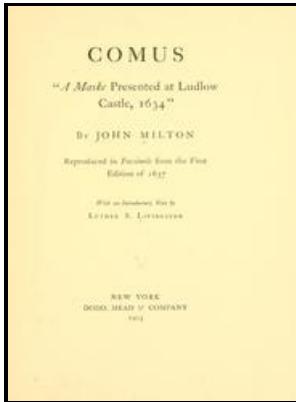


# Masque of Comus - Adapted for theatrical representation, as first performed at the Theatre-Royal, Covent-Garden, in the year 1744. Regulated from the prompt books, by permission of the managers.

## C. Cooke - General Literature (G)



Description: -

-Masque of Comus - Adapted for theatrical representation, as first performed at the Theatre-Royal, Covent-Garden, in the year 1744. Regulated from the prompt books, by permission of the managers.

-

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Notes: Micro-opaque of original in New York Public Library. New

York : Readex Microprint, 1956. v.2 on 4 cards ; 23 x 15 cm

(Three centuries of drama: English 1751-1800) (Three centuries of

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This edition was published in 1956



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## The Cambridge History of British Theatre (Volume 2)

The Tragedy of King Lear. By this time, even as Garrick 71 72 Donohue, Dramatic Character, 84—5n. Cook after a drawing by J.

## The Bookworm (magazine)

Accordingly, his next poem was of greater length and importance. The concerto in G minor for oboe and strings HWV 287 was until recently known only from an edition published in Leipzig in 1863, whose title-page proclaimed that it had been composed by Handel in Hamburg in 1703.

## Ben Jonson in the Romantic Age

London: G Cawthorn, British Library, Strand. May 30, 1769, Bristol, Eng.

## British Writers, Retrospective Supplement 3 (British Writers Retrospective Supplement)

The tragedy is dedicated to Mulgrave, whose patronage had been so effectual, as to introduce Dryden and his poetical schemes to the peculiar notice of the king and duke. It is well people will go through this—it does some good, I suppose, and they have great merit who can sacrifice their pride so far as to attempt it in this way.

## General Literature (C)

The subscribers on the second list, who were not limited in number, paid a guinea down and a second guinea on receipt of the book. She is

domestic besides, and will not be disposed to gad about. This chapter explores the spectator as a reader by analysing the printed matter and textual practices generated around literary pictures at exhibitions.

### **Comus. (1921 edition)**

And the argument which Dryden considers as conclusive against the existence of such an omniscient church, is precisely that which a subtle Catholic would find little trouble in repelling. Throughout the seventeenth and eighteenth centuries most composers who were involved with opera also cultivated a simultaneous interest in church music, because it allowed them to develop and demonstrate compositional skills which could not be used to any great extent in a form conceived primarily for the display of the solo voice.

### **The Dramatic Works of John Dryden, Volume 1 eBook**

After which a musical mélange. Berkeley: University of California Press, 1989. British North America Act creates the Dominion of Canada.

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