THE CAMBRIDGE EDITION
OF THE NOVELS OF

THOMAS LOVE PEACOCK

NIGHTMARE ABBEY

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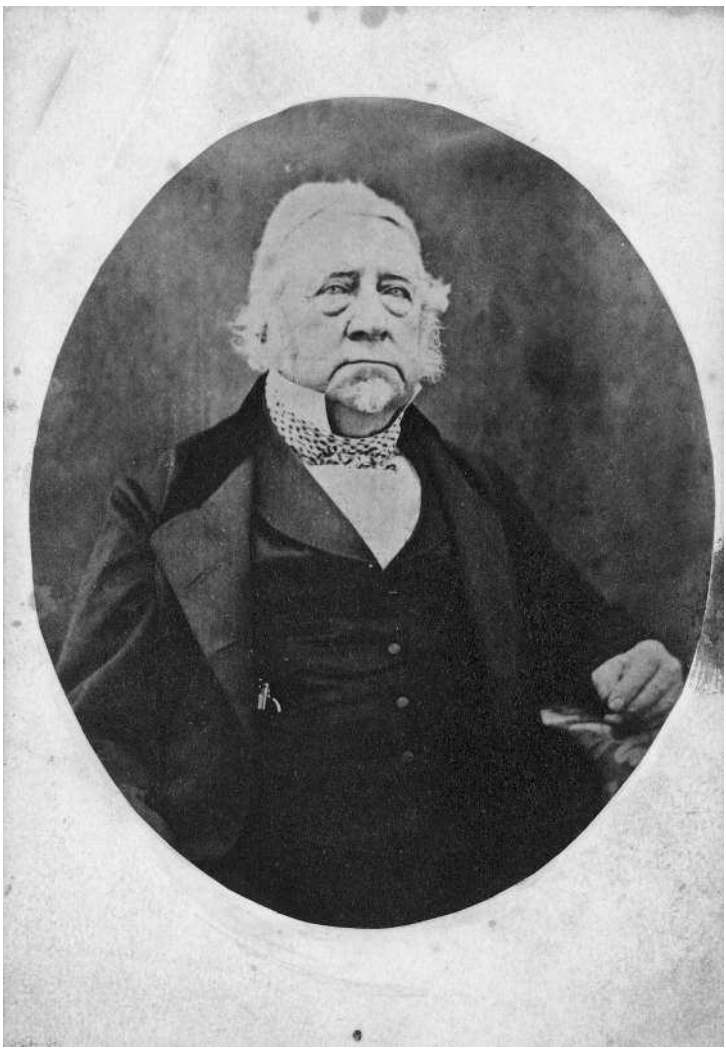
VOLUMES IN THIS SERIES

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

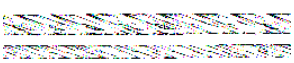


Frontispiece A previously unpublished photograph of Peacock, taken by 'an itinerant artist' in July 1861 and sent to Charles Henry Brett of Belfast in a letter of 7 October 1861.

THOMAS LOVE PEACOCK

NIGHTMARE ABBEY

Edited by
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 edition 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.

[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.

Nora Crook 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 and fastidious reader, possessed of an excellent memory,

[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 introduction by J. I. M. Stewart (London, Melbourne, Toronto: Macmillan; New York: St Martin's Press, 1966), p. 195.

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 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 adespotic quotations; readers would have been grateful if they had given the references. It would be interesting, too, to know if Peacock often misquoted.'[6] 'Adespotic', 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

[5] Stephen Gill, review of Nicholas A. Joukovsky, ed., *The Letters of Thomas Love Peacock*, *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.

only persist in hunting for them. 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 a general than of a 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.' Pope, *Poems*, vol. 5, pp. 205–6.

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 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 16, *Melincourt* quotes an issue of the *Edinburgh Review* in place of a character's speech). A new 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 authority and

[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.

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 speech in Chapter 6 – a chapter that 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 also 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 dearth of explanatory notes accompanying the texts was dictated

[11] See Peacock's review of Moore's *Epicurean*, Halliford, 9.3–4.

by prevailing trends in editorial practice, rather than by their own preferences. Supplemented by David Garnett's 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 to accord better 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 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 waggon 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 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 afterlife. 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 the same time (20 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

[12] Halliford, 9.259. [13] Halliford, 9.256.

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

This edition of *Nightmare Abbey* has been a long time in the making. It had its origin many years ago as part of my Oxford D.Phil. thesis entitled 'A Critical Edition of Thomas Love Peacock's *Headlong Hall* and *Nightmare Abbey*, with Some Material for a Critical Edition of *Melincourt*', submitted in 1970. I still owe an enormous intellectual debt to F. W. Bateson, who not only supervised my work but also taught me much of what I know about textual criticism and scholarly editing.

Soon after completing the thesis, I became involved in editing Peacock's letters – a project that gradually expanded in scope and complexity with the discovery of significant quantities of previously unknown manuscript material. I continue to be indebted to the many scholars, critics, librarians, archivists, dealers and collectors who have assisted me over several decades in my research on Peacock, especially Donald H. Reiman, Marilyn Butler, Lionel Madden and the other Peacock scholars of my generation who gathered at Gregynog to celebrate his bicentennial.

My return to the task of editing *Nightmare Abbey* was made possible when Matthew Bevis and Freya Johnston invited me join them as a member of the editorial team for their proposed Cambridge Edition of the Novels of Thomas Love Peacock. Although the present edition of *Nightmare Abbey* incorporates a good deal of material from my thesis, the novel has been entirely re-edited in light of more recent scholarship. The Chronology that appears in this volume, as well as in others in the Cambridge Edition, is a revised and updated version of the somewhat longer one in my edition of *The Letters of Thomas Love Peacock*, published by the Clarendon Press in 2001.

Acknowledgements

My greatest debt has been to the General Editor of the Peacock edition, Freya Johnston, with whom I have worked closely in my capacity as Senior Editorial Advisor as well as in my role as editor of *Nightmare Abbey*. Throughout our long collaboration, Freya has been open-minded and unfailingly helpful as well as extremely efficient in keeping the project on track. More recently, I have received a good deal of practical help from Stephanie Dumke, who not only made many valuable suggestions for the improvement of my explanatory notes but also compiled much of the bibliography for *Nightmare Abbey*.

Finally, I want to express my gratitude to the Syndics of Cambridge University Press for agreeing to undertake a full-scale scholarly edition of Peacock's novels, as well as to the editorial and production staff, especially Linda Bree, Anna Bond and Victoria Parrin, for their assistance in seeing this volume through the publication process. Caroline Howlett, as copy-editor, was extremely resourceful in meeting the challenges presented by an author as learned and allusive as Peacock.

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 *Prothée* 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).

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 Blagrave Deane Love (died 14 Feb. 1881) at Chertsey.

1798	
June	Writes a poem on his 'Midsummer Holidays'.
before 18 Oct.	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'.

?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

	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 of 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 Proœmium to *The Genius of the Thames* while the poem is being printed.
Apr.–May	Attracted to the Maentwrog parson's daughter Jane Gryffydh, '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.

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 Gryffydh, '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 'Fiolfar, 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 1813	Translates passages from Greek tragedies, which he thinks of publishing under the title 'Fragments of Greek Tragedy'. Around this

	time he probably also writes and privately prints his Aristophanic Greek anapaests on Christ (no known copy).
late Feb.	*The Philosophy of Melancholy: A Poem in Four Parts, with a Mythological Ode* published by Thomas and Edward Hookham.
early Apr.	Second edition of *The Genius of the Thames, Palmyra, and Other Poems* 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'.

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.
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 Favourite 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 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 £1,000 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'.