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ABSTRACT

In addition to the use of the lecture-discussion method of teaching theatre history, the author contends that this approach can be augmented by the process of "deviling" (adding spice to) the learning situation. At the University of Vermont, theatre history courses have been taught with a variety of deviling exercises, which include: (1) performance contracting, which is applied to research papers; (2) historical reconstruction, whereby the student is given a copy of an old playbill and assigned the task, through library research, of answering questions concerning the production, historical background, and/or personalities; (3) biography, whereby with similar material, the student focuses his investigation on an historically known actor, his performances, career, and style; (4) investigations of parodies of legitimate plays to determine the original sources and situations; and (5) textual verification, to verify with primary sources the accuracies of statements made in certain theatrical textbooks. (Author/RN)

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DEVICES FOR DEVILING CLASSES IN THEATRE HISTORY

by

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ED 0734.98

At the University of Vermont, there are four regular one-semester courses in theatre history: The Classical Theatre, Medieval & Renaissance Theatre, 17th & 18th Century Theatre, and 19th & 20th Century Theatre. The prerequisite of each of these classes is an introductory course which combines an overview of theatre history with practical experiences in the arts of the theatre. Courses in dramatic literature and theory are taught concurrently with the history classes, so it is possible to devote nearly all the class time to the study of historical matters and leave the literary problems to other courses.

The major teaching method is the lecture/discussion, but this traditional approach is augmented by a number of devices to "devil" or add spice to the study of theatre history. What follows, then, is a survey of means of engendering interest in the nature and practice of theatre history.

Sad experience has shown that many upper-level students are unacquainted with the inner workings of a library. At UVM the first meeting of every advanced theatre history class is devoted to leading the students through the library and pointing out to them the major resources for theatre research. At this point it has seemed worthwhile to describe the use of such basic works as the Union List of Serials, Education Index, Dramatic Index, and others. The next assignment is presented in the form of a study guide designed to give the student a simple exposure to the use of theatrical reference works [Example #1].

As a means of magnifying the student's writing experiences and of increasing his awareness of the problems of writing theatre history, the research paper has proved helpful. The use of contracts [Ex. 2] diminished some of the problems related to this controversial assignment. The student was presented a list of criteria for each mark (A-F); he was then given the opportunity of contracting with the professor for a grade. If he failed to live up to his contract, he was bound to re-write until the contracted grade was attained. If, on the first try, his grade was higher than contracted for, he received the higher mark. The problem with this device is, of course, the very arbitrariness of the criteria and of the evaluation of the papers. But, then, evaluation is a professor's job.

cs 520/64

In a class in Early American Theatre & Drama, a project which could draw together several historical trends was desired, and out of that need grew an exercise centering upon an 18th century playbill [Ex. 3]. The

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You will recall that you have been told the basic characteristics of each of the following reference books. If you analyze the question carefully, you will see that one of the books is more likely than the others to contain the answer you are seeking. Write your answers to the questions.

British Museum. General Catalogue of Printed Books, 263 vols. London, 1960-66.

Cabral, F. and H. Leclercq. Dictionnaire d'Archéologie Chrétienne et de Liturgie, 15 vols. Paris, 1953.

Catalogue Général des Livres Imprimés de la Bibliothèque Nationale, 211 vols. Paris, 1924-72.

DuCange. Glossarium Mediae et Infimae Latinitatis, 7 vols. Paris, 1845.

Gregg, W. J. A Bibliography of the English Printed Drama to the Restoration, 4 vols. London, 1939-59.

Harbage, Alfred. Annals of English Drama 975-1700. Rev. S. Schoenbaum. London, 1964.

Hazlitt, J. C. A Manual for the Collector and Amateur of Old English Plays. London, 1892.

Library of Congress Catalogue of Printed Cards.

New Catholic Encyclopedia, 15 vols. New York, 1967.

Stratman, Carl J. Bibliography of Medieval Drama. Berkeley, 1954.

* * * * *

1. How many articles on the Towneley cycle of mystery plays appeared in Speculum prior to 1954? _____ Where is the best place to look for the answer to the same question after 1954 (not on the list)? _____
2. How many books by Hardin Craig, the Kentucky-born medievalist, have been printed in America? _____
3. What is the earliest manuscript of Hilarus' The Raising of Lazarus (Suscitacio Lazari)? _____ the latest printed edition? _____

Ex. 1 Study guide to reference works

4. According to Ordericus Vitalis, what is the meaning of neophyti, members of the audience of liturgical plays? _____

5. What are the broad outlines of the life of Rosvitha, the German nun?

6. What is the meaning of the liturgical term "tropo"? _____

7. What books on medieval drama are published by the Early English Text Society? (You may want to use the back of the paper.)
8. What company published G. Cohen's Histoire de la mise en scène . . . (1906)? _____
9. How many versions of the Jeu d'Adam (Play of Adam) have been published in England? _____ List them. (Use the back.)
10. What connection have William Griffith and John Daye with 1565 and 1570 editions of Ferrex and Porrex (Gorboduc)? _____
11. In what manuscript must one look to find A Play to the Country People?

This contract is freely entered into by _____, a student in C & T 245 (The Classical Theatre), and George B. Bryan, Assistant Professor of Theatre, on this _____ day of _____, 1972.

As a requirement of the above-mentioned course, the student shall write a research paper on the subject of _____
In evaluating the paper, the professor will apply to following criteria:

For the grade of D, the following guidelines should be followed:

- a. no plan of organization need be perceived by the professor.
- b. ineffective proofreading be attested by numerous mistakes of grammar and spelling.
- c. no fewer than five sources be cited.
- d. no acceptable style sheet be followed.
- e. little or no critical evaluation be provided by the student.

For the grade of C,

- a. a very loose plan of organization be perceived by the professor.
- b. hasty proofreading be evidenced by typographicals and errors.
- c. between 5 and ten sources be cited.
- d. an unsuccessful attempt to follow a style sheet be apparent.
- e. a modicum of evaluation be in evidence.

For the grade of B,

- a. the paper be well-organized in places and poorly arranged in others.
- b. a minimal number of mistakes show close proofreading.
- c. more than ten sources be cited.
- d. the MLA Style Sheet be closely followed.
- e. the student carefully exercise his evaluative function.

For the grade of A,

- a. the paper demonstrate a clear organizational principle.
- b. the paper be free of typographical and grammatical mistakes.
- c. the paper be documented with more than ten sources.
- d. the MLA Style Sheet be closely followed.
- e. the student demonstrate discernment and discrimination in evaluation.

I, _____ (student) contract, under these terms, for the grade of _____.

Professor

Ex. 2 Learning contract

For the *BENEFIT* of
Mr. Lewis Hallam,

By a Company of **COMEDIANS** from
L O N D O N,

At the **NEW THEATRE**, in Water-street

This present Evening (being the Twenty-seventh of *May*,
 1754) will be presented a **COMEDY**, called,

TUNBRIDGE WALKS;
 O R,

The Yeoman of Kent.

The Part of *Woodcock* (the *Yeoman of Kent*) by *Mr. Malton*.

Reynard, } by { *Mr. Rigby.*
Loxworth, } { *Mr. Miller.*

Captain Squib, by *Mr. Lewis Hallam.*

The Part of *Mr. Maiden*, by *Mr. Singleton.*

The Part of *Belinda*, by *Mrs. Biscope.*

Penelope, } by { *Mrs. Clarkson.*
Lucy, } { *Miss Hallam.*
Mrs. Goodfellow, } { *Mrs. Rigby.*

And the Part of *Hilvaria*, to be perform'd by *Mrs. Hallam.*

To which will be added, a **BALLAD OPERA**, called,

The COUNTRY WAKE;

O R,
H O B in the *W E L L.*

The Part of *Flora*, to be perform'd by *Mrs. Biscope.*

Sir Throat-Tyff, } by { *Mr. Clarkson.*
Friendly, } { *Mr. Shlock.*
Old Hob, } { *Mr. Miller.*
Dick, } { *Master L. Hallam.*

Hob's Mother, } by { *Mrs. Clarkson.*
Betsy, } { *Miss Hallam.*

And the Part of *Young Hob*, to be perform'd by *Mr. Hallam.*

Tickets to be had at *Mrs. Bridges's*, in Front-street, and of *Mr. Hallam.*

BOX 6s. PIT 4s. GALLERY 2s. 6d.

N. B. The Doors will be open'd at Five, and the Play to begin at Seven
 a Clock. **P I T A T R E X.**

1. Identify the theatre mentioned in the handbill. Include its location, history, manager, business policies, & pictures.
2. Discuss managerial policies as revealed by the playbill.
3. Identify the author, date, and brief stage history of the main drama. What version of the script was used?
4. Discuss the afterpiece in the same manner.
5. Briefly identify as many of the players as possible.
6. Try to bring in samples of the incidental music.
7. Describe technical aspects of the production.
8. In conclusion, what might this night in the theatre have been like?



student was handed a copy of the playbill and sent to the library. A list of tasks including identifying the theatre, assessing managerial policies, analyzing the major production and the afterpiece, and describing the acting company accompanied the playbill. The student then orally reported his findings. He was then asked to reconstruct the programme of that theatre for the weeks prior to and after the engagement referred to in the playbill: in this way he became acquainted with the nature of an extended period of performances in a particular theatre. This project also had the merit of forcing the student to consult the microcard collections Early American Imprints and Three Centuries of Drama, since many of the afterpieces are available only in these sources.

Later in the semester a similar project was assigned, but this time the research involved a performance of a late 19th century actor [Ex. 4]. In addition to performing the previously mentioned tasks, the student was asked to describe the actor's career, to discover his repertory, and to generalize about his acting style. Furthermore, the student reconstructed as nearly as possible the actor's performance of a particular role, using newspapers, magazines, diaries, etc. as his sources of information.

Since theatre history lends itself to visual studies, an illustrating project was conceived. After the student had completed a research paper, he was asked to search through available literature in an effort to find pictures illustrative of his paper, such as portraits of playwrights, maps of cities, costume prints, floor plans of theatres--whatever might clarify his written study. This exercise assumed greater value when the student was directed to supply a proper bibliographical reference for the source of each of his pictures and to write a caption for each of the illustrations. Thus he was forced to state economically the validity of his pictures to his discussion.

To acquaint the student with some of the problems facing editors of antique texts, he was handed a page from a 16th century play [Ex. 5] and instructed to supply notes on archaic words and expressions, literary allusions, and cryptic passages. He was given no preliminary aid except a referral to the Oxford English Dictionary and Schmidt's Shakespeare Lexicon and Quotation Dictionary.

At one point discussion led to a query about the relation of burlesques, parodies, and adaptations to serious productions. A project grew out of the classroom situation. The students were directed toward plays such as Fielding's Tom Thumb, Foote's The Devil on Two Sticks, and Johnson's The Cobbler of Preston. They were asked to identify the sources of inspiration and to compare the two plays--the original and the descendant. In addition to theatrical lore, a good deal of social and political history was learned.

1. Discover the available bibliography on the leading performer advertised in the playbill. Write it up in the proper MLA Style Sheet form.
2. Discuss orally the broad outlines of his career.
3. What plays were in his repertory? Drawing from contemporary sources, describe his performance of one role. Generalize about his acting style.
4. Provide pictures and other illustrative material.
5. Be prepared to discuss the matters alluded to in the previous assignment.

Business Manager, Mr. J. HENRY MAGONIGLE
 Treas. Mr. J. A. BOOTH. Stage Manager, Mr. D. W. WALKER
 Musical Director, Mr. E. MOLLENHAUER.

This and every Evening Except SATURDAY,
MR. EDWIN BOOTH
 WILL APPEAR AS
"HAMLET,"
 IN SHAKESPEARE'S MASTER-PIECE OF THAT NAME,
 WITH ENTIRE NEW SCENERY
 COSTUMES
 PROPERTIES
 MACHINERY

By WILLIAM F. ROSARIE, SMITH
 THOMAS JONES
 J. P. DAVIS
 Dancers and ASSISTANTS.

This Play has been prepared with unusual care and attention during the past twelve months, and it will be presented in a manner far surpassing Mr. Booth's former efforts of the Grand Play.

With MR. D. W. WALKER,
 MR. THOMAS HAMILTON,
 MR. W. E. SWEETMAN,
 MR. D. G. ANDERSON,
 MR. CHARLES F. BRYANT,
 MISS MARY S. BRYANT,
 MISS DELANIE DE BAR;

And the full strength of the Company in the CAST.

CLAUDIUS—King of Denmark.....	Mr. THOMAS HAMILTON
HAMLET—son of the former and nephew to the present King.....	Mr. EDWIN BOOTH
POLONIUS—Lord Chamberlain.....	Mr. D. G. ANDERSON
HORATIO—friend to Hamlet.....	Mr. ADAM BYRON
LAERTES—son to Polonius.....	Mr. W. E. SWEETMAN
OPHELIA—daughter.....	Miss MARY S. BRYANT
ROSINCUNDA—Cousin.....	Miss THOMAS JONES
GERTRUDE—Queen.....	Miss MARY S. BRYANT
MARKHAM—son of the King.....	Mr. W. E. SWEETMAN
BARNARDINE—soldier.....	Mr. H. L. HUNTER
FRANCISCO—soldier.....	Mr. A. MATHISON
GRANDY—Hamlet's Father.....	Mr. H. HUGHES
RELIANCE.....	Mr. D. W. WALKER
2nd ACTOR.....	Mr. A. W. FERRIS
ACTRESS.....	Miss T. F. BRYANT
IN GRAVE-DIGGER.....	Miss MARY S. BRYANT
2nd ACTRESS.....	Miss CHAR. DAVIS
CHRISTIAN—Queen of Denmark and the mother of Hamlet.....	Miss FANNY MONAGH
OPHELIA—daughter of Polonius.....	Miss DELANIE DE BAR

Specialists are requested to remain seated till the close of the Play, at the moment, in departing, by the impatient few may the pleasure of the more intellectual persons in the audience, who wish to witness the completion of the performance.

Seats reserved six days in advance, at the Box Office of the Theatre, or at 105 South Third Street, at the Box Office of O. J. DUNN & CO., 111 Broadway.

NOTICE.—In consequence of the length of the play of HAMLET, and to enable all to witness the CLOSING SCENE, the Curtain will rise precisely at
 A Quarter before 11 o'clock
 Doors Open at 7.

This is the Authorized Programme of this Theatre

Aelus primus, Scena prima.

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*Valentine: Prothem, and Speed.**Valentine.*

 Bate to perswade, my louing *Prothem*;
Home-keeping youth, haue euer humbly wits.
Wer't not affection chaines thy tender dayes
To the sweet glaunces of thy honour'd Loue,

I rather would entreat thy company,
To see the wonders of the world abroad,
Then (liuing dully sluggardia'd at home)
Wear out thy youth with shapelesse idlenesse.
But face thou lou'st; loue still, and thine therein,
Euen as I would, when I to loue begin.

Pro. Wilt thou be gone? Sweet *Valentine* ad ew,
Thinke on thy *Prothem*, when thou (hap'ly) see'st
Some rare note-worthy object in thy trauaile.
Wish me partaker in thy happinesse,
When thou do'st meet good hap; and in thy danger,
(If euer danger doe enuiron thee)
Commend thy grieuance to my holy prayers,
For I will be thy beades-man, *Valentine*.

Val. And on a loue-booke pray for my successe?

Pro. Vpon some booke I loue, He pray for thee.

Val. That's on some shallow Storie of deepe loue,
How yong *Leander* crost the *Hellepont*.

Pro. That's a deepe Storie, of a deeper loue,
For he was more then ouer-shoes in loue.

Val. Tis true; for you are ouer-bootes in loue,

And yet you neuer swom the *Hellepont*;

Pro. Over the Bootes? nay giue me not the Boots.

Val. No, I will not; for it bootes thee not.

Pro. What?

Val. To be in loue; where scorne is bought with
Coy looks, with hart-fore sighes: one fading moments
With twenty watchfull, weary, tedious nights; (mirah,
If hap'ly won, perhaps a haplesse gaine;
If not, why then's pious labour won;
How euer: but a folly bought with wit,
Or else a wit, by folly vanquished.

Pro. So, by your circumstance, you call me foole.

Val. So, by your circumstance, I feare you'll proue.

Pro. Tis Loue you cauill at, I am not Loue.

Val. Loue is your master, for he masters you;
And he that is so yoked by a foole,
Methinks should not be chronicled for wise.

Pro. Yee Writers say; as in the sweetest Bud,
The eating Canker dwels; so eating Loue
Inhabits in the finest wits of all.

Val. And Writers say; as the most forward Bud

Is eaten by the Canker ere it blow,
Euen so by Loue, the yong, and tender wit
Is turn'd to folly, blasting in the Bud,
Loosing his verdure, euen in the prime,
And all the faire effects of future hopes.
but wherefore wasse I time to counsaile thee
That art a votary to fond desire?

Once more adieu; my Father at the Road
Expects my comming, there to see me ship'd.

Pro. And thither will I bring thee *Valentine*.

Val. Sweet *Prothem*, no; Now let vs take our leaue:
To *Milaine* let me heare from thee by Letters
Of thy successe in loue; and what newes else
Berideth here in absence of thy Friend;
And I likewise will visite thee with mine.

Pro. All happinesse bechance to thee in *Milaine*.

Val. As much to you at home: and so farewell. *Exit.*

Pro. He after Honour hunts, I after Loue;
He leaues his friends, to dignifie them more;
I loue my selfe, my friends, and all for loue;
Thou *Julia* thou hast metamorphis'd me:
Make me neglect my Studies, loose my time;
Warre with good counsaile; set the world at nought;
Made Wit with musing, weak; hart sick with thought.

Sp. Sir *Prothem*: saue you; saw you my Master?

Pro. But now he parted hence to embarque for *Milaine*.

Sp. Twenty to one then, he is ship'd already,
And I haue plaid the Sheepe in loosing him.

Pro. Iudeede a Sheepe doth very often stray,
And if the Shepheard be awhile away.

Sp. You conclude that my Master is a Shepheard then,
and I Sheepe?

Pro. I doe.

Sp. Why then my hornes are his hornes, whether I
wake or sleepe.

Pro. A silly answere, and fitting well a Sheepe.

Sp. This proues me still a Sheepe.

Pro. True; and thy Master a Shepheard.

Sp. Nay, that I can deny by a circumstance.

Pro. It shall goe hard but 'le proue it by another.

Sp. The Shepheard seekes the Sheepe, and not the
Sheepe the Shepheard; but I seeke my Master, and my
Master seekes not me: therefore I am no Sheepe.

Pro. The Sheepe for fodder follow the Shepheard,
the Shepheard for foode followes not the Sheepe: thou
for wages followest thy Master, thy Master for wages
followes not thee: therefore thou art a Sheepe.

Sp. Such another prooffe will make me say ha!

Pro. But do'st thou heare: ga'lt thou my Letter
to *Julia*?

Sp. I

Pretend you are a scholar who has discovered the text of an unnamed play. Try to function as an editor and write notes to clarify literary allusions, archaic words and sentences, and cryptic passages. Your notes should contain explications of the following words, but feel free to explain any other terms that baffle you. HINT: this is a 16th century document.

SHAPELESS

WOULD

HAPLY

GRIEVANCE

BEADSMAN

LEANDER

GIVE ME NOT THE BOOTS

BOOTS

WATCHFUL

HAPLESS

CANKER

PRIME

MY HORNS ARE HIS HORNS

You would be wise to begin with the Oxford English Dictionary and Alexander Schmidt's Shakespeare Lexicon and Quotation Dictionary, 2 vols. 3rd ed. Since the document is written in 16th century English, the expressions are similar to Shakespeare's.

Frequently throughout the term, the student pretended to be an editor in a project designed to review material covered in class. Presented with a one-page text on theatre history, he was told to edit the material, which was a doctored account of some facet of theatrical history [Ex. 6]. Since he had to correct all errors of fact, the exercise was an aid to review.

When studying 19th century English theatre, much discussion of acting styles ensued, as well as the realization that written words are incapable of expressing the essence of any performance. With this proviso in mind, the student investigated the acting of a renowned performer. The conclusion of the project involved the student's acting a scene as closely as possible to the manner in which it was performed by the English actor. This experiment is fraught with danger, but when pursued seriously, can be rewarding.

Vermont has the advantage of having been a theatrical state since early times. Royall Tyler was a Vermonte. Moreover, a number of 19th century theatres are easily available to students and so provide tangible stimuli to theatrical research. The presence of a fine rare books library at the University makes research projects, such as histories of local theatres and studies of touring productions, profitable. Many towns have such resources which ought not to be overlooked.

When it was difficult to convince students that primary sources should be used whenever possible, the textual reliability exercise materialized. Each member of the class was given a simple statement from a general theatre history textbook [Ex. 7] and asked to verify it using primary sources. In many cases they found that primary sources had been copied incorrectly, that information had been misunderstood, and that scholarship had been shoddy. In other instances they gained respect for well-grounded generalizations.

These, then, are just a few devices for deviling classes in theatre history. It is not claimed that any is terribly innovative, that any is perfectly efficacious, that any does not have drawbacks. These projects simply represent responses to specific challenges and problems in teaching theatre history. Hopefully they suggest to you other means of adding spice to our historical activities.

Treat the following material as a present-day editor might. Be sure that every statement is correct. You will need to make some changes to insure that every sentence is credible in terms of our classroom discussions.

"Richard Burbage was the pioneer [builder of theatres]. In 1580 when Shakespeare was barely sixteen, this man who was a carpenter as well as an actor built the first private playhouse in England. Not without right, he called it simply The Theatre. His example inspired the building of the next theatre, a year or so later, closeby in Shoreditch, a northwest section of London. [This theatre was called The Playhouse.]" pp. 155-156

* * * * *

"The first well-organized company that came to America were twelve actors gathered in Paris by William Hallam, the bankrupt manager of [the Drury Lane Theatre]. In 1752 he shipped them over to Charleston under the management of his brother Charles. A year later they moved to New York. They found the theatre on Chestnut Street so inadequate that they tore it down and built a new one on its site After Charles Hallam's death in the West Indies, the company returned to New York under the management of Murray and Kean, and, later, Charles Hallam, Jr." pp. 283-284.

MacGowan, Kenneth and William Melnitz. The Living Stage: A History of the World Theatre. New York, 1955.

The following statements are from Oscar G. Brockett, The Theatre: An Introduction (New York, 1964), pp. 51, 59, 91, 98. Verify the accuracy of them by consulting primary sources:

"Although there is some indication that drama appeared in Egypt as early as 4000 B.C., the existing references are scarce and unclear."

"The appearance of the skene is much debated. Most of the plays are set before temples or palaces, but some take place outside of caves or tents, or in wooded landscapes. There is much controversy over the extent to which the stage may have been altered to meet these differing demands."

"Fourth, Seneca's plays show many violent actions."

"Most scholars have argued that the church abandoned the drama when it was moved outdoors."

Treat the following passages from Allardyce Nicoll, World Drama from Aeschylus to Anouilh (London, 1949), pp. 251, 333. in the same manner:

"In the Christmas season of 1657-68 Queen Elizabeth had eight plays acted for her delight--As Plain as can be, The Painful Pilgrimage, Jack and Jill, Six Fools, Wit and Will, Prodigality, Orestes, The King of Scots."

"Suffering from a disease, he knew would soon bring his end, he [Molière] ironically penned his last comedy Le Malade imaginaire (The Imaginary Invalid, 1673), at the fourth performance of which he collapsed and died."