vols. (John Murray, 1805)
- Freeman A. Martin Freeman, *Thomas Love Peacock: A Critical Study* (Martin Secker, 1911)
- GG *Gryll Grange*
- Grose Francis Grose, *A Classical Dictionary of the Vulgar Tongue*, ed. Eric Partridge [from

List of abbreviations

- Grose's 3rd ed., 1796] (Scholaris Press, 1931)
- Halliford *The Works of Thomas Love Peacock* (Halliford Edition), ed. H. F. B. Brett-Smith and C. E. Jones, 10 vols. (Constable, 1924–34)
- HH* *Headlong Hall*
- Johnson, *Dictionary* Samuel Johnson, *A Dictionary of the English Language*, 2 vols. (J. and P. Knapton et al., 1755)
- Letters* *The Letters of Thomas Love Peacock*, ed. Nicholas A. Joukovsky, 2 vols. (Oxford: Clarendon Press, 2001)
- Mayoux Jean-Jacques Mayoux, *Un Épicurien anglais: Thomas Love Peacock* (Paris: Nizet et Bastard, 1933)
- ME* *The Misfortunes of Elphin*
- Mel* *Melincourt*
- Mills, *Peacock* Howard Mills, *Peacock: His Circle and His Age* (Cambridge: Cambridge University Press, 1969)
- MM* *Maid Marian*
- Mulvihill, 'Perfectibility' James D. Mulvihill, 'Peacock and Perfectibility in *Headlong Hall*', *Clio*, 13 (1984), 227–46
- NA* *Nightmare Abbey*
- ODEP* *The Oxford Dictionary of English Proverbs*, 3rd ed., rev. F. P. Wilson (Oxford: Clarendon Press, 1970)
- OED* *The Oxford English Dictionary*, 2nd ed., 20 vols. (Oxford: Oxford University Press,

List of abbreviations

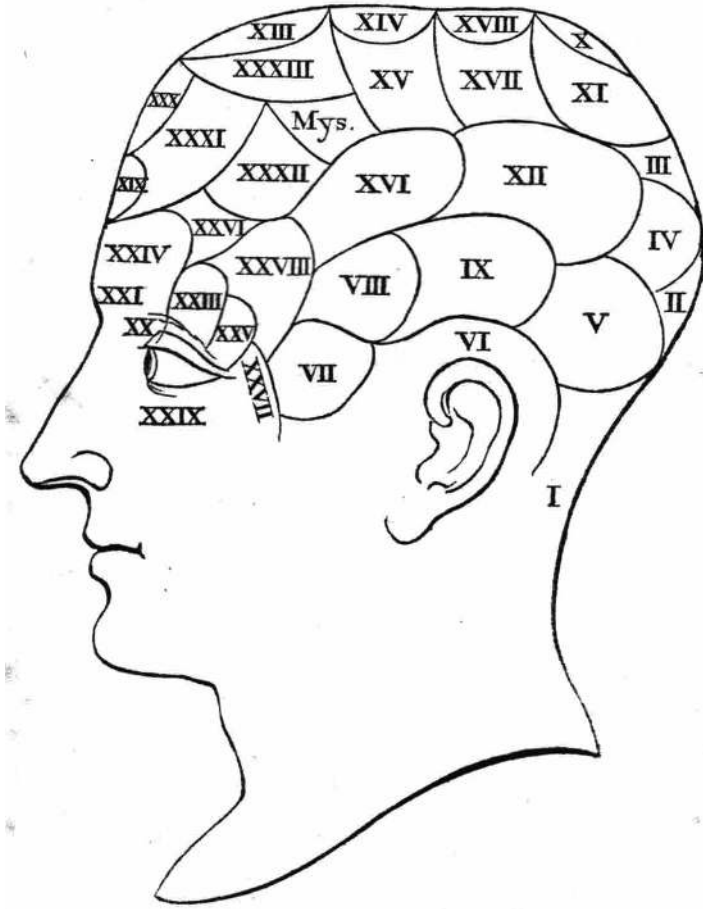
- 1989), along with revisions for the 3rd ed. in the online edition to 2018
- Ozell John Ozell, ed., *The Works of Francis Rabelais, M.D. . . . Now Carefully Revis'd* [revision of Urquart-Motteux translation], 5 vols. (J. Brindley and C. Corbett, 1737)
- PBS Letters* *The Letters of Percy Bysshe Shelley*, ed. Frederick L. Jones, 2 vols. (Oxford: Clarendon Press, 1964)
- 'Peacock before *HH*' Nicholas A. Joukovsky, 'Peacock before *Headlong Hall*: A New Look at His Early Years', *Keats–Shelley Memorial Bulletin*, 36 (1985), 1–40
- 'Peacock in Love' Nicholas A. Joukovsky, 'Peacock in Love: Reminiscences of Cecilia Jenkins, an Unknown Victorian Novelist', *Philological Quarterly*, 85 (2006), 167–98
- Pope, *Poems* Alexander Pope, *The Twickenham Edition of the Poems of Alexander Pope*, ed. John Butt et al., 11 vols. (London: Methuen, and New Haven, CT: Yale University Press, 1939–69)
- Rabelais, *Œuvres* François Rabelais, *Œuvres complètes*, ed. Mireille Huchon with François Moreau, Bibliothèque de la Pléiade, new ed. (Paris: Gallimard, 1994)
- Richard Garnett Richard Garnett, ed., *Headlong Hall* (Dent, 1891)
- Rousseau, *Œuvres complètes* Jean-Jacques Rousseau, *Œuvres complètes de Jean-Jacques Rousseau*, ed. Bernard Gagnebin and Marcel Raymond, et al.,

List of abbreviations

- Bibliothèque de la Pléiade, 5 vols. (Paris: Gallimard, 1959–95)
- Shelley, *Complete Poetry* *The Complete Poetry of Percy Bysshe Shelley*, ed. Donald H. Reiman, Neil Fraistat and Nora Crook, 3 vols. to date (Baltimore: Johns Hopkins University Press, 2000–)
- Shelley, *Prose Works* *The Prose Works of Percy Bysshe Shelley*, ed. E. B. Murray, vol. 1 (Oxford: Clarendon Press, 1993)
- Shelley and His Circle* *Shelley and His Circle, 1773–1822*, ed. Kenneth Neill Cameron, Donald H. Reiman and Doucet Devin Fischer (Cambridge, MA: Harvard University Press, 1961–)
- TLP Thomas Love Peacock
- Van Doren, *Life* Carl Van Doren, *The Life of Thomas Love Peacock* (Dent, 1911)



View of the Embankment, Traeth Mawr, Tremadoc, North Wales, as it appeared in the autumn of 1810, by H. W. Billington; engraved by Matthew Dubourg, 1811.



To be placed opposite the title page.

Frontispiece to Thomas Forster's *Sketch of the New Anatomy and Physiology of the Brain and Nervous System of Drs. Gall and Spurzheim, Considered as Comprehending a Complete System of Zoonomy* [1815].