

Greek of *Sophocles* by one Mr. Jackson, but revised by Mr. Rowe.

43. AJAX. Trag. translated by George Adams, 8vo. 1729.

44. AJAX. Trag. translated by Thomas Franklin, 4to. 1759.

45. ALAHAM. Trag. by Fulke Greville, lord Brook, Folio, 1633. The scene of this play is laid at the mouth of the Persian Gulph, and the plot taken from some incidents in Herbert's travels. The author has followed the model of the ancients; the Prologue is spoken by a Ghost, who gives an account of every character, and so strictly has he adhered to the rules of the drama, that he has not throughout introduced more than two speakers at a time, excepting in the chorus's between the Acts.

46. ALARBAS. A dram. Opera, written by a gentleman of quality, 4to. 1709. The scene lies in *Arcadia* in Greece. From the Preface it appears not to have been acted.

47. ALARUM FOR LONDON, or, *The Siege of Antwerp: with the venturous Actes and valorous Deeds of the same Soldier*. Tragi-Com. Acted by the lord chamberlain's servants, 4to. 1602. This play is not divided into acts, the plot is taken from *The Tragical History of the City of Antwerp*.

48. ALBERTUS WALLENSTEIN, late Duke of Friedland, and General to the Emperor Ferdinand II. Trag. by Henry Glapthorne. It was acted at the Globe by the Bank Side, 4to. 1634. The scene lies at *Eger*, and the plot is merely historical, being built on facts not very distant from the time of writing it.

49. ALBINA. Trag. by Mrs. Cowley. Acted at the Hay-Market 1779, 8vo. In a Preface which is suppressed in a second edition of this play, are many complaints against the managers of

Drury-Lane and Covent-Garden, and some insinuations of unfair practices towards the author while the play was in their hands. The charges of plagiarism from this piece seem to have no other foundation than in the fancy of the author.

50. ALBION. An Interl. mentioned by Kirkman only, and probably the same as is entered, by Thomas Colwell, in the Stationers' Company's Books of the years 1565 to 1566, under the title of "A Mery Playe, bothe pythy and "pleasaunt, or ALBYON Knight."

51. ALBION, or, *The Court of Neptune*. A Masque, by T. Cooke, 8vo. 1724. The scene laid on the British seas.

52. ALBION AND ALBANUS. An Opera, by J. Dryden. Acted at the Theatre Royal, Fol. 1685. Set to music by Lewis Grabue, Esq. The subject of this piece is wholly allegorical, being intended to expose lord Shaftesbury and his adherents. Downes tells us, that, happening to be first performed at an unlucky time, being the very day on which the duke of Monmouth landed in the West, and the kingdom in a great consternation, it ran but six nights, which not answering half the charge the company had been at in getting it up, involved them very deeply in debt.

53. ALBION QUEENS. See ISLAND QUEENS.

54. ALBION RESTOR'D, or, *Time turn'd Oculist*. A Masque, never acted. 8vo. 1738.

55. ALBION'S TRIUMPH, personated in a Maske at Court, by the King's Majesty and his Lords (all whole names are at the end), the Sunday after Twelfth Night, 1631, 4to. The scene is Albipolis, the chief city of Albion. Inigo Jones had a share in the invention of this masque.

56. AL-