

could not help feeling sorry at the trouble which had fallen upon Mordene, yet she was not prepared to lay the blame upon Spence. If he had done what was said, "he had smitten evil-doers;" thus she reasoned with herself.

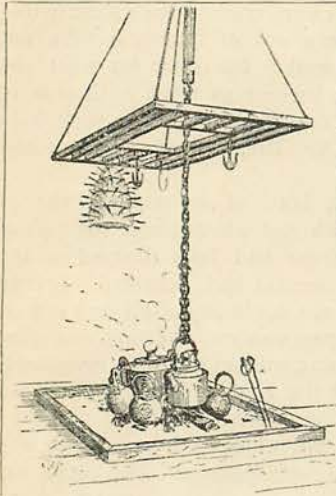
"You look sorrowful, my dear," she said, taking both his hands in hers.

"I called at the Knoll," he replied, "and they refused to see me."

"That is not a wise plan," Judith answered. "If they had anything to say, they ought to have said it. Your grandfather often told people that only some kinds of silence are golden."

END OF CHAPTER THE TENTH.

"JAPANESE HOMES AND THEIR SURROUNDINGS."



FIREPLACE IN COUNTRY HOUSE.

IT is not every inhabitant of England that has a full understanding of the way in which an English house is built; even professed builders seem sometimes to understand only imperfectly how it ought to be built. But any one that will be at the pains of reading Mr. Morse's "Japanese Homes and their Surroundings"* may gain a tolerably clear idea of the way in

which a Japanese house is built, from the top to the bottom—one cannot say from the foundation to the chimney-pots, for a Japanese house has no foundation, except some large stones on which the stout posts supporting the heavy roof rest, and no chimney-pots, the smoke escaping through outlets of various shapes, sometimes at the ends of the main roof, sometimes at the end of a smaller roof projecting at right angles to the main one.

Japanese houses consist often of only one storey, and very seldom of more than two. They do not, of course, resemble one another exactly, any more than English houses do; but it may be said of them generally that they have no windows in our sense of the word, and sometimes no regular doors; but that they are always provided with a verandah before the lower storey, and, when they have a second storey, with a balcony. The front of the house, if one may say so, is generally at the back, no attempt being made to present an imposing appearance to the street; and while the roofs, thatched or tiled, are made strong and heavy, the walls are intentionally made light and weak.

"The Japanese house," says a learned writer on Japan, "lacks chiefly solidity and comfort." So far as comfort is concerned, this merely means that a European would be uncomfortable there, not that a

Japanese is; but as to solidity, it is a fact that the Japanese do not even aim at making their houses substantial, as English houses are, or as, even when constructed by a "jerry-builder," they profess to be. The outer walls of an English house are always intended to be fixtures, and so far durable that when once put up they cannot be pulled down without sending for workmen; but among the Japanese two or more of the sides are not permanent walls, but are closed with sliding screens, which can be set up and taken down at the pleasure of the inmates. On a hot day, or when thorough ventilation is required, the whole side of a room can be opened to the outer air.

Of course, people who are not particular about having a permanent wall between their rooms and the outside world, do not care to have immovable partitions between one part of the house and another. Although in England rooms are occasionally parted from one another by a curtain or by folding doors, yet, as a general rule, they are separated by walls, which, however flimsy their construction may be, are fixtures, and cannot be taken away and replaced at will. But in Japan one room is commonly parted from the next merely by a screen—a framework of wood covered with paper, which runs in a shallow groove on the floor and a deeper groove on the ceiling: a plan which gives the inhabitants the power of adding to or decreasing the number of their apartments at their pleasure. Baron Nordenskjöld, the famous Arctic traveller, has recorded the surprise with which he woke up one morning at a Japanese inn in quite a small room, having gone to bed over-night in a very large one.

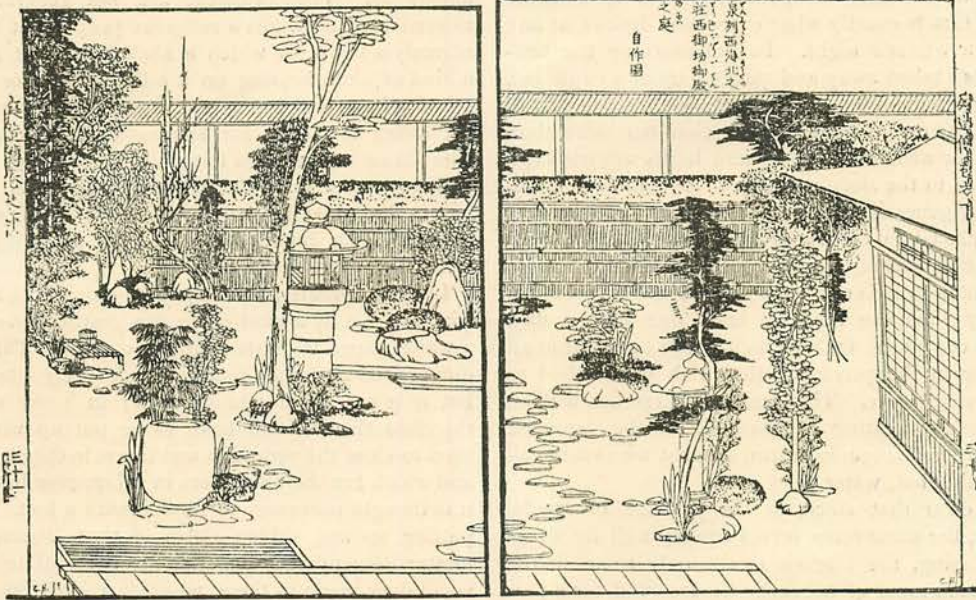


VILLAGE STREET IN NAGAIKE, YAMASHIRO.

* London: Sampson Low & Co., Limited.

It has been suggested that the reason why the Japanese do not build their houses more solidly is that, in a land like theirs of continual earthquakes, it is not worth while spending a long time on rearing up a building which may be tumbled down again at any moment. But it is doubtful whether this explanation is a true one, for earthquakes violent enough to destroy a really strong building do not happen very often at any one place, and besides, the Japanese do

in the first place, that the Japanese themselves are a smaller people than their English visitors, and, in the second, that an unfurnished room always looks much larger than one encumbered with furniture. Now the Japanese room is invariably, according to our notions, nearly unfurnished. An Englishman would consider it a very bare chamber which did not provide him with a single chair to sit down on ; but the Japanese does not want even a single chair, for the simple



GARDEN OF A DAIMIO.

(Reproduced from a Japanese work, "Chikusan Teizoden.")

erect durable houses, which the English call "go-downs," for the protection of their property from loss or accident. The most common accident is by fire, to which the inflammable Japanese houses fall an easy prey, and by which large parts of the towns are continually being burnt down. On the approach of a conflagration, the prudent Japanese, as far as possible, pulls his house down, and takes away not only its contents but large parts of itself to the "go-down," which is a building thickly coated with fire-proof clay, very strong and substantial, but very seldom used as a home.

The floors of Japanese rooms are invariably carpeted with rush mats of very careful construction, some two or three inches thick, and about six feet long by three broad. As these mats are all of one pattern, the size of a room can be determined by the number of mats it contains, and it is described as a six-mat or twelve-mat room, as the case may be. Since the commonest rooms are either of six or of eight mats, and since an eight-mat room is only about twelve feet by twelve in extent, it will be seen that the rooms of a Japanese house, like the Japanese house itself, are generally small ; but it must be remembered,

reason that he never sits down, as we understand it, but prefers to rest upon his knees with his feet tucked under him, thus reposing comfortably upon the floor in an attitude which few Europeans could endure without agony for five minutes, and which, perhaps, could never be acquired by people accustomed to live, as we do, in boots. To come into a Japanese house with boots on, as ignorant or uncivil European visitors often do, is a worse breach of good manners than to enter an English house with a hat on. It is pointed out that the Japanese way of sitting has the advantage of keeping the feet warm ; and this is an object which the Japanese, though they are a far from chilly people, must often find highly desirable, for Japan has a cold winter, against which the paper walls are but a poor protection, especially as they do not, of course, contain fireplaces. The Japanese fireplace is generally a portable brazier, made of bronze, porcelain, or wood, lined with clay, in which not coal, but charcoal ashes are burned. Sometimes, however, there is a clay-lined hole in the floor, containing a fire of the same kind.

People who do not sit on chairs, of course, require no tables ; and in the absence of tables and chairs it

is not wonderful that the Japanese house, to the idea of a European, lacks comfort. Perhaps, however, even a dining-room without a table seems less dreary than a bed-room without a bed; yet bedsteads, at all events, are not essential to sleep, and the Japanese do without them. They sleep contentedly upon the mats under coverings of wadded shawls, and with their heads supported by little wooden pillows, which their European visitors find terribly uncomfortable. Mr. Morse, indeed, who is an enthusiast for Japanese manners, points out that "the neck is kept free for the air to circulate beneath"; but it is doubtful whether that is exactly what every one desires, at any rate on a winter's night. In the morning the bed-clothes are taken away and packed up in a cupboard, and there remain no signs to show that one part of the house is meant for a sleeping-chamber more than another, for washhand-stands and baths are not kept, as with us, in the sleeping-rooms. A washhand-stand, consisting generally of a wooden bucket and scoop, is always placed in the verandah, for a Japanese does not insist on privacy at his ablutions. Ablutions are too common in his country to attract much attention, for every Japanese takes at least one bath a day, either at the public baths, which are to be found in all towns, or in the private bath which is attached to almost every house. This bath is a large tub, with an apparatus for heating it attached, for the Japanese bathe by preference in warm, or what we should call disagreeably hot, water.

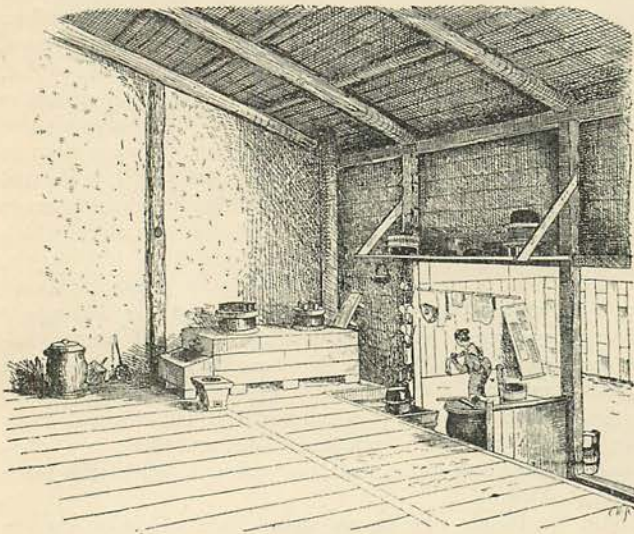
It is clear that since, in the absence of special furniture, the same room serves equally well for sleeping or dining, the kitchen is the only room in the house which must of necessity be reserved for a particular use. It is also clear that as the rooms are carpeted with oblong mats, and enclosed chiefly by thin screens, they must be, as a rule, of square or oblong shape, and without recesses. It is, however, usual for the best room to have a recess, situated in

that one of the sides which is a permanent wall. This recess generally consists of two parts: one containing a cupboard, in which the bedding is stored during the daytime, while the other, called the "tokonoma," is reserved for purposes of ornament. It is raised slightly above the general level of the floor, and is always decorated with a flower-vase, and also with a picture, which, in a house well supplied with works of art, has to take its turn with the other pictures. Sometimes, instead of a picture, a Chinese motto or maxim is hung up, as a text from the Bible might be among us. The Japanese are not generally considered by Europeans a religious people, but there is scarcely a house in which a shelf is not set apart as a kind of altar, bearing on it a little shrine or a small round mirror, emblem of the sun-goddess from whom the rulers of Japan are supposed to be descended. The shrine represents a temple of Shinto, the ancient, and now once more the national, religion of Japan; but in Buddhist houses it is accompanied, or even replaced, by a Buddhist shrine, with perhaps a figure of the Buddha himself.

Light is admitted into Japanese rooms, not by glass windows, but by a kind of wooden gratings, over which a white paper is pasted on the outside. This paper diffuses the sunlight about the room very pleasantly, but it is not proof against rain; in rainy weather, therefore, the shutters have to be put up which are used to close the verandah and house in the night time, and which are the only doors in a Japanese house that it is thought necessary to furnish with a bolt. As the putting up and taking down of these shutters is a matter demanding some time, it is usual to have a small door made in them, which is called "the earthquake door," to provide means of quick escape in case of emergency.

Besides its human inmates, a Japanese house is usually tenanted by an unpleasantly large number of rats, and sometimes by more agreeable companions in the shape of swallows. Englishmen have been found churlish enough to knock down the martins' nests from under their outside eaves; but the Japanese will not drive away the swallow which makes its home in the house itself, and will put up a shelf below the nest to save the mats beneath from soiling rather than disturb his beautiful little guests.

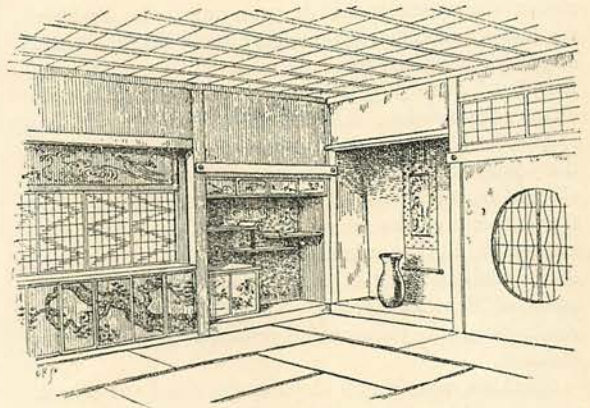
The love of the Japanese for flowers shows itself outside the house as well as in. Lilies are sometimes grown on the ridge of a thatched roof, which is made flat for the purpose; and, even in the midst of large cities, every house which possesses enough land to grow a flower has a garden. The hideous dingy little backyards of our cities are, happily, unknown in Japan. The Japanese garden is generally of a more artificial character than ours. There are miniature lakes, with tiny bridges across them and gold-fish swimming in them, rockeries, stone lanterns in



KITCHEN IN CITY HOUSE.

which candles can be placed, and mounds intended to represent hills, which, in large gardens, are sometimes thirty or forty feet high. In the neighbourhood of Tokio, the capital, it is sometimes contrived that the artificial hill shall command a view of a very real hill, the great mountain Fuji-san, dear to all Japanese, whose form is represented, not to say exaggerated, on thousands of paper screens, lacquer trays, and other ornaments. One of our illustrations is a representation from a Japanese work of the garden of a Daimio. Every possible artifice seems to have been employed to increase the apparent space, reminding us in this respect of some of the tiny, trim little plots to be met with in out-of-the-way corners of some of the old Flemish cities.

Japan possesses in some of her temples and old castles buildings more pretentious than those here described. As to the latter, though they often display the exquisite taste in decoration which their inhabitants possess, no very high architectural rank can be claimed for buildings made of materials so flimsy and so little durable. They ought not, however, to be despised by the modern English, who continue, year



GUEST-ROOM, WITH RECESSES IN CORNER.

after year, to erect thousands of houses so mean and hideous that the only pleasant thing to be said about them is that they are not durable either.

* * * The Illustrations to this paper are reproduced from cuts in Morse's "Japanese Homes and their Surroundings," by special permission of Messrs. Sampson Low & Co., Limited.

THE LOVE-AFFAIRS OF SOME FAMOUS MEN.

BY THE AUTHOR OF "HOW TO BE HAPPY, THOUGH MARRIED."

SECOND PAPER.



WHEN the Sheridans lived at Bath, there was another family there, called "a nest of nightingales"—the family of Linley, the composer, who had been for years at the head of musical enterprise in the district. The voice of Elizabeth, the eldest daughter, was as lovely as her face, and she was the *prima donna* of her father's concerts. The young men were all at her feet, and not only the young men, as was natural, but the elder and less innocent members of society. Among these last was a Captain Matthews, who, though a married man, tormented the young lady with his attentions.

Richard Brinsley Sheridan, becoming known to Miss Linley through his sister, who was her devoted friend, assumed the position of the young lady's secret guardian. He made friends with Matthews, and discovered the villainous designs which he entertained. At length the poor girl was so persecuted that she tried to take poison—searching for, and finding in Miss Sheridan's room, a small phial of laudanum, which fortunately was too small to do any great harm. After this evidence of her miserable state, Sheridan disclosed the full turpitude of Matthew's intentions, and showed her a letter in which the villain announced that he had determined to carry her off by force. What was to be done? The poor girl seems to have had no confidence in her father's power of protecting her, and probably knew

the inexpediency of embroiling him with his patrons. Sheridan proposed that she should fly to France and take refuge there till the danger should be over. He would go with her to protect her, and after he had seen her settled he would return to England and place her conduct in such a light that the world would applaud, and not condemn her.

Such was the wonderful expedient by which the difficulties of this terrible crisis were surmounted. Miss Linley's mother was ill, and the house in great disorder, and under cover of the accidental commotion the persecuted fair one and her gallant young deliverer posted off to London.

She did eventually reach her destination, whither she was attended with punctilious respect. In the following Lent, Miss Linley came to London to sing in the oratorios, and it is said that young Sheridan resorted to the most romantic expedients to see her. He disguised himself as a hackney coachman, and drove her home on several occasions. But love conquered in the long run, as an honest and honourable sentiment, if it lasts and can wait, is pretty sure to do. About a year from the time of Miss Linley's journey to Calais she was married to her gallant escort. Mrs. Sheridan was a devoted wife, forming for the nineteen years of her married life no small item in the success, as well as in the happiness, of her brilliant husband.

Two or three years after the death of his first wife Sheridan married again. He had met one evening,