

grated purgatory, in which carved figures in painted flames beseech alms for masses to procure their release. It has all the horror of Dante without any of the poetry.

The picture gallery is wonderfully rich in *chefs d'œuvre* of Flemish art; but none impressed me more than a dead Christ, by Matsys, whose deep pathos brings tears to the eyes. In the public squares are fine monuments of Rubens, Teniers, and Vandyck, and the streets bear the names of famous painters.

My most delightful memory of Antwerp is that of its sweet chimes. There are in all, in the cathedral tower, ninety-nine bells—the largest, at whose baptism Charles V. stood god-father and gave it his own name, weighs eight tons. Every quarter of an hour they ring out a beautiful *carillon*, and at the full hour they proclaim in more elaborate melody the flight of time. My hotel was in the Cathedral Square, and at night I lay awake listening to the exquisite strain, and thinking of Longfellow's musical lines:

“As the evening shade descended,
Low and loud and sweetly blended,
Low at times and loud at times,
And changing like a poet's rhymes,
Rang the beautiful wild chimes.
Then with deep sonorous clangour
Calmly answering their sweet anger,
When the wrangling bells had ended,
Slowly struck the clock eleven;
And from out the silent heaven,
Silence on the town decended.
Silence, silence everywhere,
On the earth and in the air.”

Brussels is only an hour's ride from Antwerp. It is another Paris, with its broad boulevards, its palaces, parks and squares, and its cafés and gay out-of-door life, and a population of 400,000. The ancient church of St. Gudule is of vast size and venerable majesty—one of the richest I have seen. In an artificial grotto was a figure of the Virgin, dressed like a fairy queen. The singing of the vespers at twilight was exquisitely sweet. The celebrated Hôtel de Ville is one of the noblest town halls in Europe. Its flamboyant façade and exquisite open spire, soaring like a fountain 370 feet in the air, once seen can never be forgotten. At the summit the Archangel Michael forever waves his glittering sword as if to guard the city at his feet. The fretted stone work looks like petrified lace. An