

printer opened an inn, and set up as his sign an open Bible inscribed with the text, "Take a little wine for thy stomach sake;" and there, above the door, it is to this day.

I returned from this famed city of the Zuyder Zee by way of Utrecht, where was signed the important treaty which gave peace to Europe in 1713, and Gouda, famed for its stained glass.

We pass next to the old Flemish town of Oudenarde, one of the most interesting towns of the ancient province of Hainault. It is worth while stopping over a train if only to see the beautiful town hall, shown in our engraving—a fine example of late Gothic architecture, erected 1525–30. The whole front is fretted with graceful designs, but the numerous statuettes with which the niches were once filled have all disappeared. Here was born the famous Margaret of Parma, daughter of the Emperor Charles V.

Antwerp, a busy town on the "lazy Scheldt," was, under Charles V., the most prosperous city in Europe. But Spanish tyranny and the terrors of the Inquisition reduced the population to, at one time, 40,000. It is strongly fortified, and has stood many a siege. The glory of the town is its magnificent cathedral. Its lofty open spire Napoleon compared to Meeklin lace, and Charles V. used to say it should be preserved in a glass case. Its interior is unique in this, that it has three aisles on each side of the nave. The perspective of the arches, supported on 125 columns, is very fine. The glory of the church is Rubens' masterpiece—his wonderful "Descent from the Cross." I confess to a lack of appreciation of Rubens. I can see little beauty in his figures, and they have often a vulgar coarseness that is offensive to good taste. Of course, the masterful life and rich colouring of his pictures indicate the consummate artist. But there is none of the poetic feeling of Raphaël, nor of the seraphic purity of Fra Angelico. Crowded around the venerable cathedral, like mendicants around the feet of a priest, are a lot of squalid old houses, that greatly mar its beauty. Beside the principal portal is the ancient well, shown in our engraving, covered by an intricate canopy of wrought iron, made in 1529 by Quentin Matsys, whom, as an inscription records, love of an artist's daughter transformed into a painter—"*Connubialis amor Mulcibre fecit Apellem.*"

In a neighbouring churchyard is an artificial Calvary, forty feet high, crowded with statues of saints and angels. Beneath is a grotto in imitation of the Holy Sepulchre, and an iron-