

(editor's note: This paper was transcribed from a handwritten cursive copy with various difficulties. For a perfect rendition, the reader might wish to consult the original, itself a copy, in the volume entitled *Literary Club Papers* 2, 1886 – 1887 June 5, '86 to May 21, '87)

The Ingénue

Once or twice in a life-time one sees a thoroughly good soubrette. Of stage hoidens there are plenty – too many. When what Hamlet calls the heyday of blood is yet untamed and does not “weight upon the judgment of the pretty face, the well turned ankle, the saucy smile, cover a multitude of histrionic sins. With maturer years comes harsher criticisms. There we find many heroines of the drama who are satisfactory in rules in which sentiment mingled with heroism removes the actress from the atmosphere of everyday life. But the little body who does the home like character, moves in the mimic world of the same plane as to our sisters in real, how perfect in her art she must be! She needs to be piquant, interesting, graceful, charming in every way; and yet she needs to be natural. She must never act; that we will only pardon in the tragedienne; our soubrette must put on no airs with us – she is one of us. This nearness to her audience makes the soubrette dear to their hearts; but it vastly increases the difficulty of pleasing them. Hence the rarity of excellent actresses in this line it has claimed at the outset. Of course we are dealing with the ingénue; – not the “chambermaid” as the rough soubrette is

[The rest is not copied]

Anonymous

Budget

Carr Editor

Feby 26 1887

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