

was taken to deny the reports that ascribed to him *The Camp*, a musical entertainment, the scene of action in which was the camp at Coxheath. This piece, which during a couple of seasons enjoyed a considerable measure of success, had not, says Tate Wilkinson, who was likely to know, a line of Sheridan's. It was, however, printed as his in the collected edition of his works, but was in fact by his brother-in-law Richard Tickell. In other pieces Sheridan had a share. In *The Glorious First of June*, written to celebrate the victory of Lord Howe over the French Fleet and ascribed to Cobb, he had a hand. The production of this trifle, which included songs by the Duke of Leeds, Lord Mulgrave, and others, is unmentioned by Genest. Of the translation of *The Stranger* of Kotzebue, ascribed to Benjamin Thompson, included in the German theatre which he published and produced at Drury Lane, 24th March, 1798, Sheridan claimed to have written every word. *Pizarro*, also by Kotzebue, was avowedly written by Sheridan, and is still included in his dramatic works. It was a marvellous success, was translated back into German, and had the singular good fortune to have its two principal female characters played by Mrs. Siddons (Elvira) and Mrs. Jordan (Cora). For the period this must be regarded as a good melodrama. The merit of invention must be ascribed to the German original. Sheridan's share in the success obtained is confined to portions of the dialogue, the patriotic tone of which appealed to a public then stirred by French preparations and menaces to the dread of an invasion. In the rhetorical speech to the Peruvian soldiers, the most effective passages were taken from Sheridan's political addresses. Among dramatic works attributed to Sheridan by the *Biographia Dramatica* are an unprinted alteration of *The Tempest*, produced at Drury Lane, 4th January, 1777, and a pantomime on the subject of Robinson Crusoe, played at the same house in 1781, and printed in 1797.