

Characteristics of sentimental comedy

- Humor was replaced by pathos and humorous situations in pathetic situation.
- The writer of the sentimental comedy were moralists and wanted to teach morals through the medium of there place.
- The sentimental comedies were really moral comedies and sense of morality and virtue governed them from beginning to end.
- It drove out genuine comedy from the English stage. For
- It provided moral lecture in place of entertainment, it was characterized by emotion of pity and sympathy and lacked wit humor.

Country Operas Iii Sentimental And Moral Comedies

Sentimental And Moral Comedies

Nicoll, Allardyce Nicoll



Country Operas Iii Sentimental And Moral Comedies Sentimental And Moral Comedies:

Monographic Series Library of Congress, Country Operas III: Sentimental and Moral Comedies Walter Howard Rubsamen, 1974 Music, Books on Music, and Sound Recordings Library of Congress, 1978 **Jots and Titles**, 1976

National Union Catalog, Includes entries for maps and atlases *Library of Congress Catalogs* Library of Congress, 1976 **Books in Print**, 1981 *American Book Publishing Record*, 1977-03-31 Here's quick access to more than 490 000 titles published from 1970 to 1984 arranged in Dewey sequence with sections for Adult and Juvenile Fiction Author and Title indexes are included and a Subject Guide correlates primary subjects with Dewey and LC classification numbers These cumulative records are available in three separate sets *Bibliographic Guide to Theatre Arts* New York Public Library. Research Libraries, 1975 Country Operas, 1974 *A History of Early Eighteenth Century Drama* Allardyce Nicoll, 1927 Guide to Reprints Albert James Diaz, 1983 **Woman's Rights. A Strictly Original Comedy in Three Acts** Sylvan Drey, 2024-04-07 Reprint of the original first published in 1882 **History of English Drama, 1660-1900** Nicoll, Allardyce Nicoll, 2009-06-25 Nicoll's History which tells the story of English drama from the reopening of the theatres at the time of the Restoration right through to the end of the Victorian period was viewed by Notes and Queries 1952 as a great work of exploration a detailed guide to the untrodden acres of our dramatic history hitherto largely ignored as barren and devoid of interest Performing Arts Books, 1876-1981, 1981 *Library Journal*, 1974 **Operas in English: A Dictionary** Margaret Ross Griffel, 2012-12-21 In this revised and expanded edition of Operas in English A Dictionary Margaret Ross Griffel updates her work on operas written specifically to an English text including not only works originally in English but also those set to new English librettos Since the book's initial publication in 1999 Griffel has added nearly 900 new items bringing the total number of entries in this new edition to 4 400 covering the world of opera in English from 1634 through 2011 The front matter includes a brief history of English opera to set the stage for the dictionary entries that follow Listed alphabetically each opera entry includes alternative titles a full descriptive title the number of acts composer's name librettist's name with original language of the libretto the source of the text date place and cast of the first performance date of composition if it occurred substantially earlier than the premiere similar information for the first U S including colonial and British England Scotland Wales performances brief plot summary main characters names and vocal ranges where known names of noteworthy numbers comments on special musical problems and techniques other settings of the text including non English ones other operas if any involving the same story or characters cross references are indicated by asterisks Entries include such information as first and critical editions of the score and libretto a bibliography ranging from scholarly studies to more informal journal articles and reviews a discography and information on video recordings Operas in English features four appendixes a selective bibliography and two indexes The first appendix lists composers their places and years of birth and death and their operas included in the text as entries the second does the same for librettists

the third records authors whose works inspired or were adapted for the librettos and the fourth comprises a chronological listing of the A Z entries including the date of first performance the city of the premiere or composition date if unperformed or performed much later the short title of the opera and the composer There is a main character index and an index of singers conductors producers composers of other settings and other key figures **Subject Guide to Books in Print** ,1984

Books in Series ,1985 Vols for 1980 issued in three parts Series Authors and Titles **Composition and Rhetoric ...**
William Williams (B. A.),1890

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