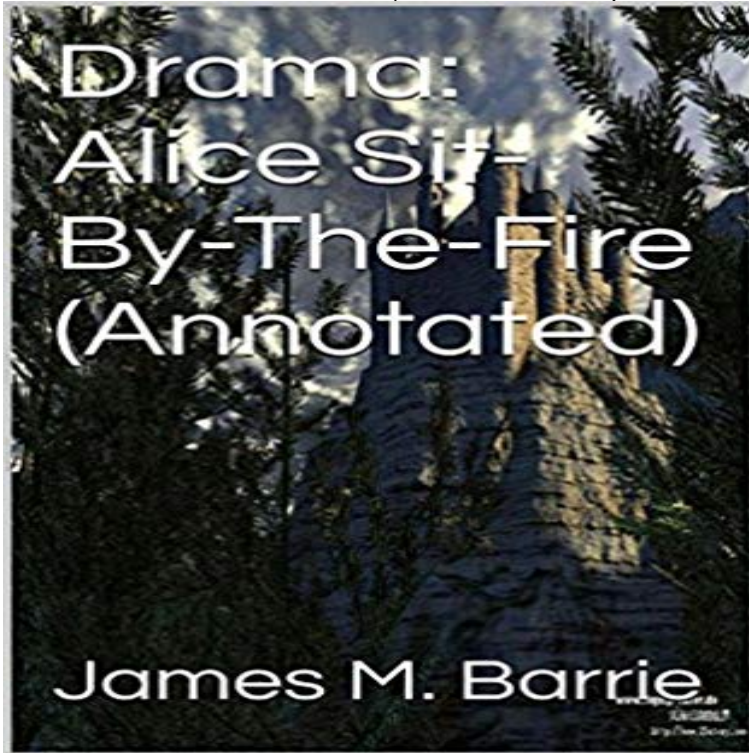


Drama: Alice Sit-By-The-Fire (Annotated)



I One would like to peep covertly into Amys diary (octavo, with the word Amy in gold letters wandering across the soft brown leather covers, as if it was a long word and, in Amys opinion, rather a dear). To take such a liberty, and allow the reader to look over our shoulders, as they often invite you to do in novels (which, however, are much more coquettish things than plays) would be very helpful to us; we should learn at once what sort of girl Amy is, and why to-day finds her washing her hair. We should also get proof or otherwise, that we are interpreting her aright; for it is our desire not to record our feelings about Amy, but merely Amys feelings about herself; not to tell what we think happened, but what Amy thought happened. The book, to be sure, is padlocked, but we happen to know where it is kept. (In the lower drawer of that hand-painted escritoire.) Sometimes in the night Amy, waking up, wonders whether she did lock her diary, and steals downstairs in white to make sure. On these occasions she undoubtedly lingers among the pages, re-reading the peculiarly delightful bit she wrote yesterday; so we could peep over her shoulder, while the reader peeps over ours. Then why dont we do it? Is it because this would be a form of eavesdropping, and that we cannot be sure our hands are clean enough to turn the pages of a young girls thoughts? It cannot be that, because the novelists do it. It is because in a play we must tell nothing that is not revealed by the spoken words; you must find out all you want to know from them; there is no weather even in plays nowadays except in melodrama; the novelist can have sixteen chapters about the heros grandparents, but we cannot even say he had any unless he says it himself. There can be no rummaging in the past for us to show what sort of people our characters are; we are allowed only to present them as they toe the mark; then the

handkerchief falls, and off they go. So now we know why we must not spy into Amys diary. Perhaps we have not always been such sticklers for the etiquette of the thing; but we are always sticklers on Thursdays, and this is a Thursday. As you are to be shown Amys room, we are permitted to describe it, though not to tell (which would be much more interesting) why a girl of seventeen has, as her very own, the chief room of a house. The moment you open the door of this room (and please, you are not to look consciously at the escritoire as if you knew the diary was in it) you are aware, though Amy may not be visible, that there is an uncommonly clever girl in the house. The door does not always open easily, because attached thereto is a curtain which frequently catches in it, and this curtain is hand-sewn (extinct animals); indeed a gifted womans touch is everywhere; if you are not hand-sewn you are almost certainly hand-painted, but incompletely, for Amy in her pursuit of the arts has often to drop one in order to keep pace with another. Some of the chairs have escaped as yet, but their time will come. The table-cover and the curtains are of a lovely pink, perforated ingeniously with many tiny holes, which when you consider them against a dark background, gradually assume the appearance of something pictorial, such as a basket of odd flowers. The fender stool is in brown velvet, and there are words on it that invite you to sit down. Some of the letters of this message have been burned away. There are artistic white bookshelves hanging lopsidedly here and there, and they also have pink curtains, no larger than a dolls garments. These little curtains are for covering the parts where there are no books as yet. The pictures on the walls are mostly studies done at school, and include the well-known windmill, and the equally popular old lady by the shore. Their frames are of fir-cones, glued together, or of straws which have gone limp, and droop like streaks of macaroni. There is a cosy corner; also a milking-stool, but no cow. The lampshades have ha...

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