

56. *ALBOVINE King of the Lombards*. Trag. by Sir W. Davenant, 4to. 1639. The story is found in Bandello, the *Histoires tragiques*. tom. IV. Nov. 19. and some of the historians of the Franks and Lombards. The scenelies in Verona.

57. "ALBUMAZAR. Com. presented before the Kings Majesty at Cambridge the 9th of March, 1614. By the gentlemen of Trinity College, 4to. 1615. 4to. 1634." This play was written by Mr. Tomkis, of Trinity College; and acted before king James on the day above-mentioned. Dryden, in a Prologue composed by him for the revival of it, considers it as the original of the *Alchymist*, and accuses Ben Jonson in very positive terms with plagiarism, but without any foundation, as this play was neither acted nor printed until four years after *The Alchymist*.

58. *ALBUMAZAR. C.* by David Garrick. Acted at Drury-Lane, 8vo. 1773. This is an alteration of the above play. Though it had the advantage of the best performers, yet neither on this, or a former revival of it in 1748, did it meet with much success.

59. *ALCAMENES AND MENALIPPA*. Trag. Mears, in his Catalogue, ascribes this play to William Philips. Chetwood, we believe, with his usual want of fidelity, has given it the date of 1668.

60. *ALCHYMIST. C.* by Ben. Jonson. Acted by the king's servants, 4to. 1610. This play is too well known and admired to need any comment on, or account of it. Let it suffice to say, that the design of it was to lash the then prevailing passion for Alchymy, and point out how easy it is for mankind to be imposed on where some darling folly lends its aid to the imposture.

61. *ALCIBIADES*. Trag. by Thomas Otway. Acted at the Theatre Royal, 4to. 1675. 4to. 1687. The story of this play is taken from *Corn. Nepos and Plutarch*. The author has, however, considerably departed from the history, making his hero, Alcibiades, a man of the strictest honour, who chuses rather to lose his life than wrong his defender king Agis, or abuse his bed; whereas Plutarch gives him a quite different character.

62. *ALCIBIADES*. Trag. by William Shirley. This play has not yet been printed. It is promised, however, in a collection of the author's dramatic works, and appears to have been refused by both Mr. Garrick and Mr. Harris.

63. *ALEXANDER THE GREAT*. by Ozell, translated from Racine, 12mo. 1714.

64. *ALEXANDER THE GREAT*. Op. performed at Lincoln's-Inn-Field, 8vo. 1715.

65. *ALEXANDER*. Op. by Anthony Henley, Esq. It does not appear whether the former Opera is the same as the present, or not. The writer of Mr. Henley's life says, he almost finished an Opera with this title at the time of his death, and that it was to be set by Daniel Purcell.

66. *ALEXANDER AND CAMPASPE*. A Com. by John Lyly, played before queen Elizabeth, on Twelfth-Night, by the children of Paul's, 4to. 1584. 4to. 1591. 12mo. 1632. Plot from Pliny's *Nat. Hist.* B. 35. Ch. 10.

67. *THE ALEXANDREAN TRAGEDY*; by William Alexander, earl of Strling, 4to. 1605. The ground-work of this play is laid on the differences which arose among Alexander's captains after his decease about the succession. Jacob contradicts Langbaine for