

See also Boswell (*Restoration Court Stage*, p. 280). W. J. Lawrence ("Early French Players in England," *The Elizabethan Playhouse and Other Studies* (1912), pp. 139-40) argues that the play was Chapoton's *Le Mariage d'Orphée et d'Eurydice*. See also *The Description of the Great Machines of the Descent of Orpheus into Hell. Presented by the French Comedians at the Cockpit in Drury Lane. The Argument Taken out of the Tenth and Eleventh Books of Ovid's Metamorphosis* (1661). Rugg's Diurnal (end of August), referring to The Duchess of York's Players, speaks of them as the French players (BM Add. Mss. 10,116, f243v).

Friday 30  
Cockpit

ENTERTAINMENTS. Pepys, *Diary*: At noon comes Luellin to me, and he and I to the tavern and after that to Bartholomew fair, and there upon his motion to a pitiful alehouse, where we had a dirty slut or two come up that were whores, but my very heart went against them, so that I took no pleasure but a great deal of trouble in being there and getting from thence in fear of being seen. From hence he and I walked towards Ludgate and parted. I back to the fair all alone, and there met with my Ladies Jemimah and Paulina, with Mr Pickering and Madamoiselle, at seeing the monkeys dance, which was much to see, when they could be brought to do so, but it troubled me to sit among such nasty company.

Saturday 31  
BF

## September 1661

ENTERTAINMENTS. Pepys, *Diary*: My wife and I to the fair, and I showed her the Italians dancing the ropes, and the women that do strange tumbling tricks.

Thursday 5  
SF