

as a translation from Beza, by Arthur Golding, under the title of *Abraham's offering his son Isaac*.

4. ABRA-MULE, or, *Love and Empire*. Tr. by Dr. Joseph Trapp. Acted at the new theatre in Lincoln's-Inn-Fields, 4to. 1704. The scene lies in Constantinople, and the plot of it may be more fully seen in a book called *Abra-Mule*, or, the true history of the dethronement of *Mahomet IV.* by M. Le Noble; translated by S. P. The language of this play is in many places either prosaic or bombast; yet the incidents are in themselves so affecting, and the plot so interesting, that it has generally met with applause in the performance. The two lines which conclude the first act of this tragedy, deserve remembrance, for the sake of a happy parody on them, said to have been produced extempore during the first night of representation:

My wide dominions o'er the world shall  
run,  
And my pale *crefcant* brighten to a *fun*.

Success and laurels shall attend my  
sword,  
And turn my *harp* into a *barpsichord*.

5. THE ABSENT MAN. Farce, by Thomas Hull. Acted at Covent-Garden the 28th of April 1764, for the benefit of the author and Miss Miller. N. P.

6. THE ABSENT MAN. Farce, by Isaac Bickerstaffe. Acted at Drury-Lane, 8vo. 1768. The hint of this piece, and that only, the author says, was taken from the character of *Menalcas* in *La Bruyere*, translated by the *Spectator*. It met with applause.

7. THE ACCOMPLISHED MAID. Com. Op. by Mr. Toms. Acted at Covent-Garden, 8vo. 1766. A translation of *La Buona Figliola*.

8. ACHILLES, or, *Iphigenia in Aulis*. T. by Abel Boyer. Acted at Drury-Lane, 4to. 1700. This is a translation from the *Iphigenia of Racine*. It was acted without any success. On the appearance of the *Victim*, by Charles Johnson, in 1714, Mr. Boyer republished this play, under the title of *The Victim*, or, *Achilles and Iphigenia in Aulis*, 12mo. and in the preface to it says, that it passed the correction and approbation of Mr. Dryden. On the 23d of March 1778, it was revived at Covent-Garden, under the title of *Iphigenia*, for the benefit of Mrs. Barry.

9. ACHILLES. An Opera, by John Gay, 8vo. This piece, which is in the manner of the *Beggar's Opera*, is a ludicrous relation of the discovery of Achilles by Ulysses. The scene lies in the court of Lycomedes. Achilles is in woman's cloaths through the whole play, and it concludes by his marriage with Deidamia. It was acted in 1733, at Covent-Garden.

10. ACHILLES IN PETTICOATS. An Opera, altered from Gay, by George Colman. Acted at Covent-Garden, 8vo. 1774. This alteration met with little success.

11. ACIS AND GALATEA. A Masque, by P. Motteux, from *Ovid's Metam.* Book XIII. set to music by John Eccles, and performed at the theatre royal in Drury Lane by his majesty's servants, 4to. 1701. The scene Sicily. With this Masque are published the rest of the musical entertainments in an Opera, called, *The Mad Lover*.

12. ACIS AND GALATEA. An English Pastoral Opera, in three acts, by John Gay. It is in recitative and air, the story taken from the 13th Book of *Ovid's Metamorphoses*; the music composed by