

ELOCUTIONARY FADS

"Delsarte." In flowing Grecian robes, and with very thin and at times inaudible tones and curving line gestures, she announces "I shall have the pleasuah of interpreting the pathetic po-em, The Little Peach."

(I have suggested in the child's recitation the expression suitable to that characterization. Any reciter who can carry out the burlesque intention of this sketch can easily supply in case of the aesthetic young lady, the affected poses, the tableau effects, the fading away of the voice at the end of each line, the precision of articulation, the curtseys, the clasped hands, the upraised eyes, the elaborate bows to right and left with hand on heart as she speaks the final "adieu.")

But the most violent phase of the Elocutionary Fad is manifested by the Amateur Tragedian. He, too, essays to portray the Tr-r-ragedy of "The Litt-ul Pe-each."

In deep chest tones, with swinging stride, with tearing of hair and beating of breast, he leads John and Sue to the tragic end.

(The success of these three portrayals depends, of course, solely on the reciter's own sense of burlesque, the more absurd the characterizations, the finer is the effect.)

Substitute "Adieu" for Boo-hoo! in the two later "interpretations."