The Diary of Samuel Pepys Study Guide

The Diary of Samuel Pepys by Samuel Pepys

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Introduction

The Diary of Samuel Pepys has been called a literary work like no other. Unlike other diarists of his time, Pepys had no aspirations for publication. This freed him up to paint a frank, uncensored portrait of life in London at the time of the Restoration. Throughout the work, which spans from 1660 to 1669, Pepys offers his firsthand perspective on the major events during the Restoration, including his own role in helping to bring Charles II back from exile to become king, and his aid in both the Great Plague of 1665 and the Great Fire of 1666. This coverage gives *The Diary of Samuel Pepys* a historic distinction as well as a literary one.

Pepys did his part to make sure that prying eyes could *not* read his work during his lifetime. He wrote *The Diary of Samuel Pepys* in a cryptic code, which was his own variation on an existing form of shorthand. Fearing that he was going blind from writing, Pepys stopped recording entries in his diary in 1669 and had his entire diary bound for his personal library, which he left to Magdalene College, Cambridge University□his alma mater. It wasn' t rediscovered until 1819, more than one hundred fifty years later, at which point the Master of the College had a student decipher Pepys's codes. The first edition was edited by Lord Braybrooke and released in an abridged form in 1825 in two volumes. It has since been revised and enlarged to six volumes, ten volumes, and finally, eleven volumes□ the complete diary. This entry studies the abridged, one-volume Modern Library edition, released in 2001, which is widely available.

Author Biography

Samuel Pepys was born in London, England on February 23, 1633. One of eleven children, he ended up becoming the eldest of only three who survived to adulthood. Pepys grew up in a household of humble means. His mother was the sister of a butcher and his father was a poor tailor, barely able to collect money for his services. Pepys's one family asset was his father's first cousin, Edward Montagu, the first Earl of Sandwich, who would grow to become his close friend and patron.

In his pupil days, Pepys was sent to St. Paul's School in London. The English Civil War was well under way, and he witnessed the beheading of Charles I. In 1650, he went to Magdalene College at Cambridge University, where he received his bachelor's degree. In 1655, Pepys, then twenty-two, married fifteen-year-old Elizabeth Marchant de St. Michel, the daughter of a penniless Huguenot refugee.

After completing school Pepys worked as a secretary and domestic steward for his successful cousin. By 1659, Pepys was a minor clerk for the office of George Downing, an office that would have him carry letters to Montagu in the Baltic. One year later, in 1660, Pepys began *The Diary of Samuel Pepys*. That same year, Montagu hired Pepys to be the Admiral's secretary for a voyage. The journey turned out to be the historic voyage to Holland, where Charles II is escorted back to England for the restoration of the monarchy in England.

Upon his return to England, Pepys was hired as the Clerk of the Acts to the Navy Board, where he would take on such duties as justice of the peace; supervisor of naval supply distribution; and appointee to the Tangier Committee. Pepys moved up the ranks in the Royal Navy, and was on hand to assist with the two great disasters of the time, the Great Plague of 1665 and the Great Fire of London in 1666. In November, 1669, after fifteen years of a rocky but loving marriage, Elizabeth Pepys died of fever. In 1673, Pepys was made secretary to the Admiralty Commission, the administrative head of the naval department. Later that same year, he became an elected member of Parliament for Castle Rising, Norfolk. In this position, through legislationand personal intervention, he put an end to the flagrant corruption of the supply yards and even won allowances for thirty new ships. By 1685, Pepys was given a free hand to develop the royal Navy as he saw fit.

Pepys retired in 1689 and spent the remainder of his life writing the only piece of work he saw published, *Memoires Relating to the State of the Royal Navy of England*. He died on May 26, 1703, and was buried in St. Olave' s Church, London, next to his wife.

Plot Summary

1660

Pepys starts *The Diary of Samuel Pepys* on January 1,1660, with a summary of the latest events of the times. After the defeat of Oliver Cromwell, England is seeking anew king. The decision is made to crown Charles II, who is in exile in France.

Pepys is asked by his employer, Lord Montagu (generally referred to throughout the diary as his "Lord"), to accompany him and his fleet on the journey to bring back the exiled son of King CharlesI. Pepys serves as secretary to the Admiral on this historic journey.

Upon his return, Pepys starts a new administrative position as Clerk of the Acts for the Navy Board, a position that includes a new house for him and his wife. Fiercely devoted to his wife, he nevertheless records many experiences where he looks at, kisses, and "dallies with" other women, a trend that he will continue throughout *The Diary of Samuel Pepys,* and a trend that will slowly invoke the ire of his wife, Elizabeth. Also, on a number of occasions, he notes how his excessive drinking is making him ill. Due to widespread unrest in Parliament, the new king, Charles II, dissolves it.

1661

Pepys comes in for dinner one night and finds a Frenchman kissing his wife, although he does not make a big deal out of it. Following their Valentine's day tradition, Pepys and his wife swap gifts with another couple. Because of his increasing stature and salary, Pepys is able to afford such luxuries as fixing his wife's teeth and buying her expensive lace and other clothing.

Pepys is present at the official Coronation for Charles II, April 23, 1661, where he witnesses the event itself and then takes part in the celebration. The next morning, Pepys has a hangover, which he cures by drinking hot chocolate, a common remedy for settling upset stomachs.

He goes to see Shakespeare's play, *Hamlet,* which he enjoys thoroughly. His sister, Pall, whose unmarried status is a burden to her father, is sent to visit Pepys, although he finds her annoying and sends her back home.

1662

Pepys mentions the vow that he has made to himself to give up wine. In the coming years, he will break this vow on occasion, and make and break others, including abstaining from women and plays. He attends a performance of Shakepeare' s *Romeo*

and Juliet and hates it. Although his reputation and salary continue to increase, Pepys informs his wife that their spending habits will not.

Pepys and Sir William help fund a group of sailors whose wages have not been paid for their service□in large part due to the disorganization of the English Navy. Lady Montagu, the wife of Pepys's Lord, tells Pepys about Lady Castlemaine, a woman striving to be a mistress of the court. Pepys falls in love with Lady Castlemaine. On April 15, the Queen arrives from her native France to take up residence.

At the end of June, Pepys expresses concern in *The Diary of Samuel Pepys* over uneasy conditions in the king's court which are similar to those that got his father, Charles I, beheaded. Lady Castlemaine has a falling out with her husband and, much to Pepys's chagrin, moves to her brother's house in Richmond.

Pepys's star is rising and as a result, he starts to receive invitations to the king's court. He sees Shakepeare's *A Midsummer Night's Dream* and denounces it. Pepys's wife is unhappy in their marriage, and sends him a letter telling him so. He refuses to read it, and burns it in front of her face to discourage such behavior.

1663

Pepys's wife tries again to talk about their marital problems but he will hear none of it. They make up shortly thereafter. Pepys hears many accounts about the various scandals going on at Whitehall, the king's residence. Most of them involve the fact that Pepys is shunning the company of his wife in favor of Lady Castlemaine and Lady Stewart, both of whom he is living with. He hears news about the Turks's advancement into Germany, where they capture Hungary. The queen grows ill and shortly thereafter, news arrives that the bubonic plague is in Amsterdam.

1664

News of the plague's advancement toward England increases. On February 9 the Dutch take control of the southern seas near India and restrict trade to all but themselves. The king passes a bill in the House of Commons repealing both the Triennial Act and the Writs of Errour.

1665

In the beginning of the year the Royal Navy patrols the waters, searching for Dutch ships. In March, England declares war on Holland, starting the second Anglo-Dutch War. The disorganized Navy is short of money and cannot feed many of its sailors, and Pepys can not do much about it. Pepys hears news that the plague is in some parts of the city. By June, Pepys learns that the Royal Navy is gaining ground on the Dutch.

The plague hits London, and Dr. Burnett, one of Pepys's good friends, contracts it. In the summermonths, more than six thousand people die per week, and anybody with money flees the city. Pepys bravely chooses to stay behind to help keep the Navy's affairs in order. As fall comes and the weather gets colder, the plague starts to die out.

1666

In June the Dutch receive fresh reinforcement ships and the Royal Navy, already outnumbered, loses the battle. By the end of June the Dutch have control of the waters and are hunting for British ships. The Great Fire of London is started by accident on September 2 and it lasts for three days. Pepys's house is across the Thames River and is not in danger. Nevertheless he crosses the river and puts himself in harm's way to offer his assistance to the residents of the neighborhood. After three days the fire appears to be out, but the next day the fire starts again and rages for a couple more days, burning Pepys' s house before it goes out for good. At the end of the year, the king pays Lady Castlemaine' s debts and she and her husband go their separate ways.

1667

Pepys sees Shakespeare's Macbeth and enjoys it. In February a Frenchman is falsely accused and executed for starting the Great Fire. On June 8, Dutch ships attack the town of Harwich, and the king orders the construction of a bridge so that the town's residents have an escape route. A few days later the Dutch launch another attack and the king orders a retaliation. The Royal Navy loses the battle and the British people blame the failure on its sailors.

In July, a pregnant Lady Castlemaine is sent away from the court but she vows that the king will own her child, whom she says will be christened at Whitehall. The person who tells Pepys this also tells him that people are talking about how immoral the court is.

1668

Rumors spread about a possible dissolution of Parliament. By July, Pepys thinks he is starting to go blind and begins to have bloodlettings to try to cure his eyes. By December Pepys has enough money to buy his own coach. Throughout the year Pepys's wife gets sick frequently.

1669

Pepys's wife is sick again at the beginning of the year. Pepys notes that Lady Castlemaine has returned. Although she is not staying at Whitehall, she does work to try to manipulate the king. On March 25, Pepys fights in court to try to remove the corrupt element from the Royal Navy. Pepys's wife is sick on and off again during the year.

Thinking he is going blind from the strain of too much reading and writing, Pepys officially ends *The Diary of Samuel Pepys* on May 31, 1669.

January-June, 1660

January-June, 1660 Summary

The year opens with the King in exile in The Hague. Pepys rents rooms at the resident of his Lord Sandwich. Also on the political scene, London celebrates the coming of Monk and Lord Mayor, which brings some stability to the political arena. Pepys performs various jobs for Lord Sandwich.

In Pepys' personal life, he enjoys many musical interests, both instrumental and vocal. He faithfully attends church, though the location varies. He also sings in church. He celebrates the anniversary of the removal of a bladder stone, a serious surgery for Pepys' time.

Soon, however, Lord Sandwich receives a promotion as one of the Generals at Sea. Pepys, likewise, receives a promotion as his Lord's clerk. The new job, however, requires that he go to sea with Lord Sandwich's fleet. After losing some sleep, Pepys agrees, and breaks the news to his father and wife, the later of who worries about the decision. Bribes begin almost immediately, due to Pepys' new position in the government, which involves granting many contracts.

Pepys household currently consists of his wife and limited staff. Mrs. Pepys still helps with the household chores. Pepys prepares his household for his departure. He sends his wife to his father's home, some personal effects are spilt among several family members, and he finalizes his will. After some weather delays, the fleet sails into the English Channel.

Life at sea starts out very similar to life on land. Rumors of the return of King Charles from exile quickly changes that. Lord Sandwich receives personal letters from the King and the Duke of York. Pepys drafts applications for theirs to be the fleet that escorts the Royals back to England. Amid preparations about the ship in case of special visitors, the petition is granted. All flags and emblems of the state are replaced with those of the Royal Family. News reaches the ships that, back in England, similar preparations are being made. Through seasickness and homesickness, Pepys leads many of the improvements.

From the deck of the ship, Pepys excitedly spies the coast of France. The ships soon land off the Dutch shore. The crew spends several days in The Hague, a clean and tidy city that impresses Pepys.

The arrival of the Royals on board the fleet of ships involves much pomp. The guns of the ships are fired, in which Pepys personally fires one and nearly injures his eye. The lesser Princes board first. The following day, the King and his family board the ship Pepys lives on. Upon dining that night, the King renames many of the ships in the fleet. Pepys' ship becomes "Charles."

While sailing back to England, the king tells of many of the trials he faced while in exile. His family suffered lack of safety and funds. His return was financed from both the government and private supporters, including some men on board the ship.

After the Royals are safely delivered to the English shore, all those on board the ship receive a share in the gifts from the King. Lord Sandwich endows Pepys with a generous portion.

January-June, 1660 Analysis

The insight into the sides of the political and social arena that Pepys grants his reader proves very rare. He offers unmatched honestly about everything he encounters, from politics to women.

Many things in the diary seem unimportant until enlightened by later events. The fact that his wife stays up late washing and burns her hand cooking show their social class and catches Pepys' attention because he very much desires to change his social status.

Furthermore, Pepys is careful to support any development that will help his status. He quickly takes the opportunity to acquire the King's endorsement on a letter while the King resides on the ship named for the King. Pepys also rejoices when the important Duke of York mentions him by name. Even in Pepys time, who you know, and who knows you, were very important details.

The arrival of the King provides unique opportunities for Pepys and symbolizes a type of prosperous life that Pepys longs to have. Pepys continually looks out for ways to improve his social status.

July-December, 1660

July-December, 1660 Summary

Pepys celebrates his increasing purse with the purchase of some new clothes on credit. His wife, also, receives a shopping budget and a pearl necklace. He also moves his household into a private home. He continues to chide his wife for her lack of tidiness around the house, especially about the birth of puppies by his wife's dog.

For the first time, Pepys suspects his aide, Will, of theft. Pepys also beats a maid for negligence. The household staff expands. Pepys enjoys time at several plays, some of which receives negative reviews from Pepys.

At work, Pepys begins to worry about the financial state of the Navy. Reviews of the ledgers reveal serious debts, especially to the seamen, who have not been paid in some time. He spends much time around the city, meeting with officials. Meetings with the Comptroller require multiple tries before Pepys finds him in the office.

Much spectacle revolves around the Royal Family. Pepys and his wife enjoy the honor of attending the court of the Royal Family and standing nearby the Queen. Gossip about various affairs of the nobility flows through much of the conversation between Pepys and his acquaintances. Pepys himself enters into affairs with multiple women, though, on one occasion, he is stood up.

Also in the political arena, many men that are found to be traitors are hanged, drawn, and quartered. Much of the resistance revolves around the violent actions of religious fanatics. The bodies of some men involved in sending the King into exile are exhumed and hanged as well. The bodies of various criminals remain on display throughout the city.

A visit from his father encourages Pepys, as his father praises the status of his new home. They discuss his sister, who Pepys aggress to take on as a maid but vows she will not receive preferential treatment as a family member. Pepys forgives a debt from his father, based on their relationship.

Socially, Pepys often enjoys a night on the town. The men meet for drinks at nearly every meal, breakfast through dinner, and beyond. The men discuss a superstitious test of virginity involving the circumference of the woman's head. Pepys also describes his first taste of tea, which does not make much of an impression.

July-December, 1660 Analysis

Pepys enjoys a nearly childlike excitement with his new financial status. He revels in the praise from his father about the appointments of the new house. The honor of attending

court shows the increase in Pepys social status already, which only serves as a taste of his true ambitions.

The status of the Navy worries Pepys, but, so far, Pepys cannot get the attention of the right people. Pepys, however, seems to be hopeful. There is a vast different between the financial status of the Navy and the excessive spending of the Royal Family. In a type of irony, the Navy that returned the King to power seems to suffer the most from the lack of funds in the country's treasury.

The discipline of the household staff is only beginning now that Pepys expands his household into the new residence. He describes the beatings of the servants in detail, telling how long he beats each servant and how it physically taxes him.

January-June, 1661

January-June, 1661 Summary

In summary of the previous year, Pepys tells of an attempt to kill the King, which he is glad was foiled. The New Year is greeted by more civil unrest, provoked by the religious fanatics, as Pepys calls them.

The King continues to make quite an impression, and he now begins to perform public healings of the sick. Pepys witnesses this act, which he judges to be unusual for a person of such high status. Pepys also witnesses the Royals at a play, at which he sits very near the King's private box.

Due to such outings, Pepys and his wife both take an interest in the latest fashions. Pepys begins to wear the newest accessory, a sword, and his wife has her teeth done. Pepys reports that they look very nice on her, and Pepys considers himself something of a slave to beauty and, therefore, a bit of an expert.

In his spare time, Pepys continues with his music lessons. He also studies the Seamen's Dictionary. In attending church, he carefully rates the sermons, whether he enjoys them or not. Pepys spends some time in the country, flirting with various women and enjoying many jokes at their expense. Valentine's Day is always observed. Pepys chooses his Valentine and gives gifts throughout the season.

In the business realm, Lord Sandwich receives a promotion to Treasurer. When he attends to some business abroad, he trusts Pepys with some valuable jewels, which encourages Pepys. The need for more sailors arises, though no solution to the lack of funds has yet presented itself.

The highlight of the first part of the year proves to be the coronation of the King. Much preparation takes place all over the city for some weeks before hand. Pepys makes his was to Westminster very early in order to get a good seat. The ceremony takes many hours and involves witnessing the dinner of the Royals and the presentation of many people. Pepys attends a reception following the coronation with family and friends. The party lasts well into the night. The next morning Pepys suffers from the nights reveling.

January-June, 1661 Analysis

The coronation of King Charles is a high spot on this political timeline in England. The public support of the Royals remains high, and seemingly, everyone celebrates their rise to power. Pepys continues to hold the King in a place above the average man. For the time being, the coronation symbolizes great political victory for the country and even for Pepys personally, as he moves with all the right people.

The move up the social ladder for the Pepys family begins as they pay close attention to fashion. Pepys recognizes that he must spend money to get ahead in the world of which he desires to be a part.

July-December, 1661

July-December, 1661 Summary

Pepys first strives to abstain from wine, though the vow, this time, does not last long. His appreciation of beauty continues, though, and he laments that the new maid hired by his wife is ugly. In addition, in the household affairs, Pepys decides to send his sister to live in the country with his father. His wife takes up singing lessons. They enjoy a puppet show together at the playhouse.

The need for money in the Navy brings Pepys before the Duke of York, who holds the final authority over the Navy. Pepys admits to bluffing through some of the meetings but gives the impression that they go well. While awaiting the arrival of the ambassador of Sweden, the ambassadors of France and Spain fight for a prominent seat. Pepys observes that the English cheer for the Spanish side, as is the norm, even when the disagreement becomes physical.

Lady Sandwich approaches Pepys concerning Pepys' wife's need for fashionable clothes. She pursues this concern for days before Pepys agrees to allow Lady Sandwich to help his wife fit into higher society. Pepys sits for his first portrait.

July-December, 1661 Analysis

Pepys will attempt abstinence from wine a few times before he sticks to it. He notices, though, that, when he does, it has a positive effect on in physical and financial status. To Pepys, drinking and play-going symbolize a lack self control, as he carefully manages his finances.

The time and resources that Pepys and his wife invest in elevating themselves in society emphasizes the importance of social class in Pepys' time. There is also the sense of entitlement, in rising to their rightful place in life. Ironically, others are expected to gladly accept their lot in life, such as Pepys' sister.

January-June, 1662

January-June, 1662 Summary

On New Year's Day, Pepys wakes with such a start that he accidentally hits his wife in the nose. No other explanation is given, and they go back to sleep. Will, the male servant, continues to be disciplined, in the form of a fierce whipping, for attitude infractions and stealing. Expenses for fashionable clothes arise once again. Pepys notes that, even in his reading, his tastes have improved. When Pepys begins to feel under the weather, a doctor comes to perform bloodletting, which, Pepys reports, helps him feel better.

Pepys shares a plan for a frugal life with his wife, which she supports. The plan begins with abstaining from wine and continues from there. The plan will include some indulgences, though, because Pepys believes that they need to enjoy their wealth when they are young enough to appreciate it. They continue to see plays including some puppet shows. They also see Romeo and Juliet, which he rates as the worst play he has seen in his life.

In his professional life, Pepys finds greater pleasure in his work. He continues to petition the Duke of York for money for the Navy. As threats from both the French and the Dutch arise, the need for more ships arises as well, though the money to upkeep the current fleet is still lacking.

Alongside this, the Queen arrives back in town and is honored with a boat parade on the Thames. We see Lady Castlemaine aiding a fallen child during the parade, which greatly impresses Pepys. Bonfires of celebration spark throughout the city that night. Rumors arise, though, that Lady Castlemaine, a mistress of the King, did not celebrate when the Queen returned. For the first time, however, Pepys hints that the King's approval ratings fall as the Royals begin to overspend.

Pepys visits with many friends in the upper society. They share their interests in music and science, along with gossip about the nobility. One friend claims to have witnessed the drowning of a black man in which the dead man turned white. Pepys shows amazement at this revelation, which he believes to be a scientific truth.

January-June, 1662 Analysis

Though many great breakthroughs occurred during this time, the scientific world of Pepys seems primitive. From medicine to genetics, much remains unexplained. Doctors received much less for their trade then others, such as portrait painters. The practice of medicine remains somewhat of a mystical endeavor.

Pepys also shares real fears of a naval attack from the continent, but he cannot seem to get the attention of the Duke. The Royals are becoming very involved in their personal lives with many affairs and scandals arising.

Pepys' review of Romeo and Juliet, though, will surely catch the reader's attention. One may assume that two classics from the same period would always be loved. Ironically, Pepys, does not enjoy Shakespeare's comedies. He does like, however, the histories and tragedies.

July-December, 1662

July-December, 1662 Summary

Pepys decides to begin math lessons, which appears to be a new hobby for him. In the beginning, he dedicates much time to the multiplication tables. He also admires many women, as is his normal practice. Pepys' wife begins to ask for a female companion and a parade of women begins. In celebration of Michaelmas day, Pepys suspends his vows against wine and play for one day. They see Midsummer Night's Dream, which Pepys does not like. With some difficulty, he reinstates the vows the next day.

Pepys spends much time with Lord Sandwich. They worry about the status of the Navy and the need for money. They receive commendation, though, from the Duke of York.

They also learn of a rumor of a large sum of money buried at the Tower of London. They promise part of the treasure to the King and Duke if permission is granted to search the Tower. After many long nights and the help of a mysterious woman who claims to be a witness to the burial of the treasure, they find nothing. The whole rumor seems to be hoax.

The rumors surrounding the Royals drive much of the conversation in Pepys' society. Lady Castlemaine is rumored to have marriage problems. Pepys privately attends a Catholic mass, the first the Queen attends in England. The mass, though, is given in Portuguese, which Pepys cannot understand. He proclaims the mass inferior to the services of the Anglican Church.

July-December, 1662 Analysis

Though Pepys often shows a great determination to stick to his vows, he maintains the ability to suspend them when the need arises. He always notes, however, how difficult it is to return to the state of abstinence after a period of indulgence.

The search for the hidden treasure takes up much of Pepys' time for October and November. Pepys is quickly drawn into the get-rich quick scheme, a dream that proves timeless. The search symbolizes Pepys' own quest for money specifically. In general, it can also represent the timeless allure of a get-rich quick scheme.

They also seemingly think nothing of sharing the spoils with the King. In fact, when Pepys witnesses King Charles caught in the rain, he says, perhaps in jest, that the King should be able to command the rain. The humanity of the Royals often catches Pepys by surprise.

One vice that Pepys never attempts to give up is women. He continues to appreciate nearly every beautiful woman he sees whether at court or in church.

January-June, 1663

January-June, 1663 Summary

Pepys and his wife fight heatedly over her need for a companion once again. She produces a copy of the letter that Pepys formerly burned. Pepys is outraged that so private a letter could have been discovered. He rips all her paperwork, including his letters from sea and his will. She does go through a few more companions in the first part of this year.

Pepys flashes back every March to his bladder stone surgery. He even recalls those that were there for him at that time and hosts an extravagant party for them all.

Pepys and his wife begin dancing lessons. Pepys arranges for his wife to receive private lessons. He is then consumed by jealousy towards the dancing instructor, whom he fears is pursuing an affair with his wife. The Pepys household spends some time in the country at the Halfway House.

Pepys also, in his spare time around the city, witnesses a violent fencing contest. He attends a lecture on medicine. He rejoices when Parliament grants the King some money for the Navy.

January-June, 1663 Analysis

Though Pepys spends his free time as he wishes, his wife receives treatment just above that of the servants. Pepys holds the authority over everything in his wife's life. When he fears that the letter asking for a servant may reveal personal information about their family, the couple fights heatedly for the first time. Whether this is the first time we see it, or whether this is a turning point in Pepys' attitude, the reader sees a violent and irrational side of Pepys.

The money for the Navy brings much joy to Pepys' office. It is never clear, however, whether the Navy receives the money. As the modern reader can relate to, the King's approval ratings drop as his spending increases.

In a stark bit of irony, Pepys honestly and vividly expresses jealousy over the possibility of his wife's affair with her teacher, which is never confirmed. In the same months, he continues to, without guilt, pursue his extramarital relationships.

July-December, 1663

July-December, 1663 Summary

Pepys' friends relate various items of local interest, including the arrest of Sir Charles Sydly for debauchery of various sorts. He is fined 5,000 pounds. Letters from Pepys' wife in the country prove cold, which worries him. Pepys receives word that Ashwell, his wife's companion, has lied. When the women return from the country, Pepys cannot get the truth from either party, but Ashwell is dismissed. A replacement maid goes for a clothes fitting and disappears, taking the new clothes with her. Finally, Jane is hired as his wife's newest maid.

Upon running into Mrs. Lane, Pepys enjoys an afternoon affair with her. He vows to suspend activities of this sort. The next afternoon, he is once again troubled by the relationship between the dance instructor and his wife. Pepys also learns of Lord Sandwich's possible affair with one of the daughters of Mrs. Becke, of which Pepys does not approve.

After seeing, for the first time, a Jewish service, Pepys vows that the rituals are "absurd." He also beats a man for trying to rape his wife while Pepys is in a bookstore. The gossip about the Royal Family concerns an illness that befalls the Queen, which makes her delusional.

Improvement in Pepys' life begins as Pepys once again visits some naval ships. Pepys decides to send a reproving letter to Lord Sandwich concerning his affair. The letter strains the friendship between the two men. News of the plague in Europe worries the English.

Upon hearing the King talk of wearing a wig in the future, Pepys orders one from his barber. He remains self-conscious about appearing in public with it, but receives only praise for his new look. The Queen recovers from her illness.

December brings much business in finding supporters and workmen for the Navy. Pepys spends much time in business with Lord Sandwich, though the two still are not friendly. Pepys comes into some spending money, which he uses to purchase new books, after much deliberation. He also witnesses a cockfight for the first time and is quite appalled by the spectacle. He wonders at the gambling habits of the poor, who place much money on the fights. After some encouragement from his wife, Pepys vows to rewrite his will soon.

July-December, 1663 Analysis

Pepys' wife continues to have a problem keeping a female companion. The social status of the servants shows very starkly, when Pepys admits that he suspects his wife lies about the companion but fires the woman anyway. This serves to symbolize how far up

the social ladder Pepys has come. Even after going through a handful of female companions, the fault continues to be placed on the servants, not Pepys' wife.

The stark contrast of Pepys' view of the extramarital affairs of others compared to his own dalliances stands our clearly in this section. Pepys is ferociously jealous of his wife and her instructor. He jeopardizes his friendship with Lord Sandwich in order to rebuke the Lord's affair. Ironically, Pepys enjoys afternoon affairs with a few women and admires many others.

January-June, 1664

January-June, 1664 Summary

Pepys revises his vow against plays, instead giving himself a monthly budget for attending them. He does cut back the budget, however, by learning to shave himself. For some cheaper entertainment, Pepys and his family attend the hanging of Turner. Pepys receives a gift for his wife, which includes a pair of gloves and gold pieces, which Pepys keeps for himself.

In March, Pepys' brother dies of a lung illness. The funeral customs are described at length. Afterwards, Pepys' father spends much time at the Pepys' home, grieving. Early in February, Pepys witnesses the rape of a woman that he admits he previously fancied and wishes privately that he were in the rapist's place. Later in the year, though, Pepys' uncle offers Pepys 500 pounds to sleep with his wife and getting her pregnant. Pepys and his wife are offended and refuse the offer.

Worried about his friendship with Lord Sandwich, he invites the Lord to dinner. The relationship, however, remains all business. Talk begins of war with the Dutch, who seek to further their cause in the East Indies. Pepys makes visits to the fleets at Deptford, which show progress, but lack brave and committed men. Pepys studies various books on naval strategies.

Much gossip about the Royal Family abounds in London, including which woman the King fancies the most and which of his illegitimate children he favors.

January-June, 1664 Analysis

Pepys' concerns with his wife's activities sparks instances of domestic violence in the Pepys household that serves to illustrate the gender norms of the time. One could argue that the pressures from outside the home are more than Pepys can handle, or that he fears he is away from his wife too much. Such is only speculation, as Pepys never seems to see these fights as wrong, and, therefore, never analyzes them.

Pepys truly grieves the death of his brother. The loss hits harder when he admits that he has no personal relationship with his sister, which leaves only one remaining brother and his father and mother.

Pepys never clarifies that the offer from his uncle is unusual for the time. From their reaction, however, one would assume that this was not a common practice, though having an heir often consumes a man in this period.

As threats of war grow everyday, the need for support, both financial and physical, grows more dire. Yet the Royals are more consumed with inner bickering and spending beyond their means.

July-December, 1664

July-December, 1664 Summary

Pepys attends to mundane matters, such as the excessive spending of his wife. He demands she return an expensive pair of earrings. In a later disagreement with his wife, he blackens her eye, which makes him very ashamed. He purchases new books and has his wig deloused. He also seeks a case for his bladder stone. He continues in his affair with Mrs. Lane.

Pepys witnesses one bad play, "The General," a failed debut of a new instrument, the arched vial, which could not be tuned, and a very pretty lady at church. He forgets his wedding anniversary. Sir Slingsby holds a lottery, which is well attended. Pepys marvels at how the Royals lose just as the common people.

He receives some bribes concerning naval work, which he returns. Prince Rupert, who will command the ship, Heneretta, for the Navy, complains that he can only command one ship. In November, war between the English and Dutch begins.

In a bit of foreshadowing, a Dutch ship is discovered at Gottenburgh with all men on board dead of the plague.

At the end of this year, Pepys is worth 1,349 pounds. He cleans out his personal papers, keeping only some religious poems from his college days.

July-December, 1664 Analysis

The domestic violence continues, which Pepys seems to feel is necessary. He is angry when his wife will not forgive his for the black eye. He seems only to worry what the neighbors would say. He scolds his wife for seven shillings she cannot account for in the kitchen accounts, but spends twenty-five shillings on the box for his bladder stone. The disparity glaringly points out how the Pepys household runs.

As Pepys' social status climbs, he notices how human the Nobles are. At the lottery, he remarks that the rich and poor are equally lucky. Pepys does show his own character, though, in refusing the bribes for contracts from the Navy.

The Dutch, carrying those dead of the plague, serves as foreshadowing.

January-June, 1665

January-June, 1665 Summary

In the New Year, Pepys receives a rebuke from his wife concerning his jealousy. This serves to make him angry with her. He vows to begin his abstaining of wine and plays for the New Year. He performs some discipline of his house servants. His wife hires another new companion, who she believes is very pretty. Upon seeing her, however, Pepys writes that she looks rather ordinary.

After finding the household accounts to be short by seven shillings, Pepys and his wife have a shouting match. A friend of Pepys, Mr. Evelyn, shows off a beehive encased in glass, which is a scientific wonder to Pepys. Meanwhile, Pepys receives a valuable watch but finds it to be too much of a distraction and stops wearing it after just one day.

He learns that the Navy has lost some ships that run aground. The status of the Navy lies in jeopardy. The business of war consumes much of Pepys' time. The Duke of York, late in arriving to the ships, gives the post of Admiral temporarily to the Duke of Albemarle, which pleases Pepys. Pepys also receives commendations of the Duke, concerning business dealings in his Tangier contract, which proves profitable. Pepys takes on new responsibilities under the Lord Treasurer. He first sets to balance the books, which do not show good news.

The Navy pursues the Dutch as the plague strikes at home, and several houses are quarantined. The men of the Naval Office must try some seamen found to be cowards fighting against the Dutch. News that the battle continues reaches Pepys. After much fighting the English gain, lead, and soundly defeat the Dutch. Twenty-four Dutch ships are sunk, with many lives lost. The men return to London amid much celebration.

Meanwhile, the plague hits the city with full force. As the plague worsens, possible remedies abound. A neighbor of Pepys falls ill and quarantines himself. Many of the nobles begin to leave the city. Pepys again begins to work on his will.

January-June, 1665 Analysis

Pepys admits to himself that he is a slave to beauty. It remains important to him that both he and his wife closely follow the current fashions, as they symbolize financial and social success. However, all spending continues to be only by Pepys' permission. Self-control is important to Pepys, so much so that he puts off wearing his valuable watch because he cannot help checking the time continuously.

For the country, times could hardly get worse. The Navy wins the battle against the Dutch, but suffers losses, and the families of the seamen continue to be underpaid. In addition, the plague follows the Dutch ships and deaths quickly climb into the thousands every week. Pepys, however, has avoided the illness, despite a lack of prevention on

his part. Much of the upper class leaves the city to avoid sickness. Pepys begins to send his household away, and works on his will, but ultimately stays on to attend to the business of the Navy and the office of the Treasurer.

July-December, 1665

July-December, 1665 Summary

As the plague rages through London, the Mayor enacts a citywide curfew. The cemeteries are full to all but the very rich, and Pepys strives to set his will in order. Above all, the plague claims thousands of lives. Pepys observes that the grief and terror shows visibly on everyone he passes.

In time, London looks more deserted as people either leave for the country or die of the plague. Most of the city's doctors, including Pepys own physician, have died treating those afflicted by the plague. No boats are seen in the Thames and grass grows up at White Hall court.

Meanwhile, Pepys rejoices at his extensive wine cellar, and his wife acquires a new puppy. Some family friends hurry preparations for a wedding, fearing that the plague may steal away one of the key participants. During the wedding reception, Pepys witnesses a "mystical" child's game, which involves young girls raising a grown man with only their fingers. Pepys settles his will and presents his wife with a very expensive diamond ring.

Pepys sentences some men of the bargemen to be whipped for stealing.

In October, Life begins to return to London, as the number of deaths finally decreases. Navy business returns, somewhat. The seamen, however, are starving from low wages.

November finds Pepys at sea on two occasions. He sails with Lord Sandwich, with whom he restores some of his old friendship. He learns much of the history of the Navy from Mr. Evelyn, who produces old treasury records. Deaths from the plague continue to decrease.

Even amid the sorrow of the plague, Pepys finds time for entertainment. First, he and his wife attend a music party, for which he composes a song. He also shares about many dancing parties he hosts at his home, which have served to bring him closer to Captain Cocke and Mrs. Knipp. A wedding on Christmas Day causes Pepys to wonder at the jovial attitude of the long married towards the newlyweds.

July-December, 1665 Analysis

Pepys observes much more than just the body count as the plague sweeps through London. He records the change in the people he passes. Those that stay, either by choice or by circumstance, are only present in body. Everyone goes around with a vacant, worried look on his or her face. The plague exacerbates the class disparities, as the churches even capitalize on the deaths, charging very high rates for cemetery plots.

Pepys admits that, as with the last time a plague revenged the city, prices also rose. Yet when the plague abated, prices of plots fell.

As Pepys spends more time on the Navy and expresses relief as his relationship with Lord Sandwich heals somewhat, as it was greatly injured by Pepys' uninvited advice on the Lord's affair.

The "magical" game that the children play at the wedding reception sounds similar to a modern children game called "Light as a feather, stiff as a board." In Pepys time, however, the trick symbolizes a more mystical purpose.

January-June, 1666

January-June, 1666 Summary

The noblemen begin to return to London, which causes a stir among every class of people.

The sum of Pepys' wealth reaches 5000 pounds in the New Year. He is saddened when Mrs. Knipp misses a party because of her abusive husband. He takes the opportunity of the closed theatres to tour backstage. Pepys is disappointed that the props that look so great from the audience appear cheap up close. He sees an archbishop for the first time in his life. He also attends Easter Mass at the Catholic Church but still finds the service inferior to his own church's traditions.

Pepys finally returns to the Office of the Treasury, which has not had a meeting since the onset of the plague. Many doctors of the noblemen offer excuses as to their leaving the city, claiming they were only following the bulk of their clientele. Lord Sandwich returns to poor public support. The King commends Pepys by name for his faithful service the previous year.

The financial status of the Navy grows worse. The fleets are once again sent to war, though some of them have not been paid. The officers, members of the nobility, prove to be cowards in battle. When one young man dies in battle, however, many of his friends enlist with Pepys after the funeral. Fears of attacks from the French and the Dutch continue to loom on the horizon.

January-June, 1666 Analysis

The reader may have begun to notice that, when Pepys fancies a particular woman, that woman can do no wrong. Mrs. Knipp, an actress he frequently socializes with, suffers from martial problems. Pepys places the problems, however, with the husband. Ironically, Pepys condemns the husband for abuse, but he justifies his own abuse to his wife.

When Pepys begins to see the suffering of the families of the seamen, the need for money gains a face. The starving people symbolize the financial distress of the Navy. He acknowledges the distress that the lack of wages causes for the sailors' families. The length they have gone without pay is staggering. For some, it has been months.

July-December, 1666

July-December, 1666 Summary

Much of Pepys' time is consumed with the problems in the Navy. Some of the sailors have not received their pay in five years. They grow tired of waiting, in light of the indulgences they see at court, and they revolt.

The Duke of York eventually retires form leading the Navy. In his stead, the reamaining Dukes fight physically. The King vows to practice more thrift, even promising to abide by one fashion. That resolve is challenged, though, when the French, in jest, steal the current fashion.

With his usual honestly and emotion, Pepys describes for the reader the great fire of London. He first hears about it in the night, but, not realizing the magnitude of the news, goes back to sleep. By morning, great parts of the city are in flames. Fire seemingly falls from the sky. The residents throw their belongings into the river to save them from the fire. Pepys buries his more prized possessions, including his money and a large wheel of cheese, in the backyard garden. He prepares his household to evacuate as the air becomes filled with smoke. The flames, however, do not reach Pepys' house.

In the end, a French Priest claims responsibility for starting the fire. Witness accounts, however, do not support his claims.

Throughout the city, houses are pulled down to stop the fire. Though the plan does not work exactly as planned, eventually the flames die down to just spotty fires after several days. Even after the fire is extinguished, Pepys suffers nightmares of the tragedy.

July-December, 1666 Analysis

The importance of this work lies in the reporting of the major events of this time. Pepys describes a number of events in a very detailed and personal way. The fire of London, like the plague, affects people from all lifestyles. Yet again, Pepys escapes serious harm.

The attitude that the English hold towards the French shows glaringly in the immediate rumors that the fire was started by the French. The fire provides to be a real symbol of the hatred of the French towards the British. Rumors that the French will soon attack frequently arise, though such an attack never comes about. When the accounts of the start of the fire do not agree, Pepys concludes that the truth can never be known.

In the latter part of the year, the revolts of the sailors grow worse. In a tragic bit of irony, when the Dutch take some sailors as prisoners, their underpaid families back home must pay for their return. Though the Royal Family makes many vows that would help the financial status of the government, few of those changes come to fruition.

January-June, 1667

January-June, 1667 Summary

In the beginning of the New Year, Pepys once again renews his vows, after taking a break for the holidays. He does make exceptions, however, when the weather turns very cold. He drinks some warm wine. He spends time in music practice and enjoying the company of his friends. They discuss, among other things, the prophecies of Nostradamus, who correctly predicted the London fire. The city continues to rebuild, including its cathedrals, such as St. Paul's. The library of artifacts at St. Paul's is also restocked, even with presumed pieces of the cross.

Pepys wife begins a yearly habit of collecting May dew, which is said to be good for one's complexion. Pepys and his wife reminisce about their poorer days, when his wife had to help with the washing and cooking. Pepys denies beating a maid to avoid rumors with the neighbors. He also witnesses a mob fight at a bear baiting event. Pepys grieves the death of his mother. He commissions the building of a coach house, deciding that he will save money if the owns his own coach.

A fight with the Dutch proceeds up the river until it nears the city. Finally, a barricade is made to prevent further progress of the Dutch ships. Though they eventually drive the enemy back, the status of the English Navy hits an all-time low. Sailors starve to death. When seamen run through the countryside after the battle, the English are said to be more savage than the Dutch. Some of the sailors join the Dutch Navy. English ships are taken.

Pepys begins to worry that he will be captured. He sets his house in order and hides his large cache of money at his father's home. The king is said to care more about his mistresses than the status of the Navy.

When Pepys goes to review the wreckage in the aftermath of the battle, the losses are blamed on the poor pay.

January-June, 1667 Analysis

Much of science in this period seems magical to those that study it. It shares a place in society with philosophy and mysticism. The teaching of Nostradamus seem a very curious thing to Pepys. The group of men cannot really agree on what to make of them.

Ironically, Pepys says little following the death of his mother. Perhaps it was expected, as the death of his brother was described in much more detail.

The problem of money for the navy becomes very personal as the battle against the Dutch nears London. Pepys fears harm from both the Dutch and the English sailors, who are desperate for support from their government. The job that started out as so

prestigious for Pepys becomes more and more hazardous. It seems the battle for support from the government is fruitless. The King wants all the glory of a victorious Navy with none of the sacrifices.

July-December, 1667

July-December, 1667 Summary

Pepys and his family take a little vacation to the country. There, Pepys admires a Shepard with his son, as they sing together. Upon returning to the city, Pepys and his wife enjoy a very funny play. When Pepys tries to flirt with an attractive woman, Pepys' wife nearly pokes him with a pin.

Soon, though, they return to his father's house in the country, where the men dig up Pepys' money that was buried in the garden during the last war. Pepys discusses his sibling, stating that his brother needs to attend school, and his sister needs a husband. In the last week of the year, Pepys attends midnight mass at the Catholic Church. On his way home, he gives money to the poor. For the first time, Pepys mentions the problems he has with his vision.

Pepys describes the Royal Court as "wanton." Though the King grants funds for a new ship, many see him a lazy. The Duke of York suffers a bout with smallpox. Lady Castlemaine claims to carry the King's child.

Pepys begins to prepare for a speech to the Parliament concerning the needs of the Navy.

July-December, 1667 Analysis

Pepys spends much time, even time by moonlight, sifting through his father's garden for his missing gold pieces, the symbols of his climb in society. Truly, much of what Pepys has done during the last years revolved around acquiring this wealth. He cannot bear for it to be simply scattered in the yard.

Pepys shows a turn in his view towards the Royals. No longer does he describe the King in glowing, superhuman terms. Instead, he is lazy and irresponsible. The question for the reader remains, did the King change, or only Pepys' perception of him. Where they once represented popularity and prosperity, they have come to symbolize the cause of poverty and despair, especially among the families of the Navy men.

January-June, 1668

January-June, 1668 Summary

The New Year brings a price hike in the city. Rents have already increased, due to the cost of rebuilding much of the city. Now theater ticket prices go up. Pepys attends a gambling party with friends and, even when pressed, refuses to gamble. He presents gifts to his Valentines, including his wife. He also receives money for a kindness that he does not remember performing. He consents to pay his alumni fees at Magdalene College. The city wonders at an astronomical anomaly, some sort of meteor in the sky.

Pepys responds to a call form his cousin, whose husband dies after throwing himself into a fountain. If the death is ruled a suicide, the King inherits all that the man possessed. Pepys petitions that the death be ruled accidental, which it is, and the widow retains the estate.

Pepys' eyes worsen, prompting him to first visit a general physician, then an eye specialist. He confesses that he would like to write a book on the history of the English Navy up to the current time.

The political arena lies in much unrest. Religious sects revolt. The Navy still wants for money. Pepys learns that his office will be audited. He gives his speech for Parliament and does well enough to be commended several times. In a moment of jesting with another officer of the Navy, they vow that, should another war break out, they would both resign.

January-June, 1668 Analysis

Pepys receives several testimonies to his good character in this section. From the reward for the unknown kindness to the plea for the estate of his cousin, he proves to look out for the interests of others.

How ironic and unfair, it then seems, that he suffers from an apparent eye disease. Pepys mentions the illness, though, only as a side note. He continues to perform his duties, despite that sometimes his wife must now read to him, as his vision fails. His way with words is evidenced by the praise he receives after his speech to Parliament. One realizes that it is a shame he apparently never had a chance to write the history book, as he desired to. In another bit of irony, the diary that Pepys never allowed another to read has become a history book for many.

The reader sees that the Pepys' job with the Navy takes its toll on him. He grows weary of constantly asking for funds. He expresses that he could not command the Navy through another battle, such as the last one that nearly reached London.

July-December, 1668

July-December, 1668 Summary

Pepys endures another bloodletting treatment. He also witnesses a science experiment in which a dog is temporarily paralyzed when his spinal artery is tied off. Even as Pepys' blindness worsens, he writes that his vices remain strong.

He does, however, receive some vision aid, in the form of tubes with glass in them. The city observes a fast in remembrance of the fire. Pepys' new coach arrives, and he orders new horses to pull it. They attend the fair several times, witnessing many marvels, including tightrope walkers. Pepys rejoices that he holds more wealth than anyone ever has in his family.

Pepys and his wife enter a particularly trying time in their relationship after she catches him with her maid, Deb. Pepys even weeps for the loss of the girl, who his wife promptly fires. Pepys' wife strives to keep him from women. For a time, Pepys even vows to stop looking at women to keep his wife happy. His wife continues to worry, though, claiming he talks of the girl in his sleep. In secret, Pepys searches for the girl throughout the city.

July-December, 1668 Analysis

The arrival of the new coach brings a great status symbol to the Pepys household. He takes it out admittedly just to show off, and receives several compliments for it. It is a reward for the hard work and frugal life he has lived in recent years.

Though Pepys hardly hides his flirtatious attitude with women, the first to occur in his own household is the affair with Deb. Pepys does not really show remorse; indeed, he still tries to pursue the girl. However, he relents to many of his wife's demands, including that of a chaperone in the form of his cousin, Roger. Pepys seems to want his cake and eat it too, wishing for peace at home and a mistress on the side.

January-May, 1669

January-May, 1669 Summary

Pepys spends much time alone in the last section of the journal. He takes long walks and practices his music. He does prepare one large feast in the beginning of the year. In preparation for this, he has himself deloused. He has a plaster of his head made, which he finds very clever. He also sees the King's laboratory and kisses the Queen's hand.

He grows weary of his wife's anger over his affair with Deb. She does learn, however, that he still sees Deb.

Sunken ships are inspected and neglect is discovered. Pepys, however, grows weary in his work. He requests an extended vacation due to health reasons. The petition is granted.

Pepys closes his journal, stating that he must now dictate his writing, due to his loss of vision. He trusts no one well enough to dictate the personal items he includes in his journal. He, his wife, and household presumably prepare for some time abroad.

January-May, 1669 Analysis

Pepys' affair with Deb consumes nearly all of his time in the last writing of the journal. The affair seems to be more than a dalliance for him. He claims to be lovesick for the girl. He is not without feelings for his wife, however. He desires to have peace with both women.

Pepys remains dutiful to the Navy until his time off is granted. The Duke appears understanding in granting the request.

The irony of the closing of the journal is stark. Pepys' greatest joy in life was enjoying beauty all around him, especially the beauty of women. It proves to be the one vice he could never give up. However, due to the disorder of his eyes, this joy is taken from him.

Characters

Sir William Batten

Sir William Batten is the surveyor on the Naval Board where Pepys is Clerk of the Acts. Pepys confesses in his memoirs not to like the man, although he does attend the man's parties, where he has a good time. In their professional lives, Batten and Pepys occasionally quarrel about certain matters, such as choosing masters for the fleet. Pepys really invokes Batten's ire when Pepys finds a timber contract that is better for the navy. By switching contracts, Pepys takes away Batten's percentage that Batten was getting from the other contract.

Sir George Carteret

Sir George Carteret is the Treasurer on the Naval Board, and is a concern of Pepys's on certain occasions. Pepys treads very carefully around Carteret, although he does help arrange the marriage between Carteret's son and the Earl of Sandwich's daughter.

Lady Barbara Palmer Castlemaine

Lady Castlemaine is one of the women for whom Pepys lusts, and one of the only ones that he does not actually have an affair with. She is a woman who is quite cunning and manipulative in getting what she wants. She inserts herself into the King's court at White Hall, where their affair is noted by both the Queen and the citizens of England. Castlemaine has the King help her separate from her husband, and even gets pregnant by the King. She manipulates the king in other ways, including squandering public funding for her own personal use.

Sir William Coventry

Sir William Coventry is the Secretary to the Lord High Admiral when Pepys assumes his post as Clerk of the Acts. Throughout his career, Pepys comes to rely on Coventry for advice and support, especially in highly political dealings. It is Coventry who advises Pepys on how to handle Parliamentary committees when Pepys must defend himself and the Naval Board at a hearing. In his career, Coventry is also appointed one of the commissioners in the navy.

Sir George Downing

Sir George Downing is Pepys's original boss at the Exchequer. As the English resident at The Hague in Holland, Downing works to deprive the Dutch of their trade. He is also

a voice for financial reform by instituting a form of national bank that would mimic his old Exchequer.

First Earl of Sandwich

See Edward Montagu

Nell Gwyn

Nell Gwyn is one of the first actresses in the new theater, which allows women to act on stage, where only men could before. Pepys meets her backstage and is smitten with her. They have many amorous encounters.

William Hewer

William Hewer is Pepys's hired assistant who starts out a lowly servant in Pepys's house. However, they quickly strike up a friendship, and Hewer helps Pepys out with paperwork in his office and in many other ways over the years. These include helping Pepys with his affairs in Tangier and acting as go-between in the fight Pepys has with his wife over his adulterous relations with Deb Willet.

James, Duke of York

James, the Duke of York, is King Charles II' s brother, whom Pepys works for during his long career as Clerk of the Acts. When *The Diary of Samuel Pepys* begins, James is in exile with his brother. Upon their return, the Duke of York assumes the title of Lord High Admiral of the navy, and the Navy Board reports to him. The Duke confides in Pepys often during Pepys's service, including confidential matters where Pepys writes memos in the King's or Duke's name. The Duke also listens to his warmongering advisors, who convince him and his brother to restore England's reputation by attacking the Dutch, a move which eventually weakens the already weak English naval fleet.

Betty Lane

See Betty Martin

Doll Lane

Doll Lane is Betty Lane's sister, with whom Pepys also has many amorous encounters.

Betty Martin

Betty Martin, who is Betty Lane when the narrative starts, is one of the women who Pepys frequently visits when he is in an amorous mood. When she is young and single, Pepys is fiercely attracted to her and enjoys many afternoons with her. When he starts to tire of her, however, he helps her to get married off. After she is married, he decides that he wants her again, and so they start up their affairs. Pepys renews these affairs later in life when he is desperate for female attention, even though he admits that she's not as pretty as she used to be.

Edward Montagu

Edward Montagu is Samuel Pepys's illustrious first cousin, who also holds the title of the first Earl of Sandwich. It is through Edward that Samuel receives much financial support for his business ventures in London. When Pepys finishes his education, it is the Earl who first hires him as a secretary and domestic steward. Edward realizes that hiscousin is trustworthy and, consequently, assigns him as admiral secretary to his fleet which goes to pick up Charles II and transport him back to England. After this successful venture, Sandwich becomes Pepys's patron, guiding him in his career, and securing him many posts, including Clerk of the Acts for the navy, the first position that Pepys holds, and the one that leads to other appointments. Although Sandwich is looked upon highly by most others, he gets into trouble when his fleet loses to the Dutch ships in a battle and when he is seen in public having an affair with a common woman.

Sir William Penn

Sir William Penn is a commissioner for the navy, and Pepys doesn't like him. They often clash when it comes to official affairs of the navy.

Elizabeth Pepys

Elizabeth is Samuel Pepys's wife. She comes from a poor French family of good stature. The relationship she has with her husband is very turbulent but filled with love. As Pepys's success and financial status grows, he does not allow her as many opportunities to be involved with social circles as she would like. Instead, she is left to stay at home the majority of the time and manage household duties. She becomes increasingly jealous of Pepys's extramarital affairs, and after she catches him "embracing" her maid, Deb Willet, she casts Willet out of the house and takes control of her husband once and for all, making sure he doesn't have any other affairs.

Samuel Pepys

Samuel Pepys is the author and narrator of *The Diary of Samuel Pepys*. A passionate man, he applies his zeal to many areas of his life. At the start of the narrative, Pepys is in London living with his wife, Elizabeth. After helping his illustrious cousin Edward Montagu (the Earl of Sandwich) on the historic voyage to bring back Charles II to England, Sandwich helps secure Pepys's position as Clerk of the Acts for the Naval Board. This major event sets the stage for Pepys's rise in status, both in the navy and in London society. Pepys has monstrous appetites for food, women, and money, and his adulterous affairs sometimes cause him pain or get him in trouble with his wife. He is also a fan of the theater, dancing, and the other arts. Over the course of the narrative, Pepys works to root out corruption in thenavy, commits some of his own corruption, and is an eyewitness to major historical events of the time. These include the Great Plague of 1665 and the Great Fire of London in 1666, two events where he helps keep order. Pepys ends his narrative in 1669, when he thinks he is going blind.

Charles Stuart, II

Charles II is the king during most of the years in Pepys's diary. Forced to flee to Holland after the execution of his father, Charles I, Charles II eventually receives an invitation to return to England after the overthrow of Oliver Cromwell's regime. In 1660, he is officially named King of England and placed on the throne. Much to the relief of his subjects, Charles restores the country to its normal state after the strict Puritan influence of Cromwell's rule. Among other things, Charles has all drinking, dancing, gambling, and theater-going reinstated. However, his own tendency to engage in extramarital affairs, most notably with Lady Castlemaine and Lady Stewart, does not sit well with his constituents. Also, he is constantly fighting with Parliament to get funds to support his navy, and Parliament increasingly requires more information as to why he needs this money. Pepys is often the one who speaks on behalf of the navy's need for funds.

Frances Stuart

Frances Stuart, another mistress who wins the favor of King Charles II in court, is of particular interest to Samuel Pepys. His opinion of Lady Stuart is that she is the most beautiful of all of the women at court. Stuart comes into court as the replacement to Lady Castlemaine in the king's royal affections.

Deb Willet

A hired servant for the Pepys household, Samuel hires Willet as a maid for his wife. However, Pepys finds that he is extremely attracted to her innocence, and begins making advances toward her, which she initially denies. When she finally relents and

starts an affair with Pepys, his wife finds out. Deb is forced to leave her position and move to Whetstone's Park, a noted place of prostitution.

Themes

Infidelity

Pepys's capacity for infidelity is almost legendary. Shortly after he begins ,em>The Diary of SamuelPepys, Pepys displays an ever-increasing need for his extramarital affairs. On May 20, 1660, when he is in the Netherlands to help escort Charles II back to England, Pepys takes a break from his labors and drinks too much. He then goes to sleep in his room, "where in another bed there was a pretty Dutch woman in bed alone, but though I had a month's-mind I had not the boldness to go to her."

Although Pepys can not bring himself to cheat on his wife on this first voyage away from home, he is not shy for long. On August 12, 1660, he drinks wine with Mrs. Lane, then "I [Pepys] was exceedingly free in dallying with her, and she not unfree to take it." To add insult to injury, this first recorded transgression takes place on "Lord's Day," or the Sabbath. In the Protestant faith, Sundays were to be used for reflection, so Pepys was being unfaithful to his religion as well as his wife by partaking of such acts on the Sabbath.

However, even though Pepys's exploits fill many pages of his memoirs, the affairs that had a more lasting effect on all of England were the scandals at the court of Charles II. The Palace of Whitehall, where the king and his court resided, gradually became known for the lascivious behavior that occurred there. These infidelities only added to the instability of the crown. Pepys hears that the Queen is upset that over the king's "neglecting her, he having not supped once with her this quarter of a year, and almost every night with my Lady Castlemaine." Just as Pepys's infidelity threatens his marriage, the king's infidelity threatens the whole of England. Since the king cannot provide stability in his own marriage, many of the citizens doubt he can achieve the stability that they desire in England.

Women's Roles

Throughout the narrative Pepys demonstrates derogatory attitudes toward women that were common at the time. Although Pepys loves his wife, he does not permit her to talk back to him. On November 13,1662, when she sends him a letter letting him know how unhappy she is, he is "in a quandary what to do, whether to read it or not, but I purpose not, but to burn it before her face, that I may put a stop to more of this nature." Pepys's view of a wifeis the dutiful woman who takes care of the house and satisfies his needs. However, his wife, Elizabeth, does not live up to his exacting standards for either housekeeping or love, and so Pepys chooses to hire maids and have affairs.

In some cases, he accomplishes both goals, as with the maid, Deb Willet, the most tragic case in the narrative. As he does in other places throughout the work, Pepys recounts how he has asserted his influence and power to convince other girls to satisfy

his needs. Willet is a young girl who tries to avoid her master's amorous advances. However, she works for Pepys, so she eventually begins to give in to some intimate acts with Pepys to save her job. This goes on until October 25, 1668, when Elizabeth catches Pepys "embracing the girl." It is the last straw for Elizabeth and she forces Pepys to throw the girl out. Pepys inquires after Willet a little while later, and finds that she is destitute, forced to live in "Whetstone's Park, where I never was before." The park is known for its prostitution and Pepys feels bad, writing that it "does trouble me mightily that the poor girle should be in a desperate condition forced to go thereabouts."

However, Pepys is not so worried about Willet's potential future as a prostitute that he forgets his own lust for her. When he finds her he uses her again, then cautions her "to have a care of her honour" and to not let any other man touch her. Of course, in England at this time, the odds of the girl being able to take Pepys's advice are slim. Her shame at getting kicked out of the Pepys household is hers alone and he will accept no blame. This mark on her record would follow her to any other job, and so one of the only avenues left to a single woman with no prospects for employment or marriage would be prostitution.

Style

Description

Pepys narrates his memoirs in an honest reporting style noted by critics as unlike any other diary in history. Pepys never intended his memoirs for publication, and as a result recorded both common and historic daily events with a reporter's style of description. For example, on October 13, 1660, Pepys describes the historic event of the execution of oneof Charles I's enemies as follows: "I went out to Charing Cross, to see Major-general Harrison hanged, drawn, and quartered." In the same entry, Pepys relates the events of his comparatively ordinary afternoon, "setting up shelves in my study."

Pepys's description gets more detailed when he is suitably inspired. One of the most famous examples from the narrative is Pepys's description of the Great Fire of London in 1666, in which he offers his assistance. Says Pepys in an unusually descriptive diary entry on September 2, 1666: "The houses, too, so very thick thereabouts, and full of matter of burning, as pitch and tarr, in Thames-street; and warehouses of oyle, and wines, and brandy, and other things." Pepys notes other aspects of the fire with colorful descriptions such as "almost burned with a shower of fire-drops" and "the cracking of houses at their ruine."

Point of View

Because *The Diary of Samuel Pepys* is a personal account, it is told only in Pepys's viewpoint. As a result the events are seen through the eyes of a well-to-do naval administrator, and certain perspectives are not explored. This is most notable in the difference between Pepys and those who work for him, both at home and in the English navy. For example, on the morning of December 2, 1660, Pepys observes that his maid had not done something properly and he beats her with a broom, an act that made him "vexed." He says that "before I went out I left her appeased." Although Pepys may think he has made amends with the servant, "she cried extremely" when he beat her and so may have a different perspective about the incident.

In a similar vein Pepys professes to care about the concerns of his employees, the sailors, who have not been paid for their efforts and so cannot feed their families. This is a common problem that has come with the disorganization of the navy and Pepys is aware of it. While the sailors starve, Pepys collects certain tariffs from his suppliers and grows rich. On certain occasions he attempts to help his employees out. For example, on the evening of March 27, 1662, he pays the wages of a group of seamen out of his own pocket, then goes "to dinner, very merry." Although this is a good act on his part, these seamen are one such group who needs assistance and the narrative rarely addresses their needs. When Pepys does it is usually in reference to his own acts of charity or the effects this unrest mighthave on his position. A poor seaman lacking his

pay would most likely have a different perspective than Pepys, especially if the seaman knew how Pepys profited while the seaman starved.

Historical Context

The English Civil War

The seventeenth century witnessed many governmental changes for England. The first war, which began the reshaping of the country, started in 1629 with King Charles I at the throne. From this year until 1640, coercion was placed on Scotland by the Earl of Strafford, Charles's chief advisor, and Archbishop Laud, who fostered animosity from the Puritans and Presbyterians when he imposed a mandatory Anglican prayer book for Scots to utilize. As a result, Scotland rebelled and invaded England.

After this invasion King Charles had no way to pay for his army and decided to dismantle Parliament so that he would have available funding. This caused Parliament to rise up against the king and take charge on its own. Parliament sentenced the Earl of Strafford and Archbishop Laud to death in 1641 and condemned the king's policy. Charles responded to this with a futile overthrow attempt that triggered a civil war within the country. Parliament's troops were led by Oliver Cromwell, a staunch Puritan.

The majority of these soldiers were Puritans who would go into battle singing psalms. This earned them the title "Battalion of the Saints." They defeated Charles's troops at Marston Moor in 1644 and Naseby in 1645. This gave Cromwell the upper hand and, in 1649, King Charles I was sentenced to death and executed.

The Protectorate

Charles I's death forced his son to leave the country and land in Scotland where he declared himself Charles II. Oliver Cromwell was now in charge of England, with his army that defeated the king still intact. Parliament proclaimed itself to be a republican Commonwealth. In 1650, Charles II attempted to invade England but was defeated by Cromwell at Worcester in 1651, and Charles fled once again in order to avoid capture.

From 1652 to 1654, the First Anglo-Dutch War occurred under Cromwell's charge. The war fluctuated back and forth until 1654 when the English overpowered the Dutch, forcing them to accept the humiliating first Peace of Westminster.

Meanwhile, Cromwell took the majority control over the Commonwealth and was given the title of "Lord Protector." Under this new government, the country was divided into eleven districts. Each district was appointed a major general whose job was strictly to collect taxes, keep justice, and protect the public morality. Essentially, Cromwell was the one person in charge of the country. With his strong Puritan spirit, places such as playhouses, brothels, and alehouses were closed; activities such as horse racing and cock-fighting were banned; and behavior such as drunkenness and blasphemy was severely punished. Within a relatively short period of time, citizens grew upset with these strict laws. However, with a bodyguard staff of more than a hundred men,

Cromwell became as much a monarch as the country' s previous kings. Cromwell's strong Puritan rule sparked an intense hatred for military rule and severe Puritanism.

Cromwell died on September 3, 1658, and sent the already unstable country into chaos. Cromwell's son, Richard, assumed the Protectorate but this was not an easy transition. Oliver Cromwell had run the country into debt with his naval victories, the army couldn't be paid, and Richard did not know how to handle this. The army demanded that Parliament be dissolved since it couldn't pay the soldiers, and they rallied support against Richard Cromwell, who retired. The army called the old Rump Parliament into power and Parliament demanded control over the army and navy.

The Restoration

With all the frustration from Cromwell's severe Puritanism, Parliament offered the throne to Charles II. However, before they agreed to allow Charles back into the country, he had to agree to a couple of concessions religious tolerance and amnesty for those involved in the execution of his father, Charles I. Charles agreed to these terms and came back to England to take his place on the throne.

Socially, Charles II's rule became a time of returning to diversions that had been banned by Cromwell. Theatre, sports, and dancing were all allowed. Furthermore, Charles II's court was noted for being relaxed in their moral judgement. While Charles was enjoying his popularity with his people, he was having troubles abroad. The English expressed resentment toward the Dutch's mercantile success. This, coupled with the spread of the plague in that area of the continent, meant that the English were not very willing to trade with Holland. Likewise, the Dutch were not very fond of England's new king. This animosity resulted in The Second Anglo-Dutch War, which began in 1665.

In the summer the plague reached London and it thrived in the crowded, hot conditions. Anyone with money or status began to panic and flee to the countryside. By June the roads were flooded with citizens who were desperate to escape, and the mayor decided to close the gates to the city. No one without a certificate of health was allowed to leave. A black market of forged certificates began to thrive. Death rates escalated throughout the summer and by August, deaths were estimated to be six thousand per week. By fall, the plague began to slowly recede, and by February, 1666, the king determined that it was safe for him to return to the city.

On September 2 of the same year disaster struck yet again. Early in the morning, a small house fire helped to ignite neighboring buildings. Fierce winds only helped to spread sparks and set even more houses on fire. The fire grew so out of control, the only course of action was to destroy unburned houses to prevent them from fueling the blaze. The fire burned for three days before it began to quell. But relief turned into horror again when the fire rekindled the next day and continued its destruction. More houses had to be demolished in order to permanently extinguish the fire.

This tragedy, coupled with an already disorganized British navy, led to their defeat by the Dutch although the war did not officially end until the Peace of Breda in 1667.

Critical Overview

Since *The Diary of Samuel Pepys* was first released, all versions of the work have received mostly good reviews. Francis Jeffrey reviewed the work in 1825, saying, "We have a great indulgence, we confess, for the taste, or curiosity, or whatever it may be called, that gives its value to such publications." However, Jeffrey also noted that from a pure historical standpoint, he was "rather disappointed in finding so little that is curious or interesting," even though Pepys was in contact with the king and other notable people.

The next year, the English novelist Sir Walter Scott remarked in *The Quarterly Review* that "the public affairs alluded to in the course of these Memoirs are, of course, numerous and interesting," and that the information "cannot be but valuable." Scott also noted that unlike other diarists who intended on publishing their memoirs and falsified their accounts to make themselves look good, Pepys was one "to whom we can ascribe perfect good faith in the composition of his diary."

In 1889, Edmund Gosse, a distinguished English literary historian, critic, and biographer, noted that although Pepys enters his experiences "with extreme artlessness," *The Diary of Samuel Pepys* is nevertheless "unrivalled as a storehouse of gossip and character-painting." In 1900, Charles Whibley remarked that Pepys is the "one master of self-revelation that history can furnish forth," and said that Pepys "could measure his own vices without difficulty."

The Diary of Samuel Pepys continued to delight critics throughout the twentieth century. In 1909 Percy Lubbock said that the work's "unconsidered candour" includes "perhaps the most remarkable portrait of a human being that we possess." Near the end of the century, Paul Johnson noted that the work is "one of our greatest historical records and, in its way, a major work of English literature."

In fact, some of the only critics that did not appreciate ,em>The Diary of Samuel Pepys are dramatic critics who took offense at Pepys's attitudes toward certain plays. As J. Warshaw notes, "Pepys has drawn on himself the fire of the dramatic critics mainly because of his frank opinions about certain plays of Shakespeare."

Criticism

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- Critical Essay #2
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Critical Essay #1

Poquette has a bachelor's degree in English and specializes in writing about literature. In the following essay, Poquette discusses the conflicting obsessions that the narrator is subject to in Pepys's The Diary of Samuel Pepys.

Pepys was first and foremost a man of passion and when he devoted his energies towards something, he always gave everything. Although his various obsessions would serve him well professionally, they would sometimes lead to other obsessions against his will, and he would find himself going back and forth in his vows and his actions.

In ,em>The Diary of Samuel Pepys,,/em> Pepys makes mention of three vices that he attempts to give up: extramarital affairs, drinking, and going to plays. These sometimes lead to or are caused by other obsessions, most notably wealth and morality□ although he does not view these two in his narrative as obsessions.

Pepys is a Puritan by nature, and is formed with a resolve that he can do anything to improve his character. The first vice he attempts to give up is drinking wine. The first mention of it comes on January 26, 1662: "But thanks be to God, since my leaving drinking of wine, I do find myself much better and do mind my business better, and do spend less money, and less time in idle company." Out of all of his oaths, this is the one that lasts the longest. After breaking his oath briefly on December 30, 1662, by "drinking five or six glasses of wine," he decides to "begin my oath again."

However, when he does drink, it helps him indulge another of his vices□women. Pepys's biggest weakness is women and no matter how hard he tries, he can't keep his vow to stay away from extramarital affairs. There are countless instances in the narrative where Pepys talks about women with which he has either minor or major affairs. Oftentimes, Pepys relies on the influence of alcohol to seduce his prey, as when he takes Mrs. Lane "to my Lord's, and did give her a bottle of wine in the garden." After this, Pepys and Mrs. Lane go to Pepys's house where he is "exceedingly free in dallying with her, and she not unfree to take it."

Occasionally, Pepys gets disgusted with himself, as on June 29, 1663, when he notes that while his wife has been out of town he has made "a bad use of my fancy with whatever woman I have a mind to, which I am ashamed of, and shall endeavour to do so no more." However, as Stephen Coote notes in *Samuel Pepys: A Life,* "Pepys was far from being the sort of man who could work hard all day then spend the evening in monastic quietude."

On other occasions Pepys projects his guilty feelings onto his wife. He assumes that she is havingan affair, first of all with her dance instructor, and lastly with a man she meets in the country. On May 16, 1663, Pepys admits that "I do not find honesty enough in my own mind but that upon a small temptation I could be false to her." In other words, he has sinned himself. "He goes on to say that he, "therefore ought not to expect more

justice from her, but God pardon both my sin and my folly herein." If Elizabeth has had an affair at this point, Pepys is so guilty that he is willing to dismiss it.

Pepys's work itself leads to the cultivation of certain vices. This is a practice that starts early. When Pepys accompanies his Lord, the Earl of Sandwich, on the journey to bring back Charles II, the young Pepys is taken aback by his responsibility and status. As part of Pepys's duties as secretary to the Admiral on the voyage, Pepys writes letters "in the King's name," for Charles II to sign, and even "sups" with the returning sovereign. Best of all, for his troubles as secretary, he receives, on May 28, 1660, "in the Captain's cabin, for my share, sixty ducats."

This is the first of many such secret payments that Pepys will receive in his career and it whets his appetite for more. Money rules his life from this point on and although he grows to be very rich, he isnevertheless loathe to part with it. On August 18, 1660, after his new Clerk of the Acts position has started bringing in more money, Pepys is "somewhat troubled" when he buys his wife a "most fine cloth" and "a rich lace" for a petticoat, even though it is a small expense compared to his salary. Pepys is absolutely infatuated with the idea of money and is always taking account of his own stock. "My purse is worth about [650 pounds]," Pepys notes at the end of 1662, attributing his fortune to his very Godly life.

vPepys's important status as Clerk of the Acts leads to other opportunities for making money which are not at all Godly. On several occasions, he receives bribes from people in return for services that he provides. On April 3, 1663, he gets an envelope with a letter and money from a Captain Grove who wishes "the taking up of vessels for Tangier." Pepys is discreet, and "did not open it till I came home," so that "I might say I saw no money in the paper, if ever I should be questioned about it."

Although Pepys commits corruptions like these that torment his obsession with morality, he is very critical of others who commit corruptions, and devotes his navy career to rooting out and stopping such acts. On several occasions he performs independent inspections of various shipyards and suppliers in order to show how they are cheating the King out of money. On August 6, 1662, he arises early to go to Deptford "and there surprised the Yard, and called them to a muster, and discovered many abuses, which we shall be able to understand hereafter and amend." Of course, as Coote notes, Pepys often gained financially for exposing such corruption. When these evils were rooted out Pepys would usually find a different merchant or supplier who would not cheat the King. In the process, however, "Pepys would prosper greatly from the commission he received," as he did when he switched the timber contract for the navy.

However, while Pepys's salary and bribe money increased, the common man in the navy was starving from not receiving his wages. On September 19, 1662, Pepys notes when he did have to go and pay the navy men, his great trouble was "that I was forced to begin an ill practice of bringing down the wages of servants, for which people did curse me, which I do not love." However, Pepys does very little in the way of restricting his own pay or turning his bribe money over to the crown to pay the starving navy men.

As part of Pepys's rich lifestyle that he creates from money like this, he starts going more frequently to the theater. Plays are another obsession that is hard for Pepys to give up even though he feels bad about the vice. He gives his oath one day to see no more plays, then breaks the oath to see Shakespeare's *Midsummer Night's Dream* on September 29, 1662. The following day, he decides to renew his oath, "considering the great sweet and pleasure and content of mind that I have had since I did leave drink and plays, and other pleasures, and followed my business." This trend continues throughout *The Diary of Samuel Pepys*.

The theater on occasion leads him back to his adulterous vice. It is at the theater that he sees many pretty women, but they are not only in the crowd. On January 3, 1661, Pepys goes to see the play "Beggars Bush," where it is "the first time that ever I saw women come upon the stage." This was a historic moment for all of England. Says Coote, "it was the King himself who had decreed that female roles should now be played by actresses, giving as his reason that this would allow plays to 'be esteemed not only harmless delights but useful and instructive representations of human life.'"

For Pepys, having women on the stage was an irresistible attraction. He enjoyed the plays for their stories, but with the addition of women, the plays took on a whole new context. Even if he did not like the play, as was the case on September 29, 1662, when he saw Shakespeare's *Midsummer Night's Dream,* he could still enjoy the "good dancing and some handsome women, which was all my pleasure." As Coote notes, "The close press of a crowded audience stirred Pepys's appetites, and the theatre was as good a place as a church to ogle women."

Behind the stage and even outside of the theater, Pepys engages in many affairs, most notably with the famous actress Nell Gwyn. However, this amorous lifestyle comes to an end at the end of 1668, near the end of ,em>The Diary of Samuel Pepys. When Pepys's wife walks in on him "embracing" Deb Willet, she throws the hapless maid out, and threatens to expose his exploits to the public. Above all else, Pepys has worked to maintain his image and this thought horrifies him. He vows to reform himself once and for all and, with the constant, enforced attention of his wife and manservant, he is finally successful.

Source: Ryan D. Poquette, Critical Essay on *The Diary of Samuel Pepys,* in *Nonfiction Classics for Students,* The Gale Group, 2002.

Critical Essay #2

In the following essay excerpt, Dawson examines The Diary of Samuel Pepys *by focusing on the text rather than the person, finding the writing "very much reliant upon reading other texts*."

Critical Essay #3

The diary is essentially a narrative of social accounting by a middling man on the make. The scope of the diary's accounting was far wider than keeping track of money or providing an end-of-the-month balance sheet of Pepys's material condition. Other texts served this narrower but fundamentally related function. We should recall the textual interrelationships traced earlier; the diary refers to working on financial accounts (both personal and fiscal) and journal at the same time. The processes of monetary and social accounting went hand in hand. Contrary to Matthews's claim that this accounting 'loses distinctiveness in the body of the diary' it comprises the text's fundamental logic and is reflected in the very idiom. For example, after Pepys had been too busy to meet a friend of his wife the diary relates: 'vexed at myself for *not paying her* the respect of seeing her. But I will come out of *her debt* another time.' Or, 'But in the whole, I was mightily pleased, *reckoning* myself now 50 per cent securer in my place then I did before think myself to be.' And, 'For now my business is a delight to me and brings me great *credit,* and my purse encreases too.'The diary still bears material resemblance to a ledger with its precisely ruled margins, the careful chronological disposition of the contents across the six volumes, and Pepys's preference for confining each entry to its assigned page□a reflection of its genesis from the all-important draft notes already described. As we shall see, the discourse of accounting confounds, at various levels, the transparent recollection of lived experience.

The diary is constantly noting social debts, credits, and assessing Pepys's status. For instance, after he had called on his superior, Sir William Coventry, it registers 'my good fortune to visit him, for it keeps in my acquaintance with him, and the world sees it and *reckons my interest* accordingly'. Two years earlier Coventry had been knighted and made a privy councillor and, on this occasion, we find evaluation, indeed rationalization, of the effect upon Pepys's position:

I observing with a little trouble that he is too great now to expect too much familiarity with, and he I find doth not mind me as he used to do; but when I reflect upon him and his business, I cannot think much of it□for I do not observe anything but the same great kindness from him.

The primary concerns which determined what was included (or equally, what was excluded and instead helped form another Pepysian text) in the Cambridge volumes operated in respect of Pepys's official comings and goings. Notice is taken of naval affairs in the diary as they related to the fate of Pepys's superiors and patrons because their success related to his own:

I do hope that in all my three places which are my hopes and supports, I may not now fear anything; but with care, which through the Lord's blessing I will never more neglect, I don't doubt but to keep myself up with them all□for in the Duke and Mr. Coventry□ my Lord Sandwich and Sir G Carteret, I place my greatest hopes.

Often, in writing the diary and assessing his current career position, Pepys forecast the next move in a never-ending struggle for influence and prestige, weighing up his options and deciding on the best strategy:

So by Coach home to the office, where I was vexed to see Sir Wms [Penn & Batten]: both seem to think so much that I should be a little out of the way, saying that without their Register [i.e. Pepys, the implication being that he was their office junior] they were not a Comittee, which I take in some dudgeon and see clearly that I must keep myself at a little distance with them and not Crouch, or else I shall never keep myself up even with them.

Otherwise, routine matters of business were more fully recorded in those other texts which Pepys maintained.

These same margins determined the nature and extent of the record which the diary provides of the seemingly routine aspects of daily life. As suggested earlier, Pepys's concern for his position as patriarch, and the sexual politics this involved, informed the recounting of his extra-marital behaviour. This concern also operated in relation to the notice taken of the contretemps of his marriage and of Elizabeth's behaviour as perceived□even analysed□by Samuel as he kept his diary. Thus, we discover apparently intimate evidence of the distress which Elizabeth's dancing lessons caused her husband as he believed this freedom jeopardized his control over her, and, by extension, his social reputation:

upon which she [i.e. Elizabeth] took me up most scornefully; which before Ashwell [i.e. their maidservant] *and the rest of the world,* I know not nowadays how to check as I would heretofore, for less then that would have made me strike her. So that I fear, ,em>without great discretion. I shall go near to lose too my command over her; and nothing doth it more then giving her this occasion of dancing and other pleasure.

In contrast, the diary is near-silent about certain personal matters. For instance, the death of the child of one of the Pepyses' close friends is recounted in the following manner: 'Mrs. Pierce hath lain in of a boy about a month□the boy is dead this day. She lies in good state, and very pretty she is. But methinks doth every day grow more and more great, and a little too much□unless they got more money then I fear they do.' If unaware of the diary's context, historians of childhood and the family might be tempted to read pessimistically the perfunctory notice given to this tragedy; further evidence of a lack of concern in an age of high mortality rates. Pepys may very well have expressed his condolences to the boy's parents, may well have felt the loss himself, but simply not written about doing so because such concern fell outside the general ambit of the diary. Conversely, the social display of the parents, even during mourning, deserved close attention in the process of composition, a process which had only just narrated the duke of York's commendation of Pepys for his management of naval victualling, thus juxtaposing events apparently related only by the demands of chronology.

No matter how complete a source we believe the diary to be, it is not a constant record ofeverything that Pepys saw, heard, or did. Its constant refrain 'among other things'

makes this selectivity obvious. For instance, in the course of the diary' s nine and a half years, Pepys mentions dining at home on hundreds of occasions. However, we cannot always discover what the Pepys household had consumed, even though dinner was the main meal of the day. We should not jump to the banal conclusion that 'next to his appearance, Pepys cared almost as much for his food. On days when little happened, he records what he had had to eat, and the diary gives us a fascinating picture of a Londoner's diet in the seventeenth century.' Certainly the diary does mention the enjoying of a particular food or meal, but there was usually more to detailing what was eaten for dinner than mere gastronomical delight. It most frequently records what food was served at Pepys's table for dinner when that food had an added social value which said something about his status; his household accounts highlighting unusual expenditure on such 'luxury' items.

In the process of writing the diary, Pepys was watching not just himself but paying much keener attention to others watching him. He was taking the measure of their gaze; evaluating, with his several texts, his social worth in relation to those around him; reading and writing, acting and feeling accordingly. Therefore, the diary is one facet of a prism which distorts rather than a mirror which faithfully reflects the reality of Pepys and his world. For example, after the encounter with Sir William Penn' s maid quoted earlier, Pepys was trying to convince himself that he had done nothing too improper. At the same time as he writes about what had happened, he is composing his features and considering a possible alibi. Likewise, some time after an afternoon spent at Islington with Penn's family, Pepys writes of one of Penn's sons-in-law:

[He] did take me up very prettily in one or two things that I said, and I was so sensible of it as to be a caution to me hereafter how [I] do venture to speak more then is necessary in any company, though, as I did now, I do think them uncapable to censure me.

We do not discover what these 'one or two things' which now troubled Pepys himself were. Unable to recant the speaking of these things, he instead censures himself and, as he composes the diary, censors his surviving text. Hence, it is misleading to conclude that 'even though there is evidence that Pepys wrote up his original stark jottings into a more continuous form, the immediacy of concrete experience is rendered and the thin surface of social and moral control is lifted'.

By these 'others' watching Pepys is meant not just the people whom Pepys wanted to impress, but everybody. Thus the need to identify and evaluate explicitly even the people most well known to Pepys. As mentioned earlier, Pepys calculates his morning spent at the Miter tavern with Major Colhurst and Mr. Beane in terms of the socio-political standing of his companions. So too with countless entries recording meetings, both official and social, the topics of conversation receive only passing mention unless these relate to Pepys's fellow actors and to assessing their performances in relation to his own.

Critical Essay #4

It would seem appropriate to pull together the various strands of our argument in a detailed example. On Sunday, 29 November 1663, Pepys's morning undoubtedly comprised countless actions and thoughts. Yet apparently all that occurred that morning, as represented by the diary, is as follows:

29. *Lords day*. This morning I put on my best black cloth-suit trimmed with Scarlett ribbon, very neat, with my cloak lined with Velvett and a new Beaver, which altogether is very noble, with my black silk knit canons I bought a month ago. I to church alone, my wife not going.

Some would see this simply as another instance of Pepys's conceitedness: 'This innocent vanity was perhaps due partly to his father's trade, which made him more conscious than most people of cut and texture, and partly to memories of earlier poverty.' An exact consonance of identity between Pepys the active individual and Pepys the textual, fictive character pieced together from several other texts is assumed. Beginning at the temporal reference point 'Lords day', we progress with relentless ease, as if the events, like the words on the page, were unfolding in a mono-linear progression before our eyes, moving toward the final period and the image of a man seemingly obsessed with what he wore.

We need to recall certain details about the making of the text. In the notes made for that day, the earlier visit to church was probably prominent. Whilst listening to the sermon, Pepys had (as a reading of what purports to be the afternoon's experience reveals) looked about at his fellow parishioners amongst whom he had noticed 'my Lady Batten', wife of a senior colleague at the naval office. Pepys's observation of this woman had survived in his memory to be noted down within the next few days and then written up neatly as part of the Cambridge text at some indeterminate point. We now read the later text, but we need to ask: of all the people at church that morning why should the diary belatedly preserve the presence of Lady Batten? Because Pepys had seen her 'in a velvet gowne, which vexed me that she should be in it before my wife, or that I am able to put her into one; but what cannot be, cannot be'. This observation reverberates throughout the rest of the entry for that Sabbath in late November as Pepys's texts collectively fractured the lived continuum of time and space.

Pepys the individual who dressed that morning probably donned his Sunday best out of mere habit and did not consciously pause to admire or remark to anyone about the superior colour and cut of his clothes. Indeed, it is much more likely that the acquisition of the items now worn, including the 'black silk knit canons I bought a month ago', would have already been entered as a debit in his account books and so achieved no further textual acknowledgement. Even if Pepys had, in fact, preened himself in front of his mirror before stepping abroad to church, this would have been only one of many actions and events of that particular morning and an action not necessarily, in and of itself, worthy of the diary's recognition.

However, in the wake of the sociability that going to church had involved, Pepys the author, anxiously seeking to reassure himself about his social status□particularly anxious in that we also find the added detail, 'a good dinner we had of ,em>boeuf a la mode, but not dressed so well as my wife used to do it'□retroactively invested the action of clothing *the Pepys of the text* with an added dimension, significance, and permanence that it had not originally possessed. He was confirming to himself in writing the diary that the clothes he had worn earlier had been appropriate to his social circumstances. He was now very aware of this thanks to another of his texts, the account of his savings, so that 'it would undo me to think of doing as Sir W. Batten and his Lady do, who hath a good estate besides his office'. Therefore, everything else that had happened that morning before Pepys went to church faded into silent oblivion. For instance, did he talk to Elizabeth? Did he try and persuade her to accompany him? Thanks to Lady Batten's velvet gown, its textual existence heightened by the parallel record of Pepys's net worth, we will never know.

If the Pepys of the text is a constructed identity it is a profoundly social one. Michael Mascuch has highlighted 'the importance of narrative modes of perception in defining what counts as reality, especially the reality of self-identity'. Thus from Pepys's concern for his clothes we should take not that he was a vain man, but a person who considered himself to be (and who wanted to be seen as) the equal of his longer-established government colleagues. As dress, or more specifically, fashion, was a means to this genteel identity, so the diary was another technology of self-fashioning. Yet as we have seen, in a perpetual dialogue the diary also fashioned Pepys: both the dead author and his surviving textual persona. We need to keep this textual dialogic constantly in view because this is what the surviving text ceaselessly enshrines. Admittedly this is a difficult task: we tend to focus on the upstroke of middling man making up his accounts, rather than the downstroke of the accounts making the man in our text.

Critical Essay #5

In a recent study, Stuart Sherman has argued that the diary's fundamental momentum derives from time itself, an innovative 'minute-wise' conception of time as comprised by new pocket-watch, pendulum technology. The diary is a self-conducted time-and-motion study of a radically innovative kind; its whirlpool of details can be explained by Pepys's attempt to capture and frame time itself. The narrative has no final destination or objective except its very mobility; tracing the movement of Pepys himself through time. Sherman maintains that the diary's isochronous progression is its one constant, otherwise its scripted content varies infinitely. As narrative time must compress real time, so Pepys is free to decide how much (or how little) attention each temporal unit or entry, given an a priori equivalence, should then receive: 'Pepys fills the blank [entry] by forms and criteria of his owndevising, even to the extent of determining its dimensions as a correlative of the day's abundance and significance, privately reckoned.'

In one sense, the purpose of this article has been to explain the forms and criteria at work, to explicate seemingly random compression or expansion. Why does the diary tick monotonously on for some mornings, but chime loudly at others? On some days we lack direct textual indication that Pepys actually got out of bed, or it is simply 'up' and no more, a sure sign for Sherman that Pepys's watch is again off and running. On the other hand, some entries dwell in the moment. For example, in all entry for early December 1664: '10. Lay long; at which I am ashamed, because of so many people's observing it that know not how late I sit up, and for fear of Sir W. Batten's speaking of it to others he having stayed for me a good while. At the office all the morning□'.

We might concede that Sherman's thesis complements the argument of this article: that time was an important factor in Pepys's social rise and was to be expended to advantage. Unfortunately, Sherman's perception of the nature of the time which Pepys's diary was perpetually telling precludes this possibility. The first indications of an underlying problem occur at the points where textual compression actually disrupts the flow of time which the text is, according to Sherman, always tracking in relentless, ordered succession. For instance:

9. To the office, where we sat all the morning, busy. At noon home to dinner and then to my office again, where also busy, very busy, late; and then went home and read a piece of a play *(Every Man in his Humour,* wherein is the greatest propriety of speech that ever I read in my life); and so to bed. This noon came my wife's Wachmaker and received 12/ of me for her watch; but Captain Rolt coming to speak with me about a little business, he did judge of the work [i.e. on Elizabeth's watch] to be very good work, and so I am well contented; and he hath made very good, that I know, to Sir W. Penn and Lady Batten.

Sherman's argument has a more difficult task explaining the narrative's ability to turn the clock back and forth at will. Tending to underplay this characteristic of the diary text, and, in spite of his own awareness of the manuscript's compositional complexities, Sherman considers that the diary's narrative is perpetually ,em>in medias res and so

faithfully representing real time. As we have seen with reference to the seemingly routine narrative of getting dressed for Sunday service, the time narrated is itself demonstrably a fiction which rests in complex, conflicting, and frequently unparallel relation to real, lived time. In real time Pepys admired his clothes ,em>after he had been to church, during the process of writing the diary. As a result, by the diary's time, this action appears before Pepys takes his place in the social hierarchy demarcated by church pews and fashions worn by those present. From this position Pepys's knowledge is not so much retrospective as deceptively prospective, causing a profound disjunction in the time's accounting. Pepys gives his textual subject both motion and time that he himself had neither fully experienced nor possessed. Here Pepys the author is not so much time-keeper as time-master, able to wind back the clock and literally re-live the moment anew. Sherman confounds the nature of the diary's time and this is reflected in his ambivalent language. He clearly wants the text to encompass the lived, chronometric time. The diary is described as the 'textual analog' of Pepys's timepiece and the text assumes a near autonomic function as it 'represents', 'tells', 'measures', or 'records' time. Yet elsewhere we find that *Pepys* 'produces' and 'constructs' time. This often subtle but crucial modulation between narrative and lived time precludes a monotonous textual tick-tock.

Sherman maintains that the time which the diary records, the time of Pepys's watch, is exclusively his own; a possession discreetly pocketed and secretly preserved by Pepys. Both watch and text are a source of pleasure for two reasons. First, because they are instruments of private knowledge relating to time and the self. Second, they allow for a novel autonomy given that Pepys is no longer beholden to the discipline of heaven-sent time as told by the church steeple. Therefore the diary is 'a work that deals in pleasured sight but not a reformative surveillance, in measured time but not a relentlessly articulated self-discipline'.

The ceaseless interplay of public with private prohibits such isolation. As the hushed ticking of Pepys's pocket-watch will inevitably be disrupted, temporarily silenced, by the chimes of the public standing clock, so the diary's secret narrative and its own very tenuous seclusion will be similarly intruded upon by other Pepysian texts which are in turn regulated by a more public time. These combined writings fashioned and disciplined Pepys's socio-cultural identity. Recall for example, his written vows:

and my conscience knows that it is only ,em>the saving of money and the time also that I entend by my oaths, and this hath cost no more of either□so that my conscience before God doth, after good consultation andresolution of paying my forfeit did my conscience accuse me of breaking my vow, I do not find myself in the least apprehensive that I have done any vyolence to my oaths.

Sherman places much emphasis on Pepys's awareness of a new temporality, pointing to his role in acquiring nautical journals for the Royal Society with which to cheek their latest chronometrical and navigational experiments. However, Sherman neglects to mention that no notice is taken of this activity by Pepys in the diary□most probably because Pepys recorded it in an official minute, an institutional text of the Foucauldian

kind. Time could also prove a valuable public resource and, as such, had to be carefully managed by several related texts.

The diary's narrative moves along an all-important social (as opposed to purely temporal) trajectory. This progression, both real ,em>and,/em> projected, is the diary's grander design which, in turn, prohibits the simple conflation of textual time with that of Huygensian chronometry. Sherman acknowledges the diary's relation to accounting, albeit financial accounting narrowly conceived. He wants to privilege time over money, but a careful examination of the extant rough notes shows that each resource was implicated in the other. Both threatened to make (or unmake) Pepys's social identity for which the diary took careful but fundamentally creative at account.

Critical Essay #6

The approach to Pepys mooted here is different from that usually adopted. The typical interpretive strategy starts with a man named Pepys, held in a state of suspended animation, and looks for transhistorical human qualities in an apparently straightforward quotidian record. This article has advocated turning this orthodoxy on its head, beginning with the diary as text, and always keeping an eye on the wider context no matter how enthralling the revelations written for (not *of*) a particular day might seem.

Perhaps part of our problem is that we know how the story of Pepys ends. As we read the diary we see, in our mind's eye, the well-heeled, more self-assured individual who had established himself as a member of genteel society by the time of his death, not the son of a tailor and washerwoman who faced an uncertain future as he penned his diary some thirty years earlier. We tend to conflate his life progression with the textual trajectory of the diary and, by the same token, usually disregard the parallel trajectories of account book or office ledger. Certainly his social ambition and mobility of the 1660s has been recognized. However, Pepys's mobility is not simply one facet of the diary. It informs the whole text at the most fundamental level. The diary is a social ledger, but more than this it is the text in which Pepys creates what he is endeavouring to be, but is unsure whether he will actually become.

We might speculate that Pepys chose not to continue the diary in some manner after 1669 because it had served its time. For in May of that year the acquisition of a coach and a fine new wardrobe signalled his debut amongst London's elite: 'With my coach to St. James, and there, finding the Duke of York gone to muster his men in Hyde-park, I alone with my boy thither;. . . walking out of my coach ,em>as other gentlemen did.' He could now live the day-dream. Fortunately for us the diary survives as an enigmatic monument to his achievement, as lived but also as incessantly scripted and rescripted.

Those who have read the diary and claim to know Pepys need to wrestle further with its essence: that it is irresolvably recursive in nature. One can begin with the idea that Pepys's diary project evolved to account for, indeed shape, his social identity and progress. However, Pepys is neither simply nor any longer the diary's intending subject or author. Pepys becomes subjected to his texts, collectively a discourse of accounting, both as he reads them and as we read them now, with the result that our Pepys is as much a complex projection of the texts. Almost without exception, the Pepys of the diary performs, or is getting ready to perform, before a contemporary audience. Thus the text involves no simple, free-flowing, spur-of-the-moment self-expression about what had happened in the past. It constitutes a broader process of self-evaluation and censorship in the present act of writing, writing very much reliant upon reading other texts. This multiple auditing leads, in turn, to the constant creation and recreation of a future-orientated textual ethos separate from the T that held the pen that wrote the diary or made the fist which had blackened Elizabeth's face.

Source: Mark S. Dawson, "Histories and Texts: Refiguring *The Diary of Samuel Pepys,*" in the *Historical Journal,* Vol. 43, No. 2, June 2000, pp. 317-44.

Critical Essay #7

In the following essay, O'Neil examines Pepys development of a strong will to strengthen his place in society.

By and By comes in Mr. Coventry to us, who my Lord tells that he is also put into the commission, and that I am there; of which he said he was glad and did tell my Lord that I was endeed the life of this office, and much more to my commendation, beyond measure. So that on all hands, by God's blessing, I find myself a very rising man. (20 August 1662)

During the period covered by his *Diary,* 1660-1669, Samuel Pepys was indeed a rising man. Born in 1633, agraduateof St. Paul's School and of Magdalene College, Cambridge, Pepys in about 1654 had joined the household of a well-placed relative, Edward Mountagu. In 1656, Mountagu used his influence to secure for Pepys a minor clerkship in the Exchequer. After the Restoration, as Mountagu, Pepys's patron, rose in the favor of the restored King, Pepys became an important official. In July of 1660 he was appointed Clerk of the Acts to the Navy Board. As he demonstrated his competence in his work in the Navy Office and gained the confidence of his superiors in Whitehall, he observed with satisfaction that he was regarded with more deference than before. In his *Diary* entry for 17 July 1662 he remarks that he takes pleasure in his work for its own sake but also enjoys the recognition it brings him from others:

Find much business to lie upon my hand; and was late at the office, writing letters by candlelight, which is rare at this time of the year. But I do it with much content and joy, and then I do please me to see that I begin to have people direct themselfs to me in all business.

Not only in the Navy Office but within his family Pepys saw recognition of his changes in status. His cousin Thomas Pepys consulted him on 1 May 1666 "about the business of his being a Justice of the Peace, which he is much against; and among other reasons, tells me as a confidence that he is not free to exercise punishment according to the act against Quakers and other people, for religion." The reposing of this dangerous confidence is a measure of how much Thomas trusted and respected his cousin. On 14 January of the same year, Samuel took upon himself the patriarchal duties of providing his sister Paulina with a dowry and of disposing of her hand in marriage, even though his father was still living.

As superiors, subordinates, friends, and relatives responded to him in new ways, Pepys strove to discover and cultivate within himself the qualities that could make him suited to the position he occupied in a society whose patriarchal organization, already strong in the seventeenth century, had been reinforced by the Restoration. Patriarchy is sustained by ideology□by a system of beliefs takenso much for granted that they are seldom even articulated, let alone questioned. As Lawrence Stone has remarked.

Patriarchy for its effective exercise depends not so much on raw power or legal authority, as on a recognition by all concerned of its legitimacy, hallowed by ancient tradition, moral theology and political theory. It survives and flourishes only so long as it is not questioned and challenged, so long as both the patriarchs and their subordinates fully accept the natural justice of the relationship and of the norms within which it is exercised. Willing acceptance of the legitimacy of the authority, together with a weakness of competing foci of power, are the keys to the whole system.

Because Pepys's diary is extraordinarily frank both about his social activity and about his mental life, we can observe with unusual clarity his struggle to become the person the dominant ideology of his time seemed to require him to be.

Central to Pepys's conception of his position was the idea of the exertion of his will, both over other people and over himself. His clerkship in the Navy Office, the source of his position in society, carried danger as well as opportunity. Many of the privileges of his office were matters of custom rather than written rule, and if he did not assert his right to them he would lose them. When Sir William Penn denied him the customary right to draw up contracts, Pepys angrily claimed the privilege:

I was much vexed and began to dispute; and what with the letter of the Dukes orders, and Mr. Barlows letter, and the practice of our predecessors, which Sir G. Carteret knew best when he was Comptroller, it was ruled for me. (3 June 1662).

He had the temerity to challenge even his superiors, Penn (18 November 1663) and Prince Rupert (7 October 1666) rather than allow a decline in their fortunes to affect his own. In a stressful showdown before the King, Pepys carefully combined a subject's humility with a professional's confidence as he refuted Prince Rupert:

I had no sooner done, but Prince Rupert rose up and told the King in a heat that whatever the gentleman [Pepys] had said, he had brought home his fleet in as good a condition as ever any fleet was brought home ... I therefore did only answer that I was sorry for his Highness's offence, but that what I said was but the report we received from those entrusted in the fleet to inform us... I was not a little troubled at this passage; ... but do not think that all this will redound to my hurt, because the truth of what I said will soon appear (7 October 1666).

Pepys's private life, rather than being a refuge from such struggles for primacy, was an extension of them. As the head of his household, he felt he had to exert his will over everyone in it. The brutal episode of 21 June 1662, involving a servant boy, is illustrative:

I having from my wife and the maids complaints made of the boy, I called him up and with my whip did whip him till I was not able to stir, and yet I could not make him confess any of the lies that they tax him with. At last, not willing to let him go away a conqueror, I took him in task again and pulled off his frock to his shirt, and whipped him till he did confess that he did drink the whay, which he had denied. And pulled a pinke, and above all, did lay the candlesticke upon the ground in his chamber, which he hath denied this

quarter of this year. I confess it is one of the greatest wonders that ever I met with, that such a little boy as he could be able to suffer half so much as he did to maintain a lie.

"Not willing to let him go away a conqueror"□ the metaphor is telling. Pepys implies that the encounter between himself and this child is not simply a contest of wills, but a war, in which one or the other must be a conqueror. He, the master, cannot afford to lose even a little battle, for it might lose him the war.

The metaphor of conquest was not original□or even fully conscious□with Pepys; rather, it was integral to the language of the patriarchal society in which he lived. The syntax of the *Diary* bears witness to the difficulty with which he struggled to live out the trope in the relationships of his daily life.

Although it informs all Pepys's relations with other people, the figure is particularly present in his accounts of his relations with women. After an assignation with Mrs. Bagwell, he reflected that it is "strange, to see how a woman, notwithstanding her greatest pretences of love à son mari and religion, may be vaincue" (23 January 1664/5). About a month later he again attempted sex with Mrs. Bagwell, and "I had sa compagnie, though with a great deal of difficulty; néanmoins, enfin je avais ma volonté d'elle" (20 February 1664/5). In this case the exertion of Pepys's "volonte" was attended with some cost, for the following day he had "a mighty pain in my forefinger of my left hand, from a strain that it received last night in struggling avec la famme que je mentioned yesterday" (21 February). With Mrs. Martin, too, he "did what je voudrais avec her, both devante and backward, which is also muy bon plazer" (3 June 1666).

The contest of wills became most acute with his wife, Elizabeth, to whom, he insists in his *Diary,* "I will not yield ... I resolved all into my having my will done, be the reason what it will□and so I will have it" (4 May 1666). In this relationship all the ideology of his society converged. His positions as a man, as a husband and head of his household, as a rising official, all depended on his ability to govern the relationships closest to him. Even when he admitted to himself the justice of Elizabeth's views, he felt he must force himself to uphold the ideology of patriarchy. Particularly poignant is the scene between the two of them on 9 January 1662/3, when Pepys refused to heed the words of his wife, despite his conviction of their justice:

Waking in the morning, my wife begun to speak of the necessity of her keeping somebody to bear her company; for her familiarity with her servants is it that spoils them all, and other company she hath none (which is too true); and called for Jane to reach her out of her trunk, giving her the keys to that purpose, a bundle of papers; and pulls out a paper, a copy of what, a pretty while since, she had writ in a discontent to me, which I would not read but burned.

When Elizabeth had tried in the past to tell him of her discontent he had refused to pay attention□ "I would not read"□and had destroyed her words. Now she brings them to him again:

She now read it, and was so picquant, and wrote in English and most of it true, of the retiredness of her life and how unpleasant it was, that being writ in English and so in danger of being met with and read by others, I was vexed at it and desired her and then commanded her to teare it□which she desired to be excused it; I forced it from her and tore it, and withal took her other bundle of papers from her and leapt out of the bed and in my shirt clapped them into the pockets of my breeches, that she might not get them from me; and having got on my stockings and breeches and gown, I pulled them out one by one and tore them all before her face, though it went against my heart to do it, she crying and desiring me not to do it.

Samuel's account of the altercation makes clear that his reason for fearing and destroying his wife's writing was his fear that disclosure of her unhappi-ness would reflect on him, on his position: "being writ in English and so in danger of being met with and read by others, I was vexed at it." His anxiety that so dangerous a communication might fall into the wrong hands resembles that of a citizen of a police state.

Pepys's seizure and destruction of his wife's written words, his depriving her of power over her own language in order to maintain his superiority over her, seems to me to constitute a severe indictment of patriarchy. Indeed, his anguished protestations that he acted in this instance contrary to his own heart illustrate the dehumanizing price this form of social organization extorted even from its supposed beneficiaries. His very syntax seems to become an advocate for Elizabeth, as he breaks into his spiral of subordinated constructions with the admission that her complaints are "too true." It is not surprising that this conflict between his wife and himself left him "troubled in mind."

Pepys's knowledge of his sexual access to the wives of his own subordinates made him a jealous husband and led him to keep his wife in the state of "retiredness" she found so uncomfortable. When his uncle Wight suggested to Elizabeth that he and she might have a child together, Pepys understood very well why he had previously received favors from this uncle:

It seemed he did say all this in a kind of counterfeit laugh; but by all words that passed, which I cannot now so well set down, it is plain to me that he was in good earnest, and that I fear all his kindness to me is but only his lust to her (11 May 1664).

In May of 1663, Elizabeth Pepys, perhaps seeking a remedy for the isolation she had complained of in January, took lessons from a dancing master. On the 12th Pepys confessed himself "a little angry with my wife for minding nothing now but the dancing-maister, having him come twice a day, which is a folly." On the 15th, Pepys could barely control his jealous rage. Unable to sleep, to concentrate, even to remain in one place, he can hardly control his syntax in his diary entry:

Home□where I find it almost night and my wife and the Dancing Maister alone above, not dancing but walking. Now, so deadly full of jealousy I am, that my heart and head did so cast about and fret, that I could not do any business possibly, but went out to my office; and anon late home again, and ready to chide ateverything; and then suddenly to bed and could hardly sleep, yet durst not say anything.

To some degree, the very word ,em>master may be responsible for Pepys's unease. His wife had, after all, placed herself under the direction of a new master, and Pepys, with his extraordinary sensitivity to tropes of rule and conquest, was both thoughtful and honest enough to see the connection between his own sexual exploits and his present jealousy:

God knows, that I do not find honesty enough in my own mind but that upon a small temptation I could be false to her, and therefore ought not to expect more justice from her□but God pardon both my sin and my folly herein (16 May 1663).

"It is a deadly folly and plague that I bring upon myself to be so jealous," he continues. "I am ashamed to think what a course I did take by lying to see whether my wife did wear drawers today as she used to do, and other things to raise my suspicion of her; but I found no tree cause of doing it" (15 May).

A partial reason for the pitch of jealousy Pepys reached on 15 May may have been a conversation he had had earlier the same day with Sir Thomas Crew about the state of the nation.

I sat talking with him all the afternoon from one discourse to another. The most was upon the unhappy posture of things at this time; that the King doth mind nothing but pleasures and hates the very sight or thoughts of business. That my Lady Castlemayne rules him; who he says hath all the tricks of Aretin that are to be practised to give pleasure□in which he is too able, hav[ing] a large□ ; but that which is the unhappiness is that, as the Italian proverb says, *Cazzo dritto no vuolt consiglio*.

Pepys's use of the *word posture* for the condition of affairs of state is a kind of unconscious pun. *Sonnetti sui 'Sedici modi...' di Giulio Romano,* a book of erotic engravings by Marcantonio Raimondi, accompanied by a series of sonnets by Pietro Aretino and published in Italy in about 1525, was popularly known in England as "Aretine's Postures." Thus Pepys unconsciously links the "tricks of Aretin" practiced by Barbara Palmer, countess of Castlemaine, with the "posture" of state affairs. The political position of England is in danger because King Charles, preoccupied with a woman who knows multiple sexual positions, neglects his position as head of state.

As Pepys's use of the Italian proverb implies,the conventional wisdom holds that the real ruler is not Castlemaine, either, but the royal penis. Charles's "large□ " has usurped the place, the position, of his brain. The earl of Rochester, in January 1673/4, expressed much the same idea in one of his most scathing satires, his "Scepter Lampoon":

His Sceptter and his Prick are of a Length,And she may sway the one, who plays with th' other□ □ □ □ □Poor Prince thy Prick like thy Buffoons at Court Will governe thee because it makes thee sportt. 'Tis sure the swaucyest that e'er did swive The proudest peremptoriest Prick alive. Though Safety, Law, Religion, Life lay on't, 'Twould breake through all to make its way to C[□].

In a time in which the analogy between the king as the head of state and the father as the head of a family is a commonplace, Charles's failure to address himself to business,

his inversion of the proper order of brain and body□these acts constitute an abdication of the high place to which patriarchy has assigned him. Whatever is wrong in "the posture of our affairs" can be traced to the king's failure to maintain a proper posture in his private life. And though this failure may be a matter of humor to a libertine wag like Rochester, to soberer men like Pepys it is a subject for the deepest concern. On 26 April 1667, Pepys and his fellow diarist John Evelyn discussed the problems of English government as a failure□indeed, an inversion□of command; they talked

... of the badness of the Government, where nothing but wickedness, and wicked men and women command the King. That it is not in his nature to gainsay anything that relates to his pleasures ... He tells me that the King of France hath his Maistresses, but laughs at the foolery of our King, that makes his bastards princes, and loses his revenue upon them□ and makes his mistresses his maisters.

Charles thus stands, in the minds of many of his subjects, including Pepys, as an example of the dire effects of the breakdown of patriarchy. It is not difficult to understand how Pepys, worried over Charles's abdication of responsibility, feels especially threatened by his own feelings of jealousy, finding them a reminder that Elizabeth holds a strong power over him.

For ultimately it is power over himself that Pepys most fears losing, and it is with himself that the strongest battle of wills takes place. Like King Charles, Samuel Pepys is constantly tempted to neglect his business in favor of his pleasure. "My nature could not refrain from the temptation," he writes after neglecting business for pleasure with a Mrs. Horesly on 29 May 1666. "I could not help it." Though he attempts with some success to bind himself with solemn oaths from drinking wine (26July 1661) and attending plays (31 December 1661), he finds himself, like the king, unable to control his sexual impulses. Just as he does with his servants, his women, and his wife, he must struggle with his own nature for conquest of himself:

God forgive me, I do still see that my nature is not to be quite conquered, but will esteems pleasure above all things; though, yet in the middle of it, it hath reluctancy after my business, which is neglected by my fallowing my pleasure. However, music and women I cannot but give way to, whatever my business is (9 March 1665/6).

Few human inventions are as powerful as those fictions by which we explain reality to ourselves. Samuel Pepys, who in 1649 had witnessed the execution of King Charles I at Whitehall and in 1660 had seen the bonfires of celebration at the Restoration of Charles II, perceived feelingly in the political sphere the consequences of a loss of control over events and wills. His half-conscious use of the metaphor of conquest in a battlefield of competing wills and natures may have helped him to understand his rapid rise in society and to accept the new responsibilities he expected to assume. But his fully conscious insistence in his diary on exerting his will over others and over himself expresses his anxiety not only about his own position in society but about the continued survival of a system of social organization whose existence depends on the strength of will of individuals placed by patriarchy in positions of leadership□men like King Charles and himself, whose wills he was all too aware were weak and wavering.

Source: John H. O'Neil, "Samuel Pepys: The War of Will and Pleasure," in *Restoration: Studies in English Literary Culture, 1660-1700,* Vol. 19, No. 2, Fall 1995, pp. 88-94.

Adaptations

The Diary of Samuel Pepys was produced as an audio book in 1996 by the HighBridge Company. The book is read by Kenneth Branagh.

Topics for Further Study

Research the types and styles of entertainment most popular during the 1660s, then compare this to the types of popular entertainment available today. Based on what has happened in entertainment in the past four centuries, discuss what types of popular entertainment you think will be available four centuries from now.

Pepys's diary gives an account of an English naval administrator during the 1660s and as a result, offers an aristocratic perspective. Research the history of the English navy during this time period and write a few sample diary pages from the perspective of a common English sailor.

In *The Diary of Samuel Pepys,* Pepys makes many entries about the food that he eats, and food plays an important part in the vitality of thecountry, especially in the navy. Research the types of food that people ate in 1660s England, including the prices of these foods. Create a sample menu with descriptions and prices, which might be used in a tavern in the time period.

Pepys was noted for his interest in science, a field in which there was growing interest. Research the scientific advancements that took place during the 1660s. Pick one and write a paper explaining how it either has or has not benefited modern society.

Imagine you are going to travel back in time and spend a day in London during the 1660s. Research the acceptable social behaviors of the time period and write down ten tips on what not to do while you are on your trip.

Compare and Contrast

1660s: London is ravaged by two disasters: the Great Plague of 1665 and the Great Fire of London in 1666. London experiences heavy casualties in both disasters, largely because plague and fire spread quickly throughout the crowded city.

Today: Many scientists devote their lives to studying disasters□both natural and man-made□ in an effort to devise effective methods for preventing widespread damage.

1660s: During the carefree Restoration days in England, following strict rule by the Cromwel-lian Protectorate, many people enjoy plays that explore previously censored topics.

Today: Because of increasing violence in schools,workplaces, and other public areas, many conservative groups advocate the censorship of violence in television and movies.

1660s: In an effort to re-establish England's reputation after the restoration of Charles II, English ships capture the Dutch port of New Amsterdam, a thriving trading post. They rename it New York□after the king's brother and Lord High Admiral of the navy, the Duke of York.

Today: In an effort to incite fear, terrorists crash planes into the World Trade Center in New York, an icon of global business and prosperity. The mayor of New York vows that the city will rebuild itself and will not be ruled by fear of terrorists.

What Do I Read Next?

Samuel Pepys: The Years of Peril, 1669-1683, by Arthur Bryant, is a book that discusses the next set of historical events after Pepys stops writing in his journal. Published in 1985, it covers his work toward setting up a more organized navy, as well as major events that involved Pepys, such as the Popish Plot.

The Broadview Anthology of Restoration and Early Eighteenth-Century Drama: Broadview Anthologies of English Literature (2001), edited by J. Douglas Canfield and Maja-Lisa Von Sneidern, includes selections from Restoration drama (which Pepys enjoyed), as well as the eighteenth-century drama that became popular shortly after Pepys's death.

The Diary of John Evelyn, published in 1995, is a sourcebook that covers seventeenth-century England. Written by Pepys's friend, John Evelyn, it also offers a guide for understanding life during that time period.

Particular Friends: The Correspondence of Samuel Pepys and John Evelyn, published in 1998 and edited by Gue de la Bedoyere, contains the letters between Pepys and Evelyn. Through this correspondence the reader is able to experience their friendship and compare the differences between these two men who lived in the same era.

Restoration: A Novel of Seventeenth-Century England, by Rose Tremain, is a historical novel that takes place in the court of King Charles II. Written in 1994, it tells the tale of Robert Merival, who is tricked into marrying one of the king's mistresses so that the king will pay more attention to his wife. The tale is reminiscent of the real-life exploits of Charles II with two of his mistresses□Lady Castlemaine and Lady Stewart.

Further Study

Coote, Stephen, *Royal Survivor: The Life of Charles II,* St.Martin's Press, 2000.

Biographer Coote examines Charles II's reign, including his belief in the monarchy's ancient rights, his political maneuvering, and his hidden Catholic faith.

Kennedy, Paul M., *The Rise and Fall of British Naval Mastery,* Humanity Books, 1986.

This book examines the political history of the British fleet from before 1600 to the 1970s.

Miller, John, *The Restoration and the England of Charles II,* Longman, 1997.

This book of essays contains selections by acknowledged experts on the Restoration and Charles II.

Picard, Liza, *Restoration London: From Poverty to Pets, from Medicine to Magic, from Slang to Sex, from Wallpaper to Women's Rights,* St. Martin's Press, 1998.

As the lengthy subtitle suggests, this book is a storehouse of information about everyday life in Restoration London and counts *The Diary of Samuel Pepys* as one of its many sources.

Quinsey, Katherine M., *Broken Boundaries: Women & Feminism in Restoration Drama,* University Press of Kentucky, 1996.

This collection of essays examines the transitional Restoration era, in which women slowly gained more rights in the theater, including appearing onstage for the first time as actresses and behind the scenes as writers.

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Introduction

Purpose of the Book

The purpose of Nonfiction Classics for Students (NCfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, NCfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on

□classic□ novels frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of NCfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of NCfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in NCfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by NCfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

NCfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Nonfiction Classics for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the NCfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the NCfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Nonfiction Classics for Students

When writing papers, students who quote directly from any volume of Nonfiction Classics for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from NCfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Nonfiction Classics for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from NCfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Nonfiction Classics for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of NCfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Nonfiction Classics for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of NCfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Nonfiction Classics for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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