

Thomas Love Peacock - a critical study

M. Secker - Thomas Love Peacock, a Critical Study



Description: -

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It is Peacock's peculiar relation to ideas, loving them and yet not being able to accept them, it is his attitude towards the enthusiastic theorist and the crank, to whom he is always attracted but whom he can never join, it is the baffled idealist in him, taking refuge in laughter, that explain why his fiction takes such a form and why his satire and humour have this distinctive character. Newton, the Zodiacal mythologist who believed in a return to the golden age, reappears in more than one of his novels.

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For example, in literature some study guides will summarize chapters of novels or the important elements of the subject.

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All this is amusing enough, but Peacock would not occupy this position he does if it were not for his superb style, which is precise and finely tuned and yet saturated with wit and humour. It would be foolish to claim any absolute greatness for him: it is enough to admit that he is supreme in his own field and that he has exerted a persuasive and valuable influence on many of his most distinguished successors. The cyclic view of poetry propounded in the essay has very little substance.

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In reality, he laughs at the world, just as the romantic poet cries out in wonder or despair at it, for his own good pleasure, instinctively expressing himself in this way. It is there we meet Prince Seitheny, the best comic toper outside Shakespeare, and a master of strangely fuddled logic.

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And here was the fantastic created for him by God.

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He also prevented the publication of a companion volume of prose. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. That some parts of it are rotten does not trouble him at all; he has his exquisite reasons: But I say, the parts that are rotten give elasticity to those that are sound: they give their elasticity, elasticity, elasticity.

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He was not a reformer, or a moralist, or even a cynic, though there is a kind of ripe disillusionment behind his bland irony. He knew and criticized three ages---the rational-epicurean, the romantic, and the Victorian.

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Wit, satire, irony, were his diversions. His own life is in part explanatory of his peculiar aversion to certain contemporary institutions and classes of people.

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