

HOLLAND

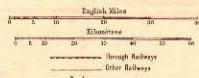


WARD LOCK & CO'S
TOURIST
HANDBOOKS



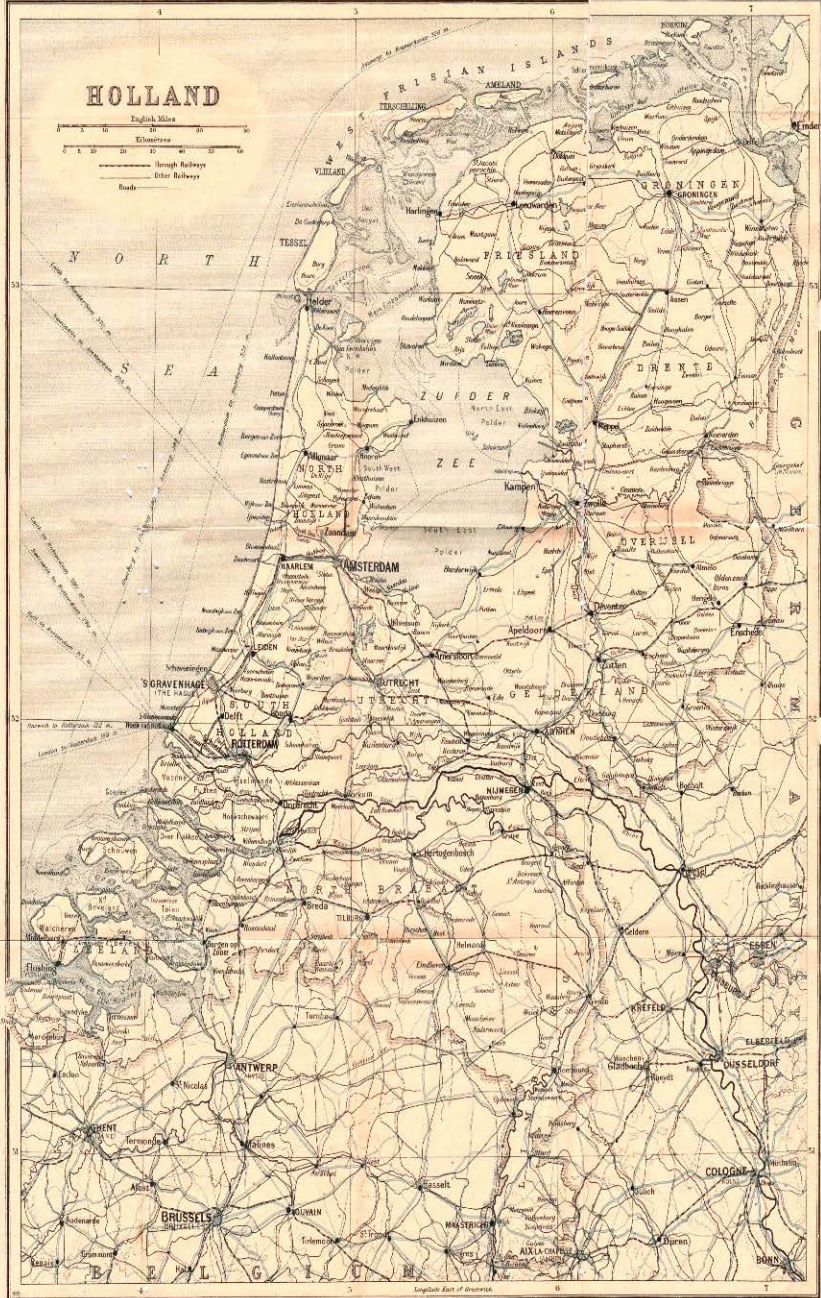
HANDBOOK TO HOLLAND

HOLLAND



N O R T H

S E A



Longitude East of Greenwich

HANDBOOK TO HOLLAND

With General Map of Holland ; Plans of Middelburg, Dordrecht, Delft, Rotterdam, The Hague, Leiden, Haarlem, Amsterdam, Utrecht, Nijmegen, Kampen, Leeuwarden, Arnhem, the Isle of Walcheren, the Isle of Marken, etc.

SIXTY ILLUSTRATIONS

SEVENTH EDITION—REVISED AND ENLARGED

NOTE.—For Belgium see the companion handbook in this Series.

LONDON:
WARD, LOCK & CO., LIMITED,
WARWICK HOUSE, SALISBURY SQUARE, E.C.4.
AND AT MELBOURNE.

"He that would bring home the wealth of the Indies must carry the wealth of the Indies with him; so it is in travelling—a man must carry knowledge with him if he would bring home knowledge."

CONTENTS

	PAGE
ROUTES TO HOLLAND	9
HOTELS	13
INTRODUCTION: Holidays in Holland—National Characteristics—Places to See—A Three Weeks' Tour	17
PRELIMINARY INFORMATION: A Summary of Useful Facts, arranged alphabetically	21
NOTES ON THE DUTCH SCHOOL OF PAINTERS	32
OUTLINE OF DUTCH HISTORY	41
THE ISLE OF WALCHEREN: Flushing—Middelburg—Veere—Domburg	47
Flushing to Roosendaal	58
Roosendaal <i>via</i> Breda to Bois le Duc and Utrecht	59
DORDRECHT	62
ROTTERDAM	67
Excursions from Rotterdam	71
DELFT	73
THE HAGUE	77
Scheveningen	89
LEIDEN	90
Katwijk-on-Sea	97
Noordwijk-on-Sea	98
HAARLEM	99
Zandvoort-on-Sea	103
Bloemendaal	103

	PAGE
ROTTERDAM TO AMSTERDAM VIÂ GOUDA	104
AMSTERDAM	108
Excursions from Amsterdam	119
Zaandam	121
THE ISLE OF MARKEN, VOLENDAM AND EDAM	123
THE ZUIDER ZEE AND THE ANCIENT CITIES OF NORTH HOLLAND	127
Alkmaar	128
Bergen-aan-Zee	131
Egmond-aan-Zee	132
Nieuwediep, The Helder and Texel	133
Hoorn	133
Medemblik	135
Enkhuizen	136
The Island of Urk	137
UTRECHT	138
Amersfoort	143
ARNHEM	145
NIJMEGEN	150
ZUTPHEN	153
DEVENTER	154
ZWOLLE	155
KAMPEN	156
THE PROVINCE OF FRIESLAND	159
LEEUWARDEN	161
HARLINGEN	163
THE PROVINCE OF GRONINGEN	167
Index	171

ILLUSTRATIONS

	FACES	PAGE		FACES	PAGE
Costumes, Marken		20	Group of Arquebusiers		
A Volendam Interior		20	(Hals)		97
Costumes, Volendam		20	Haarlem : Groote Kerk		100
Butter Market, Middelburg		21	Amsterdam Gate		101
Cheese Market, Alkmaar		21	Amsterdam		108
Hyacinth Culture, Haarlem		28	Binnen Amstel and Mint Tower		109
Scheveningen		29	Achterburgwal		112
Avenue at Middelbarnis (Hobbema)		36	Nieuwe Markt		113
View of Delft (Vermeer)		37	Rijks Museum		114
Children at Volendam		44	The Night Watch (Rembrandt)		115
The Menagerie (Jan Steen)		45	The Endless Prayer (Maes)		116
Middelburg : Town Hall		54	Statue of Rembrandt		117
Veere : Town Hall		55	Rembrandt's House		117
Bois le Duc : Cathedral		58	Post Office		117
Dordrecht		59	A Marken Interior		125
Rotterdam : the Maas Street Scenes		68	Volendam Costumes		126
Delft : Nieuwe Kerk		76	Alkmaar : Weigh House and Cheese Market		127
The Hague : Houses of Parliament and the Vijver		77	Town Hall		128
Royal Palace		80	The Weigh House		129
Hall of the Knights, the Binnenhof		81	Little Miss Holland		132
Huis ten Bosch		86	Enkhuizen : Drommedaris Tower		133
Scheveningen : The Strand		87	Utrecht : The Dom		140
The Sands		87	Oude Gracht		141
The Pier		87	Arnhem : Groote Markt and Groote Kerk		150
Leiden : Town Hall		90	Nijmegen : Groote Markt		151
Corn Exchange		91	Deventer : the Waag		154
The Young Housekeeper (Dow)		96	Kampen : Broederpoort		155

MAPS AND PLANS

Holland (general map)	<i>Frontispiece</i>
The Isle of Walcheren.	<i>p.</i> 48
Middelburg.	<i>Faces p.</i> 51
Dordrecht	" 63
Rotterdam	" 67
Delft	" 73
The Hague and Scheveningen	" 77
Leiden	" 91
Haarlem	" 99
Amsterdam.	" 109
Amsterdam to Marken and Volendam	" 124
Utrecht	<i>p.</i> 136
Amersfoort	<i>p.</i> 144
Arnhem and Environs	<i>p.</i> 149
Nijmegen	<i>Faces p.</i> 151
Kampen	" 157
Leeuwarden	" 161

ROUTES TO HOLLAND.

TICKETS for certain specified tours, or for tours according to the requirements of the traveller, can be obtained from the following Agents:—

The Zealand Steamship Co. (Flushing Route), Electra House, Finsbury Pavement, London, E.C.

The London and North Eastern (Great Eastern) Railway (Hook of Holland Route), Liverpool Street Station, London.

The Southern Railway (South Eastern and Chatham section), Continental Inquiry Offices, Charing Cross or Victoria Stations, London, S.W.

The General Steam Navigation Co. (Harlingen Route), Trinity House, Tower Hill, E.C.

The Batavier Line, Custom House Quay, Lower Thames Street, E.C.; and Greener House, 66-8, Haymarket, S.W.1.

Among other agencies giving information regarding tours in Holland are *Messrs. Thos. Cook & Son*, Ludgate Circus, E.C.; *Messrs. Dean & Dawson, Ltd.*, 84, Piccadilly, W.; *American Express Co.*, Haymarket; the *Polytechnic*, Regent Street; and the *Free Church Touring Guild*, Memorial Hall, Farringdon Street, E.C.4.

Times and fares should be obtained from the current *Continental Time-tables* of the Railway or Steamship Company concerned, as there are frequent alterations.

The following are the principal Routes to Holland:—

1. Folkestone-Flushing by Southern Railway (S.E. & C. section) from Victoria Station, London. Day service every day (Sundays included) in both directions. Sea passage about 5½ hours. Pullman cars between London and Folkestone Harbour.

2. Harwich-Hook of Holland by London & North-Eastern Railway (Great Eastern section) from Liverpool Street, London. Night service daily (Sundays excepted). Sea passage about 7½ hours. Dining and Pullman cars London to Harwich.

3. London-Rotterdam by Batavier Line, from Gravesend daily (except Wednesdays and Sundays), returning from Rotterdam daily except Fridays and Sundays. Sea passage $7\frac{1}{2}$ hours. Trains from Victoria (Southern Railway—S.E. & C. section) for Gravesend, West Street Station.

4. London-Amsterdam direct by Holland Steamship Co. (*see p. 12*).

5. Hull-Rotterdam by London & North Eastern (Great Central section) Railway Company's steamers daily. Sea passage 15 hours.

6. Hull-Amsterdam twice weekly (*see p. 12*).

7. Grimsby-Rotterdam (*see p. 12*).

8. Hull-Harlingen bi-weekly (Hull & Netherlands S.S. Co.).

9. The Air Route (*see p. 12*).

I. Viâ Flushing.

Day service only from Victoria Station, London, Southern Railway (S.E. & C. section), every day, including Sundays. *See Southern Railway Continental Time-tables* for times of departure and fares.

Berths can be reserved in advance by application to the agencies already named, or to the Harbour Master, Folkestone. For the return journey application for berths can be made to the Zeeland S.S. Company, Flushing.

The boats have been wonderfully improved in recent years. They are fitted with wireless and submarine signals, and have good restaurants.

Cheap Tickets are issued during the tourist season. Information regarding these is to be had from the agents mentioned.

The *Customs Examination* of hand baggage takes place at Flushing in the railway station, and at Folkestone on board the steamer. Registered luggage to London is examined at Victoria.

A *landing ticket* must be obtained from the purser or steward in exchange for coupon or ticket.

Cycles.—The charge for conveyance of a bicycle from London to Flushing is 15s., and for a motor bicycle 32s. 6d. They can be registered as luggage. There is no customs duty on used bicycles if the owner is merely visiting the country.

Luggage.—The free allowance between London and Flushing is 66 lb. (30 kilos.).

II. *Viâ Hook of Holland.*

Night Service only by *London and North-Eastern Railway* (Great Eastern section) from Liverpool Street *viâ* Harwich to the Hook of Holland daily (Sundays excepted). From the Northern and Midland counties a through corridor train is run direct to Harwich. See L.N.E.R. *Continental Time-tables* for details of times of departure and fares.

Berths can be reserved in advance on the outward journey by application to the Continental Traffic Manager, Liverpool Street Station, London; the L.N.E.R. West End Office, 12A, Regent Street, or to the Marine Superintendent, Parkeston Quay, Harwich, and on the return journey to the agents at the Hook.

The service is performed entirely by turbine steamers, fitted for wireless telegraphy and submarine signalling.

Customs Examination on the outward route takes place at the Hook; on the homeward route hand baggage is examined at Harwich, registered luggage at Liverpool Street, except on Sundays, when all luggage is examined at Harwich.

Luggage.—Adult first-class passengers are allowed 120 lb. (children 60 lb.), and second class passengers 100 lb. (children 50 lb.) free to Hook of Holland.

III. *Viâ Gravesend and Rotterdam (Balavier Line).*

From London, Victoria (Southern Railway—S.E. & C. section), daily (except Wednesdays and Sundays) *viâ* Gravesend to Rotterdam direct, returning from Rotterdam daily except Fridays and Sundays. Time of journey about 14 hours, of which $7\frac{1}{2}$ are in open sea.

Tickets are available for return six months.

Agents in London: Messrs. W. H. Müller & Co., Custom House Quay, Lower Thames Street, E.C.; and Greener House, 66-8, Haymarket, S.W.1; and in Rotterdam, Willemplein 3.

Berths can be booked in advance by application to the agents.

Customs Examination takes place on board in the River Maas on the outward journey, and on board at Tilbury on the return.

IV. London to Amsterdam Direct (*Holland Steamship Co.*).

Every Saturday and Wednesday from Fresh Wharf (London Bridge) or Tower Pier, according to tide, to Amsterdam.

London Agents: *British Maritime Agency*, 150 & 151, Fenchurch Street, E.C. Agents in Amsterdam: *Holland SS. Co.*, Handelskade.

Other Routes.

The *London and North Eastern Railway* run a daily service of steamers from Hull to Rotterdam and vice versa, leaving Hull at 6.15 p.m. and arriving in Rotterdam at about 10.30 a.m. There is a weekly service from London to Harlingen by *General Steam Navigation Co., Ltd.*, from Brewers Quay. London Offices, 15, Trinity Square, London, E.C.3.

There is also a bi-weekly service from Hull to Harlingen by the *Hull and Netherlands Steamship Co., Ltd.*, and a weekly service from Leith.

The *London and North Eastern Railway* (Great Central section) have a service of steamers running twice weekly from Grimsby to Rotterdam (197 miles). Sea passage 12 hours. Full particulars are given in the *Continental Booklet*.

There are also services by the *Holland Steamship Company* (London Agency, 151, Fenchurch Street, E.C.3) from Hull to Amsterdam every Wednesday and Saturday, Leith to Amsterdam every ten days, and every fortnight to Amsterdam from Bristol, Swansea, Liverpool, Belfast, Plymouth, and Fowey.

Air Routes.

There are services every weekday between London (Croydon) and Amsterdam and vice versa. Fares from London to Amsterdam, £4 single, £8 return; Amsterdam to London, 50 Gulden single, 100 Gulden return. Time occupied: Croydon to Amsterdam, about 3 hours.

Customs examination takes place in London (Croydon) and Amsterdam. Each passenger is allowed 30 lb. of hand baggage free; excess 5*d.* per lb. if accommodation available. For current particulars apply to *Imperial Airways, Ltd.*, Croydon, or at the aerodrome at Amsterdam.

HOTELS.

DUTCH cleanliness is proverbial, and the tourist will not find a dirty hotel from end to end of the country. A good plan in the towns is to engage a bedroom (the price includes breakfast), taking the other meals in restaurants. The dinner time in Holland is 6-8 p.m. The Information Offices in the centres most frequented by tourists are always willing to advise as to accommodation. The addresses of these bureaux will be found in the Guide under the headings of the various towns. A very useful *List of Hotels in Holland* is usually issued annually from the Official Tourist Office at The Hague.

The word *Doel*, plural *Doelen*, used by hotels, signifies an object or mark, and refers to the knobs at the top of the pole at which the archers used to aim; these poles can still be seen in many villages.

The word *Toelast*, also used by hotels, signifying a bunch of grapes or a measure of wine, was formerly used by inns where wine only was sold.

Following is a list of the principal hotels. The terms mentioned are based on the latest information obtainable; but owing to fluctuations of price and changes of management should be regarded only as an approximate indication of the grade of establishment, and whenever possible arrangements should be made beforehand. The prices quoted are Dutch guilders or florins. See rates of exchange in current newspapers and paragraph on p. 25.

[ABBREVIATIONS: R., single bedroom with Continental breakfast; P., complete pension per day.]

Alkmaar.

Nachtegal, near the Station.
Toelast, Langestraat.
Froot, Langestraat.
de Burg, Langestraat: R., 3.50; P.,
8.0.

Amersfoort.

Blrkhoven: R., 3.50; P., 6.0.
Monopole: R., 4.0.
Bellevue, opposite Station.
Zwaan.
Port van Cleef.

Amsterdam.

Amstel, Tulpplein: R., 6.50.
Brack's Doelen, Doelenstraat: R.,
7.0.
Europe, Nieuwe Doelenstraat: R.,
5.50; P., 15.
Victoria, Damrak: R., 4.50; P.,
11.0.
American, Leidsche Plein: R., 4.0;
P., 9.50.
des Pays Bas, Doelenstraat: R., 5.50;
P., 11.50.

[Aankomst: R., single bedroom with Continental breakfast; P., complete pension per day.]

Amsterdam (continued)

Rheinischer Hof: R., 3.0; P., 5.50.
 Palais Royal, Palais Straat.
 Schiller, Rembrandt Plein.
 Boston, Leidschekade.
 Krasnapolsky, Warmoeestraat: R.,
 5.0; P., 10.50.
 Brouwhuis: R., 2.50.
 Damhotel: R., 3.0.
 Metropole: R., 2.50; P., 6.0.
 Polen: R., 4.0; P., 9.0.
 de Pool: R., 3.0.
 de Roemer: R., 2.50.
 de Roode Leeuw: R., 4.0.
 Rotterdam: R., 2.75.

Apeldoorn.

van den Burg: R., 3.50; P., 6.0.
 de Keizerskroon: R., 4.0; P., 7.0.
 de Kroon: R., 2.50; P., 5.0.
 Bellevue: R., 3.0.

Arnhem.

des Pays-Bas, Grootte Markt: R., 4.0;
 P., 7.0.
 du Soleil: R., 5.0; P., 9.0.
 Oranje Nassau: R., 3.75; P., 8.0.
 Bellevue, Utrechtstraat: R., 3.50;
 P., 7.0.
 de Pauw, Pauwstraat: R., 3.0; P.,
 6.0.
 Sonsbeek, Park Sonsbeek: R., 5.0;
 P., 10.0.
 Bordelaise: R., 2.75; P., 5.50.
 Bristol: R., 3.0; P., 5.50.
 Continental: R., 3.0; P., 6.0.
 Riche: R., 4.0; P., 7.50.

Bergen.

Kreb: R., 3.50; P., 6.50.
 Oranje: R., 5.50; P., 7.0.

Bergen-aan-Zee.

Nassau-Bergen: R., 3.75; P., 8.50.
 Trianon: R., 3.50; P., 6.0

Bergen-op-Zoom.

de Draak: R., 3.0; P., 5.0.
 de Gouden Leeuw: R., 3.0; P., 5.0.

Bloemendaal.

Duis en Daal: R., 3.50; P., 6.0.
 Zomerzorg.
 Ruithoek: R., 3.0; P., 5.0.

Bols le Duc (see 's-Hertogen-
 bosch.)

Breda.

Kroon, in the town: R., 3.50; P., 7.0.
 Oranje, Stationsplein: R., 3.50; P.,
 5.50.
 Schuur.
 Central: R., 3.50; P., 5.0

Brielle.

de Nymph: R., 2.75.

Delft.

Central, Wynhaven.
 Wilhelmina, Nieuwe Plantage: R.,
 3.50; P., 6.0.

Deventer.

Engel: R., 3.0; P., 5.0.
 Wereld: R., 3.0.
 Moriaan.
 Witte Huis: R., 3.0

Domburg.

Bad, on sea-front: R., 3.50; P., 7.0.
 Strand, facing sea: R., 3.50; P., 7.0.
 het Schuttershof, in village; old estab-
 lished: R., 3.0; P., 7.0.
 Europe, in village.
 Many pensions.

Doorn.

Fabst: R., 3.50; P., 7.0.

Dordrecht.

Bellevue, on Quay (fine views over
 water).
 Ponsen, at the Station: R., 4.0.
 Pennock's, Wijnstraat.
 Oranje, in the town.
 Groudel, Groothoid, 7.

Enkhuizen.

Oranje Zaal, in Cheese Market: R.,
 3.0.
 Fort van Cleve, on Dijk; view of har-
 bour: R., 2.75; P., 6.0.
 du Passage, near Station.

Flushing.

Albion, in the town: R., 2.50; P.,
 6.0.
 Britannia, on the bathing strand: R.,
 3.50; P., 7.25.
 du Commerce, in town.
 Goes, in the town: R., 3.0; P., 5.0.
 Noordzee Boulevard, on the Promen-
 ade: R., 3.50; P., 6.50.
 Strand, on the bathing strand: R.,
 3.50; P., 6.50.
 Zeeland, at Station.

[ABBREVIATIONS: R., single bedroom with Continental breakfast; P., complete pension per day.]

Gouda.

Station.

Zalm: R., 3.50; P., 6.50.

Groningen.

Frigge, Heerestraat: R., 3.50; P., 7.50.

Doelen, Groote Markt: R., 3.50; P., 8.0.

Elzenga: R., 3.0; P., 5.50.

The Hague.

des Indes, Lange Voorhout: R., 8.50; P., 15.0.

Vloux Doelen, Tournooiveld: R., 7.25; P., 12.75.

Bellevue, Bezuidenhoutsche Weg: R., 5.25; P., 12.75.

Central, Lange Poten: R., 5.50.

Paulez, Korte Voorhout: R., 5.0; P., 11.50.

des Deux Villes, Biutenhof: R., 5.0.

Victoria, Spuistraat: R., 3.50; P., 6.0.

du Passage, Passage 31: R., 4.0; P., 7.0.

American: R., 3.0.

Dulnoord: R., 3.50; P., 7.50.

Holland: R., 3.0; P., 6.0.

de Kleviet (Wassenaar): R., 3.50; P., 7.0.

des Pays-Bas: R., 3.0; P., 6.0.

Pomona (Veg.): R., 3.0.

de la Promenade: R., 3.0; P., 6.0.

Terminus, Stationsweg: R., 3.0; P., 7.0.

de Witte Brug: R., 4.0; P., 10.0.

de Zalm: R., 3.0; P., 6.0.

Haarlem.

Funckler, Kruisstraat: R., 4.75; P., 8.50.

Lion d'Or, Kruisweg: R., 3.0; P., 5.0.

de Leeuwerik, Kruisstraat: R., 3.50; P., 7.0.

Royal, Kruisweg: R., 3.50; P., 6.0.

den Hout: R., 3.0; P., 7.10.

Harlingen.

Heerenlogement, 5 mins. from Harbour.

Oranje.

's-Hertogenbosch.

Noord-Brabant: R., 3.0; P., 5.0

Central: R., 3.0; P., 6.0.

Oranje: R., 4.0; P., 7.0.

Hoorn.

Doelen, Achter Straat: R., 3.0.

Park, Achterom: R., 2.75; P., 5.50.

Kaiserkroon, Breedstraat.

Friesland.

Bellevue.

Roskum.

Caland.

Katwijk-aan-Zee.

Groot Badhotel: R., 3.50; P., 5.50-7.0.

Grand Hotel du Rhin: R., 3.0; P., 5.0-10.0.

Kampen.des Pays-Bas, Broedenweg, $\frac{1}{2}$ hour from Station: R., 3.50.**Leeuwarden.**

Amicitta, near Station: R., 3.50.

Klantsrij, near Station.

de Kroon: R., 3.0.

de Nieuwe Doelen, Korenmarkt: R., 3.50; P., 7.0.

Oranje, opposite Station: R., 3.0; P., 6.0.

Phoenix.

Wapen.

Oldehov.

Leiden.

Central, Breestraat: R., 3.0; P., 5.0.

du Commerce, Stationstraat: R., 3.0; P., 4.50.

Rijnland: R., 3.0; P., 6.0.

Maastricht.

Derlon: R., 3.50; P., 6.50.

du Lévrier et de l'Algle Noir: R., 4.0; P., 7.0.

Medemblik.

Stations Koffyhuys, at Station.

Wapen van Medemblik, at inner harbour.

Middelburg.

Abdi, in the courtyard of the Abbey.

Grand, Langedelft: R., 3.50; P., 7.0.

Nieuwe Doelen, Market Square: R., 3.50; P., 6.0.

du Commerce, Stationsstraat.

[Abbreviations: R., single bedroom with Continental breakfast; P., complete pension per day.]

Nijmegen.

Grand Hotel Mulder Boggia, Burcht Straat: R., 3.0; P., 7.0.
Oranje Hotel Keizer Karel, Stationsplein: R., 4.0; P., 8.50.
de Plasmolen: R., 3.50; P., 6.0.
de Poort van Kleef: R., 2.75.

Noordwijk-aan-Zee.

Huis ter Duin: R., 4.0; P., 8.0-12.0.
Palace: R., 3.75; P., 8.0-10.0.
Rembrandt: R., 3.50; P., 7.50.

Rotterdam.

Continental: R., 2.75; P., 5.0.
Coomans, Hoofdsteeg, in centre of town, with cafe, etc.: R., 3.50.
de l'Europe: R., 3.50; P., 6.0.
de France et Maas, Hoogstraat.
Park, Westersingel: R., 5.0; P., 8.0.
Royal, Witte du Withstraat: R., 3.50; P., 6.0.
Victoria, Willemsplein.
Welmar, Spaansche Kade, near the Maas: R., 6.0; P., 9.0.
Etc., etc.

Scheveningen.

Palace: R., 7.75; P., 15.0.
Grand: R., 4.50; P., 8.0-10.0.
Kurhaus: R., 4.75; P., 8.0-10.0.
Orange: R., 5.75; P., 8.0-11.0.
Savoy: R., 2.75; P., 6.0-7.0.
Rauch: R., 2.75; P., 6.0-7.0.
van den Abeelen: R., 3.50; P., 6.0-7.50.
Central: R., 2.50; P., 5.0.
Clarence: R., 4.0; P., 7.0.
Penlon Francken: R., 5.0.
Pavillon Victoria: R., 3.50; P., 7.0.
Zeerust: R., 2.75; P., 6.50.

Sneek.

de Wijnberg: R., 3.0.

Terschelling.

Nap: R., 2.50; P., 4.75.

Texel.

Texel, den Burg: R., 3.0; P., 5.0.

Utrecht.

des Pays-Bas, Janskerkhof: R., 5.0; P., 10.0.
Kasteel van Antwerpen, Bakkerbrug: R., 3.50; P., 7.0.
Terminus, opposite Central Station: R., 3.0; P., 7.0.
Central, opposite Central Station: R., 4.0; P., 9.0.
de l'Europe, Vredenburg: R., 4.0; P., 7.0.

Veere.

Kampveersche Tower. Occupies the old tower overlooking the harbour entrance; it is primitive, but pleasant.
Roland is most patronized by English visitors.
Golden Lily, a historic house, has a good view of the harbour.
New.
Rooms are to be had in several houses.

Volendam.

Spaander: R., 3.50; P., 7.0.

Zandvoort.

Belvédère: R., 3.50; P., 6.0.
Grand: R., 3.50; P., 7.0.
Groot Badhuis: R., 4.25; P., 8.0-10.0.
d'Orange: R., 4.50; P., 9.50.
Beau Site: R., 3.50; P., 7.0-8.0.

Zelst.

Figl: R., 4.0; P., 7.0.
l'Hermitage: R., 4.0; P., 8.0.

Zutphen.

du Soleil: R., 3.50; P., 7.0.
Holland Tuin.
Poort van Kleef.

Zwolle.

Kaiserkroon, Kampenstraat: R., 3.50; P., 8.0.
Heerenlogement, Grootte Markt: R., 3.50; P., 8.0.
de Zon, Grootte Markt: R., 2.50; P., 5.0.
Central, Voorstraat.

INTRODUCTION.

Holidays in Holland—National Characteristics—Places to see —A Three Weeks' Tour.

IT is hardly necessary, even for a guide book, to commend the Netherlands to the holiday-making public. British and Americans, French, Belgians, and Germans all find in this "Land of Water" a quaintness that is not to be seen in their own countries. From end to end Holland is full of surprises. It offers the greatest contrasts in sights and scenes, customs, costumes, and modes of living. An entire change of view, both mental and physical, is the best recuperative known. It is this fact, coupled with some amount of curiosity, that draws so many visitors to Holland. It is claimed by Americans that if in England one sees the present century, to visit the United States is to take a peep into the next century. Equally, to see Holland is to take a peep into the last century.

Describing a week-end in Holland in 1921, Mr. H. W. Mas-singham aptly wrote: "Should any one of my readers be in want of a rest-cure for the mind, I would prescribe a long week-end in Holland. Not that the country looks idle; the weedless field, the spotless doorstep, the curious and related mechanism of land and water which is Holland, all symbolize an industry greater than our own. It is the rhythm of Dutch things which is so reposeful. Instead of the motor-car, the bicycle; in place of the railway, the canal boat. The grinding wheel, the engine's clang and roar, beat out the Nibelungs' chorus of our industrial life, while wind and water do nine-tenths of the Dutchman's haulage. The traveller's eye, therefore, has time to take in the detail of his pilgrimage, and the detail is nearly all pleasant. Windmills with their thatched and hooded caps; great brown-sailed barges, whose capacious bellies hold the contents of one of our rattling trains; little single-street towns, with gardens dipping into the water;

and long, long meadows, full of black and white cows, and spring green, that before you know it slip into cities whose streets are of water; scores of little bridges, and swarms of laughing children on them; little lakes, dotted with white sails and embosomed in clear grey skies; miles of rushes, their tops brushed by the lovely flight of the sea-swallow; red church towers, ending in fine fretwork; red-roofed villages by the Zuider Zee, and broad-based villagers to live in them; few slums and no deserts; not too much humanity, but enough of it—that is Holland.”

The land itself, dredged from the bottom of the sea, is a monument of splendid audacity and astonishing perseverance. Almost half the country lies below sea-level. If a line be drawn from the Zuider Zee southward to Antwerp, all Holland lying west of such a line is below sea-level. This area would of course include such towns as The Hague, Amsterdam, Haarlem, Leiden, Rotterdam, Dordrecht and Middelburg. Much of the land has been snatched from the sea, and is only retained by constant vigilance. The motto of the Royal House of Orange, “*Je Maintiendrai*,” is as characteristic of the nation to-day as it was of the great patriot William the Silent, who devoted his fortune and life to his country's cause. D. S. Meldrum in one of his books on Holland writes:—

“With physical habits so orderly that all the world thinks and talks of him as phlegmatic, the Dutchman is watchful and courageous, enduring of purpose. The land he lives in is at once proof of that. To make it and to keep it, and to make it worth the keeping, he has had that long fight with the waters. After victories and defeats, and loss and reconquest of territories, he has won at last, and yet has won so barely that he dare not for a moment relax his vigilance against the fresh surprises of his enemy. How enduring and daring that fight has made the Dutch was shown in their other struggle with Spain—a handful of cities against the mightiest power on earth—carried on for eighty years in spite of defeats and difficulties and atrocious cruelties that might have broken the bravest and most tenacious spirit; carried on to a successful close through three generations, when in the course of nature that spirit might have flagged and died of itself. Conceive if we can a people, under the strain of that struggle for a period as long as from Waterloo to now, not only achieving marvellous triumphs in drainage and land reclamation, educating themselves, producing the

foremost scholars in Europe, and a body of almost unparalleled painters, but also welding themselves into the greatest commercial and colonising Power then existing in the world, and we have some idea of the endurance of the men of Holland three centuries ago."

The interest of a tour in Holland is greatly increased by some knowledge of Dutch history. Properly to realize the Holland of to-day one must understand what she was and what she became; how she prospered under adversity, and survived under the iron heel of malignant persecution; how she became the greatest commercial nation of the world; how she shed her blood without stint for liberty of conscience, and ultimately became sanctuary for the persecuted of other nations, and how her fleets ruled the seas of four continents. Titles of a few descriptive books will be found on pp. 21-3, and some notes on the History of Holland on pp. 41-6.

Where to Go.

There are many who consider, with good reason, that Holland has not been seen unless the Isles of Zeeland are included in the tour. The Island of Walcheren, called "The Garden of Zeeland," is the most romantic region in all Holland. You step into its interests as you leave the steamer at Flushing. Middelburg, the ever-green, with its towers and chimes, is only four miles distant. Here time seems to have stood still for centuries. The peasants, old and young, maintain their ancient styles of costumes. It is not unusual to see a Dutch meisje with sleeveless bodice, lace bonnet, gold wire hair ornaments, and voluminous skirts, riding a bicycle to market. For many years yet these picturesque costumes will be found all over Zeeland. Walcheren has also in Domburg a delightful bathing resort.

Next there comes the district of South Holland. Here are some of the most interesting of the larger towns—Dordrecht, Rotterdam, Delft, Gouda, The Hague and Leiden. With Amsterdam, Haarlem and Utrecht just north of them, they are full of interest as the principal centres of Dutch social life. Beyond these cities lies the peninsula of North Holland, famous now for the dead cities of the Zuider Zee, and the old-world villages and islands where picturesque costumes still flourish.

Across the narrow strait at the apex of North Holland

is Stavoren, the key to the province of Friesland, where dwell the descendants of the "Free Frisians," with customs, dress and language distinct from their fellow-subjects, the Dutch. Modern tramway communication has completely altered the conditions of touring in Friesland, and has opened its fascinating old towns and villages to the travelling public. Formerly it was little visited except by sailing men, who found in the Friesland meres a delightful cruising ground of much greater capacity than the Norfolk Broads.

Thence Groningen and Delfzijl, the *Ultima Thule* of Holland, may be visited, places still well outside the regular tourist's track. South of Groningen lies the province of Drenthe, a desolate country of heather and peat and isolated villages. Southward again and we are in Gelderland, the beautiful wooded province watered by the Rhine, a revelation to those who think of Holland solely as a flat country. At Arnhem a long holiday might be spent.

A Three Weeks' Tour.

The following tour can be accomplished in three weeks :

First week : Land at Flushing, stay at Middelburg, drive or walk to Veere, drive or tram to Domburg ; thence Dordrecht ; visit Rotterdam by steamer.

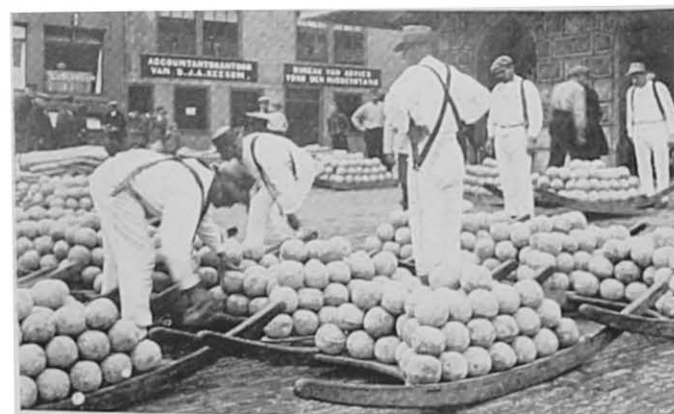
Second week : Stay at The Hague, visiting by train or tram Delft and Leiden ; stay at Haarlem, visiting Amsterdam, or at Amsterdam visiting Volendam and Marken, or at Volendam visiting Hoorn and Alkmaar.

Third week : Cross from Enkhuizen to Stavoren and visit the cities of Friesland : Sneek, Bolsward, Harlingen, Franeker, Leeuwarden ; thence *via* Zwolle, Deventer and Zutphen to Arnhem, back to Rotterdam by Rhine steamer, and thence by train or boat to Flushing. It is a somewhat strenuous tour for a three weeks' holiday, but distances in Holland are not great, and but little time is wasted in actual travelling.



**COSTUMES, MARKEN—A VOELANDAM INTERIOR—COSTUMES,
VOELANDAM.**

Holland.



BUTTER MARKET, MIDDELBURG—2 AND 3, CHEESE MARKET, ALKMAAR.

PRELIMINARY INFORMATION.

Area and Population.—The total area of Holland is 12,648 English square miles. The population, when the 1920 census was taken, was 6,841,155, being over 500 per square mile. The urban population is increasing, and the rural population decreasing.

Books to Read.—There are so many well-known books about Holland that to name them almost demands apology. Possibly the favourite is that delightful work, *Sketching Rambles in Holland*, by the late G. H. Boughton, R.A., and E. A. Abbey, R.A. The humorous yet sympathetic way in which Dutch characteristics are sketched, both in letterpress and illustration, makes the book doubly attractive. As a worthy attempt to collate information *Holland and the Hollanders*, and *Holland and the Dutch*, by David S. Meldrum, can be recommended. His pages teem with facts and data, happily narrated. That cosmopolitan traveller, Charles Wood, recorded his experiences in *Through Holland*. In W. H. Beatty-Kingston's *A Wanderer's Notes* some caustic chapters are devoted to Holland. E. V. Lucas's *A Wanderer in Holland* is a sketchy account of parts of Holland, with extensive notes on the picture galleries. Other books include Hare's *Sketches in Holland and Scandinavia*, chiefly remarkable for the erroneous impressions the author carried away. Hough's *Dutch Life in Town and Country*, and F. S. Bird's *Land of Dykes and Windmills* can be recommended. A recent work by an American author is *Holland of To-day*, by George Wharton Edwards. For those interested in boating there are *Cruising in the Netherlands*, by the late G. E. Davies, the well-known authority on sailing on the Norfolk Broads; also *The Log of the Ladybird*, a racy sketch. Another yachting book is *Friesland Meres*, by H. M. Doughty. For skating, one cannot do better than turn to the chapter on Holland in the Badminton volume

on *Skating. Three Vagabonds in Friesland*, by H. F. Tomalin, deals with the northern meres in a light manner. Brougham's *Cruise on Friesland Broads* is a readable account of the author's experiences afloat in Holland, and contains some useful and practical data in the appendix. Motorists should read *On the Road in Holland*, a recent work by C. G. Harper.

Thackeray recorded his experiences of Holland in one of his sparkling *Roundabout Papers*, entitled "Notes of a Week's Holiday." His cheery optimism about the country is contagious, and few readers would disagree with his well-known pronouncement, "I feel that a Dutchman is a man and a brother." For the student of pictures there is the great catalogue of *Hoofstede de Groot*, translated by E. G. Hawke, in four volumes; Sir Charles Holmes' book on *Rembrandt*; *Dutch Painting in the Nineteenth Century*, by G. Hermine Marius, and *German, Flemish, and Dutch Painting*, by Buxton and Poynter, besides numerous *Lives* of the prominent artists. Motley's great works, *The Rise of the Dutch Republic* and *A History of the United Netherlands*, still stand pre-eminent as histories. The former is of absorbing interest, detailed with masterly skill. Throughout the tragic events appears the solitary, chivalrous figure of William the Silent championing his adopted country's cause. A more recent *History of Holland* is by George Edmundson.

Among the numerous works of fiction dealing with Holland and its people *The Botor Chaperone*, by C. N. and A. M. Williamson, is an interesting and amusing account, into which a love story is interwoven, of a journey through Holland, along its innumerable canals. *Lysbeth*, by Sir H. Rider Haggard, is a story of the Spanish Inquisition and the Siege of Haarlem, while *The Black Tulip*, by Alexandre Dumas, deals with the times of William the Silent. *The Cloister and the Hearth*, by Charles Reade, is the story of Gerard of Gouda, father of Erasmus, the great Dutch philosopher and scholar. *Toil of Men*, by Izak Querido, is a very vivid, if somewhat depressing, picture of those who work on the land in Holland.

Maarten Maartens wrote quite a number of novels picturing Dutch life, among which we may mention *A Question of Taste*, *An Old Maid's Love*, *My Poor Relations*, and *Brothers All*. Another Dutch novelist is Hendrik Schimmel, whose

Lifeguardsmen and *Mary of Hollis* are certainly worth reading, and to this list may be added *The Quest* and *The Depths of Deliverance*, by F. W. Erden, and *In Troublous Times* and *Royal Favour*, by Adele Opzoomet.

Climate.—The climate is similar to that of England in spring, summer and autumn, but the winters are usually much more severe. The tourist season begins at Whitsuntide, and continues until early October. August is usually a very hot month, and is the least preferable in the sandy districts. There is throughout the year a relatively low rainfall, due probably to the absence of hills to attract rain clouds. The country depends largely on rain for its supply of drinking water, and but for this fact there are districts which could do without rain all the year round.

Customs.—Luggage is examined on landing at Flushing, the Hook or Rotterdam. Holland is practically a free trade country, and the examination is not conducted with any severity. In the case of travellers entering Holland from Germany or Belgium registered luggage is examined at the first frontier station in Holland, hand baggage in the train or on board the steamer.

Cycling.—Everybody uses the cycle in Holland, both for pleasure and quick locomotion. Full information, maps, etc., can be obtained from the Dutch Cyclists' Touring Club, 18, Parkstraat, The Hague, and 590, Keizergracht, Amsterdam. The club has rendered splendid service to the community in improving the roads, establishing sign and distance posts (surmounted by the familiar winged wheel) and arranging for fixed charges at the different hotels. The distances on the posts are in kilometres. The sign for the hotel is "Bonds-Hotel." The Foreign Secretary of the British C.T.C. will supply information as to routes and roads, or will place members in communication with representatives of the C.T.C. in Holland. Machines enter Holland duty free if accompanied by their owners. The roads are on the whole good, being generally composed of brick. They are usually shaded by trees. (See also *Motoring*.)

Golf.—There are a number of golf links in Holland, the

best being at Domburg (nine holes), Haarlem (nine holes), The Hague (Scheveningen ; eighteen holes), Noordwyk (nine holes), Hilversum, near Amsterdam (nine holes), Roosendaal (nine holes), and Doorn (nine holes).

Some authorities believe that the game originated in Holland. In the Boyman Museum, Rotterdam, there is a picture by Jan Steen (1626) "A Family Group," in which one figure is holding what is undoubtedly a golf club and another a golf ball. The Dutch word *holffe* means a little club, and *stymie* might be derived from the Dutch word *stuiten* (to stop).

Government.—The country is divided into 1,100 communes—urban or rural districts. The enfranchised inhabitants elect the Communal Council, or **Gemeente Raad**, which holds office for six years, and is presided over by a Burgomaster. The latter, however, is nominated by the Sovereign. In authority over the **Gemeente Raad** is the **Provincial States**, also a popularly elected body, presided over by a Commissary appointed by the Crown. The duties of the Provincial States are administrative in their own district only. The elected hold office for six years. Above the Provincial States are the **States General**, consisting of two Chambers. The First, or Upper House (fifty members, holding office for nine years) receives its election from the members of the Provincial States. The other—commonly called the Chamber—is elected by the people. Over the Second Chamber sits a President appointed by the Sovereign. Here all national legislative business is transacted, and bills intended to become law are prepared and sent up to the First Chamber. The latter cannot propose measures on its own initiative.

The Executive, or Cabinet, consists of ten Ministers, each chosen by the Sovereign. The portfolios are as follow: Finance, Justice, Foreign Affairs, Marine, Interior or Home, War, Public Works (Waterways), Public Instruction, Trade, Industry and Agriculture and Colonies.

In addition to governing by Ministers, the Sovereign elects the **State Council**, the business of which is to advise the Crown regarding measures before the country.

Hotels.—See pp. 13-16.

Inquiry Offices.—The Official Information Office for giving gratis information to strangers is at 30, Hooze Nieuwstraat, The Hague. Here information and advice is freely given respecting tours, hotels, travel facilities and other matters likely to affect the tourist visiting Holland.

Local inquiry offices are mentioned in this Guide under their several towns. The local agents of the two railway companies give information and supply tickets to all parts of Holland. They are as follows:—

Holland Railway (H.I.J.S.M.). Amsterdam, Central Station, also at 80, Liedschestraat, 65, Rokin, and 6, The Dam. Rotterdam, 13, Noord Blaak. The Hague, 22, Groenmarkt. Leiden, 100, Breestraat. Haarlem Station hall. Nijmegen, 6, Kannenmarkt. Leeuwarden, 34, Raadhuisplein. Scheveningen, Kurhaus Station.

State Railway (S.S.). Amsterdam, corner of Raadhuisstraat and Heerengracht, also at 1, Reguliersbreestraat. Rotterdam, 91, Noord Blaak. The Hague, 10, Plaats. Scheveningen, Kurhaus Arcade. Utrecht, Central Station. Nijmegen, 31a, Groote Markt. Arnhem, 2, Jansplaats. Breda, 14, Groote Markt.

Language.—Most foreigners find Dutch a difficult language. As a rule English is understood in the regular tourist districts, but in remote places travellers may occasionally find themselves in difficulties. A knowledge of French or German is useful. The ancient Frisian tongue still survives in the province of Friesland. It is of great interest to philologists, but hardly worth acquiring for purposes unconnected with linguistic scholarship.

Money.—The *gulden*, guilder or florin is the unit. It is a silver coin with a normal exchange value of 1s. 8d., or twelve guilders to £1. Exchange values vary, but 3 guilders = 5 shillings is a good basis to keep in mind. The coins are:—

Copper, $\frac{1}{2}$, 1 and 2½ cents.

Nickel, 5 cents (= 1d. English).

Silver, 10 cents (*dubbeltje*), 25 cents (*kwartje*), guilder (written fl. 00, for *florin*, but never so called), and 2½ guilders.

Gold, 10 guilders.

For distances, weights and measures, the metric system is in general use.

Motoring.—Holland is a favourite touring ground. Motorists should apply to the Royal Automobile Club, Pall Mall, London, S.W., or the Automobile Association and Motor Union, Fanum House, Coventry Street, S.W., for a triptych and an International Pass and number plate. Applicants need not be members of either body. Members of these associations can also deposit with their officials the duty (5 per cent. ad valorem, calculated on the valuation of the car, new or old), which is returnable when the car is taken out of Holland. Otherwise the duty is payable to the Dutch customs, and is refunded when the car leaves Holland. The best routes for the transport of cars are the Batavier Line, the Zeeland Folkestone-Flushing route, Hull and Holland Line, and the L.N.E.R. line from Grimsby. Cars are landed on the quayside road at Rotterdam. Owners of motor cars and motor cycles are warned that no petrol is permitted to cross in the car, and any petrol left in the car or cycle will be run off before shipment. In view of this, arrangements have been made whereby it can be obtained at the Ports.

Garages will be found in every Dutch town of importance; the usual charge is about one and a half guilders (2s. 6d.). The Dutch motor club is the *K.N.A.C.* (Royal Automobile Club), which is affiliated to the *R.A.C.*; address ro, Vijverberg, The Hague.

Motorists may welcome the following three comparatively little-known routes:—The route from Amsterdam through Gelderland and back, a distance of about 272 kms., passes through beautiful wooded country. The road along the tree-lined banks of the winding river Veeht is very picturesque; Rhenen has one of the most beautiful Gothic spires in Holland, and Arnhem, the capital of Gelderland, unlike other parts of Holland, is situated amid rolling hills and plains and valleys. Between Arnhem and Brummen the wonderful Middachter Allee and the castles of Roosendaal Biljoen and Middachter are worthy of notice.

Another little known route is that from The Hague to De Kaag and Alphen, returning *via* Gouda, a distance of about 98 kms., and passing through characteristically Dutch

scenery. Sassenheim, 26 kms., is a great centre for the bulb trade; about 2 kms. beyond is a ferry over the canal which encircles the Haarlemmer meer polder, and from here the road is along the banks of several lakes and numerous canals to Alphen.

It is a pleasant excursion from Amsterdam to Hilversum, the centre of a district known as the Gooi. The distance through Laren, Amersfoort and Doorn back to Amsterdam is about 123 kms.

Passports.—Passengers to Holland must hold passports, but it is not necessary for British subjects to obtain the visa of the Netherlands Consul.

Persons of other nationalities must have their passports viséd by a Netherlands Consul. This can be obtained through the post, and no photographs are required. Applications should be addressed to the Netherlands Government Passport Office, 1a, Wimpole Street, London, W.1. (Hours: 11 to 3; Saturdays, 11 to 1.)

Subjects of the undermentioned countries travelling through Holland and not staying in that country more than 8 days do not need a transit visa. All that they require to enter Holland is a visa of the country of destination: British Empire, France, Holland, Belgium, North and South America, Germany, Czecho-Slovakia, Luxemburg, Switzerland, Austria, Jugo Slavia, Italy, Hungary, Rumania, Denmark, Sweden, Norway, Spain, Portugal, Japan, China, Bulgaria, Greece and Turkey.

Photography.—Holland is full of good subjects for photography, and usually the light is good. The notes on sketching in Holland (p. 29) will be found useful. The Dutch usually resent being photographed without their permission. In the artist resorts at Volendam, Marken, Hilversum and Veere models and interiors have their price.

Postage.—Letters to United Kingdom and other countries: for 20 grammes 20 cents; every additional 20 grm. (1 ounce) 10 cents. Post cards, 12½ cents; printed papers, 5 cents for 50 grm. In Holland: letters 10 cents, post cards 7½ cents. Telegrams to the United Kingdom, 12½ cents per word; in Holland, 10 words 25 cents; 5 extra words for 5 cents.

Air Mail.—The charge for despatching letters to Holland by air route from England is *2d.* per ounce, in addition to the ordinary postage.

Parcels (through the Post Office) up to 3 lb., *3s. 6d.*; 3 lb. to 7 lb., *6s. 6d.*; 7 lb. to 11 lb., *9s.*

Railways.—A considerable section of the railway line is owned by the State, but is worked by a Company. Other sections are both owned and worked by companies, as in England. The first and second class carriages are on the whole better than, and the third class not so good as, on English railways. The officials are civil and obliging. There are through trains between the principal towns, and the times between corresponding trains are well arranged. A very convenient time-table is the *Nederlandsche Spoorboekje*, in two editions; trains only; trains, trams, steamers, foreign connections and fares. It is to be had quite cheaply at nearly every kiosk or bookstall.

Religion.—There is complete religious toleration in Holland. Four millions are Protestants, two and a half millions Catholics, and there are about two hundred thousand Jews. The principal Protestant sect is the Dutch Reformed (Presbyterian), to which the Royal family belong. The principal Catholic districts are North Brabant and Limburg.

Rowing.—The Dutch are particularly fond of rowing, and nearly every important town has its rowing club. Regattas are held at most towns where there is a rowing club.

Sailing.—Amsterdam naturally claims a large measure of support for both rowing and sailing clubs. The Amstel on the "Outer" side is a magnificent piece of water for small craft; the IJ and the contiguous Zuider Zee are always available for larger boats. Several regattas are held during the year on the IJ. (For particulars see *Nederlandsche Sport.*)

The premier club is the *Royal Dutch Sailing and Rowing Club*, with headquarters at Amsterdam. There is also the *IJ Club*. Visitors from Great Britain intending to sail in Holland would do well to communicate with the secretaries of these clubs. The Dutch "broads," viz. the Friesland



HYACINTH CULTURE, HAARLEM.



SCHEVENINGEN.

Meres, should be visited. H. M. Doughty's book, *Friesland Meres : or, the Voyage of a Family in a Norfolk Wherry*, and Brougham's *Friesland Meres*, are very readable. An invaluable book is *On Dutch Waterways*, by G. C. Davies. (See also pp. 21-2.)

Rotterdam, on the Maas, also has its sailing and rowing clubs. The *Zaanland Yacht Club* has a splendid stretch of water at Zaandam, and Leiden likewise has a club. Regattas are held on the Sneeker Mere in Friesland, and at Oudshoorn (Hollandia Club) near Leiden, in addition to those mentioned above.

Skating.—The Hollanders learned to skate from the Romans, and fashioned for themselves skates made from bones. These would be smoothed and polished to a flat surface, and were tied to the feet with string. [Several examples are in the different museums. The sport is most popular throughout the country, and every town has its club. Friesland is a good ground, so also is North Holland. Most of the larger clubs are affiliated with the Dutch Skating Association, called *Nederlandsche Schaatsenrijdersbond*, at Groningen, the secretary of which will be happy to supply further information on application by letter.

Sketching.—The fame of Holland among artists as a sketching ground is so widespread as to need little more than mention here. The wealth of subjects and the peculiarly translucent quality of the colour are almost without rival in the northern countries. This is due on the one hand to the conservatism of the Dutch in clinging to their picturesque customs and maintaining their ancient traditions and treasures of architecture; and on the other to the proximity of water to land, which gives illumination to the soft greens of the land and the deep reds of the buildings. Dutch interiors, too, are of great interest, not the smallest reason for this being that Dutch houses have big windows and the rooms are consequently bright and light. The choice of a district must rest with the individual taste of the painter, and will depend largely upon his class of subject. The landscape painter who is looking for windmills and water and cattle at the brink of a reedy pool (such subjects as Gabriel and James and

William Maris delighted to paint) will go to the Isle of Walcheren, or to North Holland or Friesland. But not all Dutch landscape is dyke and windmill and black and white cattle. The districts of Laren, of Amersfoort, of the country east of Utrecht, of Arnhem and of the great stretch from Groningen to Zwolle, are totally different in colour and subject. These are the heaths, the lonely plains of peat and heather, of sand and pine trees; from them Mauve drew his inspirations and fired the enthusiasm of a whole school of followers. Seascapes may be found anywhere along the coast of the North Sea and the Zuyder—a grey-green sea, utterly different from the Cornish, and best expressed in the paintings of Israels and Mesdag. The fishing villages are decidedly picturesque, and it is in these that the native costume is most tenaciously retained. There is often in their immediate neighbourhood a seaside resort where first-class accommodation is to be had, as at Scheveningen or Noordwijk. In remote villages inland the artist must often be prepared to dispense with luxury, but in the beaten sketching grounds his wants and ways (and also his means) are well understood. There is a wealth of architectural subjects in Holland, and it is difficult to distinguish; but most artists will find in Walcheren or in North Holland (among the dead cities of the Zuider Zee) material for more than one holiday. For costumes Volendam is the most famous, and it has the advantage that the visits of a generation or two of artists have produced a supply of trained models; Middelburg and Veere are less renowned, but are not less charming on that account.

As to centres: For towns, streets and canals lined with houses Dordrecht is first favourite; but Delft, especially in spring, and Alkmaar run it close. Zaandam is the district of windmills, but it is not a very cheerful town for a stay; it can be reached easily from Amsterdam by train or boat. Amersfoort is a quaint old town, with fine gates and spires; it is within easy reach of Utrecht. The towns of North Holland can be visited from Volendam or from Alkmaar; their many church towers, town halls and quaint old gabled streets attract artists and architects from all over Europe. For the heath subjects Laren is the most famous centre, and either there or at Hilversum good accommodation can be found. Arnhem is in the Dutch woodland, and is itself a good centre.

STEAMBOATS—TRAMS—WALKING TOURS 31

As to Friesland, in the remoter parts the artist must not expect to find the amenities of life so well arranged as elsewhere in Holland, but at Sneek, Franeker, Bolsward or Harlingen he will find plain and good accommodation and have the countryside more or less to himself.

The best time of the day is the evening, from four to six. Then the colours are at their softest, the reflections clearest, the light most transparent. As for the time of year, summer and autumn are as good as spring. The country is never parched in the hottest weather, and Nature marches to dead winter with flying colours.

Steamboats.—Most of the big towns are connected by steamer; and for the traveller who is not in a hurry this is a very pleasant method of progress. Comfortable steamers traverse the principal canals and waterways, the Zuider Zee and the various meres. The fares are slightly lower than railway fares for the same distance. There is usually a restaurant on board.

Time.—Trains run in Holland by Amsterdam time, i.e. 20 minutes in advance of Greenwich or West European time.

Trams.—The railways of Holland are supplemented by an extensive system of tramways (really light railways), which in recent years have brought places hitherto quite remote into the field of the tourist. Steam trams are gradually being replaced by electric, and the services are being accelerated. Travelling on many of the remoter lines is leisurely. There are usually two classes. Fares are rather cheaper than on railways. The carriages are clean. The trams are largely used by the peasants, and the traveller who avails himself of them comes into close touch with Dutch life.

Walking Tours.—Those contemplating a pedestrian tour in Holland should get into touch with the Official Information Bureau at The Hague (Hooge Nieuwstraat 30), who are ready to suggest practicable routes off the beaten track.

NOTES ON THE DUTCH SCHOOL OF PAINTERS.

THE history of painting has no greater phenomenon than the meteoric appearance in the seventeenth century of the phalanx of painters comprising the Dutch Masters. Belgium, during the previous century, had her artists, the Van Eycks, the Brueghels, Quentin Matsys, and Rubens, for Flemish art had been a gradual evolution under the direct inspiration of religious influence, as in Italy. In Holland the enigma is still unsolved: how did such a body of painters contrive to spring from such an unromantic and distressful period as the latter half of the sixteenth century, from so small a country, and during the time of life-and-death struggle known as the Eighty Years' War, when the fortunes of the nation reached their lowest ebb? The artists followed one another in quick succession.

	Born in		Born in
Frans Hals, about	. 1580	Paul Potter . . .	1625
Van Honthorst . . .	1590	Jan Steen . . .	1626
Adriaen Brouwer . . .	1605	Jacob van Ruysdael.	1628
Rembrandt	1606	Peter de Hoogh . . .	1629
Jan Lievens	1607	Metsu	1630
Adriaan van Ostade .	1610	Nicholas Maes . . .	1632
Van der Helst . . .	1611	Jan Vermeer	1632
Gerard Dou	1613	Adrian van der Velde.	1635
Govert Flinck . . .	1615	Van Mieris (senior) .	1635
Ferdinand Bol . . .	1616	Hondecoeter	1636
Terborch (?)	1617	Van der Heyden . . .	1637
Wouwerman	1619	Hobbema	1638
Albert Cuyp	1620	Jan Weenix	1640

A remarkable list, especially when it is remembered that the Peace of Munster was not signed until 1648. They flourished in dire adversity, and, strangely, languished in prosperity. As they came so they went, quickly and mysteriously. At the close of the seventeenth century the Dutch School was practically moribund, and remained so for a

hundred years. In the early part of the nineteenth century Dutch art was again in the ascendant. New names were quickly added to the national roll of fame, and have well stood the test of time. Though a second Rembrandt has not appeared, nor another Hals, we see in the modern Dutch School a body of men of whom any nation might be proud.

Born in		Born in	
Pieneman	1779	David Bles	1821
Ary Scheffer . . .	1795	Roelofs	1822
Kruseman	1797	Israels	1824
B. C. Koekkoek . .	1803	Brothers Maris .	1837-1844
Bosboom	1817	Mauve	1838
Mesdag	1821	and others.	

The Old School.

Various conjectures have been advanced to account for the Dutch Renaissance, but not one has been wholly acceptable. Up to the beginning of the seventeenth century, Italian and Spanish artists had looked to the Church of Rome as their only inspiration. Their energies were devoted to Madonnas, the Nativity, and the Saints, and their finished works were naturally placed in the churches or elevated as altarpieces. The Dutch, however, viewed Rome through the spectacles of the Reformation. Their country had been so scourged from end to end by unspeakable horrors, perpetrated in the name of the Church, that what was inspiration to the Italians was anathema to the Dutch. At the same time their love for colour and the consciousness that the best in the world of art had emanated from Italy led many of the Dutch to spend two or three years in that country. Perhaps Professor Springer goes to the root of the matter in declaring that the Dutch created a "national art." He writes:—"As the Netherlands finally came forth from their 80 years' struggle as glorious victors . . . Dutch art received its noblest impulse. The war had made a nation of heroes. Stern necessity had steeled their courage and quickened their sense. Brave men, experienced in war as well as in state affairs, pious of heart, yet joyous withal, met the eye at every turn. To portray these, not only as single and impressive personalities, but assembled in groups, in the council chamber, or engaged in festive celebrations, was the artist's favourite task."

Holland (c)

Both at Amsterdam and at Haarlem are preserved the best of the Dutch "Corporation" pictures. To study Hals one must go to Haarlem. The best of the great canvases there to be seen is the "Banquet of the Officers of St. George's Guild," painted when the artist was thirty-six. Hals, though he could excel at a single figure (*see* his "Laughing Cavalier" in the Wallace Collection), achieved especial distinction by his groupings. The individual figures, too, of the large picture seem ready to walk out of the frames.

The finest works of the immortal Rembrandt are divided between Amsterdam and The Hague. The former has "The Night Watch" and "The Syndics," while the latter has the powerful "Anatomical Lecture." "The Night Watch," by the way, was ruthlessly cut down in the eighteenth century that it might the better fit a room to which it had been removed. It now measures 14½ ft. by 11½ ft. In the National Gallery, London, hangs a small picture, a copy by Ludens of "The Night Watch" as it was originally painted. This copy was painted in 1660 for Captain Frans Banning Cocq, the central figure in the original picture.

Rembrandt was born at Leiden in 1606, the son of a well-to-do miller. Obtaining recognition of his phenomenal talents at an early age, he married and settled in Amsterdam at No. 4, Joden Bree Straat, now the Rembrandt Museum. He had numerous pupils, but not one achieved the reputation of the Master. Financial troubles overtook him late in life, caused partly by the national impoverishment by war, and also by his extravagance as an art collector. He died in 1669 and was buried in the Wester Kerk, Amsterdam. He was an indefatigable worker, and etched an enormous number of plates. Teyler's Museum at Haarlem has a splendid collection of his etchings.

Nicholas Maes was born at Dort in 1632. He spent four years in Rembrandt's studio, and caught more of his style probably than any other pupil. His works are found in the chief European galleries, including five at Trafalgar Square. Magnificent examples of his genius are at Amsterdam (Rijks Museum), where his "Endless Prayer" is one of the most popular in the gallery. Maes invariably painted in warm tones of reds and browns, and always suggests imminent movement.

Johannes Vermeer, who was born at Delft in 1632, spent his whole life painting in his native town, and died there in 1675. The few pictures of his that exist—only thirty-three are known—place him among the greatest of Dutch painters. His work is marked by extreme simplicity of subject and treatment. The subjects that most appealed to him were domestic; he was not inspired by movement or emotion. A woman reading, playing, at the toilet, a man and woman conversing, these were the everyday themes that appealed to him. His colours are restricted, his composition original, the quality of the lighting depicted by way of strong contrast. Only two landscapes of his are known, and one of them, the distant view of Delft reproduced in this volume, stands alone in art as a masterpiece of composition and atmosphere.

Pieter de Hoogh was born at Rotterdam in 1629. He was the friend and companion of Vermeer, from whom he undoubtedly learnt much. Both had the same marvellous facility of treating light, and both delighted in appealing to the emotions by sheer simplicity and homeliness of subject. There, however, comparison ends. Pieter de Hoogh's favourite themes were domestic interiors or courtyards, with one or two figures, and he contrived with marvellous skill to flood them with light. Warm red and brown tones are the chief characteristics of his colours, in contrast to the cool blues and yellows of Vermeer. Some three hundred works by him are known.

Gerard Dou, the chief of the "Little Masters," was the son of a glass painter of Leiden. He was born in 1613, and, after various masters, settled for three years with Rembrandt. He learnt nothing of the latter's broad treatment, but, on the contrary, had a passion for microscopic perfection of detail. In this particular style he had various imitators, but unlike some of these Dou was, above all, an artist. His drawing was perfect, and his composition the result of laborious care. His "Young Housekeeper" is altogether a charming work. Fame came to Dou long before he had reached middle age, and his studio at Leiden included Metsu, Frans van Mieris, senior, and other eminent men. Dou received a retainer of 1,000 f. annually (£83) from a wealthy amateur for the privilege of having the first offer of his pictures.

Frans van Mieris, senior, was another prominent figure

among the Dutch genre painters. His works are usually small, and show great delicacy of finish. His pictures were much sought after, for, like Dou's, they were always pleasing subjects from the daily life of the people. The work of Van Mieris, senior, must not be confused with that of his sons, William and Frans. Numerous works of these two abound in Holland and elsewhere, but they represent the Leiden school in a decadent state. Drawing, composition, pose and lighting, in fact the essentials, were neglected for minuteness of work or the non-essential.

In Jan Steen's pictures many happy features are combined. Steen was of a naturally jovial disposition. He was the son of a brewer, but early showed artistic instincts. After many years of apprenticeship in various studios he set up as a tavern-keeper. He continued to paint pictures all his life. Steen's character always comes out in his pictures: a keen sense of humour, an ironical appreciation of the foibles of human nature, and a love of children. He was a prolific worker, and is well represented both at the Rijks Museum and at The Hague. The little girl in "The Menagerie" (Mauritshuis) is one of his happiest efforts. "The Oyster Feast" in the same collection is the cleverest example in the whole gallery of successful arrangement of a large number of figures. Not even Hals could exceed him in grouping.

Bartholomew van der Helst. The two chief works of this master have been considered worthy to hang in the Gallery of Honour at the Rijks Museum side by side with Rembrandt. That they can stand such a test is the greatest praise that can be given. In many respects his "De Schuttersmaaltyd" (a canvas 18 ft. long) is a greater favourite than the "Night Watch," though it has none of the subtlety of the latter. Van der Helst depicts merely a scene of jollification, a banquet to celebrate the Peace following the Eighty Years' War, and his purpose is clearly on the surface. He has, however, painted a scene that for characteristic effect, brilliant colouring, intense realism, and perfect technique, has yet to be excelled. As a painter of portraits Van der Helst occupied a most distinguished position. Sir Joshua Reynolds described "De Schuttersmaaltyd" as "probably the first picture of portraits in the world." Reynolds curiously forgot that Rembrandt is *facile princeps* and Hals a good second.

Holland.



Photo.]

HOBBEWA : AVENUE AT MIDDLEHARNIS (NATIONAL GALLERY, LONDON). [F. Hanstaengl.



Photo,

JAN VERMEER: VIEW OF DELFT (MAURITSHUIS, HAGUE).

{F. Hanfstaengl,

Of Dutch landscape painters, **Jacob van Ruysdael** holds foremost position. His finest works are in Amsterdam, and though there is a family likeness in them all, his great poetic power must be conceded. Broadly speaking, his pictures are in two categories, flat Dutch wooded landscapes and mountain torrent scenery. The Dutch seem to prefer the latter as being perhaps more original. Actually he gets more closely in touch with Nature when depicting his native scenes. In England the work of his pupil **Hobbema** is preferred to his own. This is accounted for by the fact that **Hobbema** has nothing in Holland to equal his "Middelharnis Avenue" hanging in the National Gallery, whereas our **Ruysdaels** are weak in comparison with the great works at Amsterdam. **Hobbema** lived and died a poor man. It was the assiduous appreciation by Englishmen of **Hobbema's** genius that compelled recognition in his own country, a century too late to be of material use to the artist.

Ferdinand Bol was born at Dort in 1616, and was a pupil of **Rembrandt**. He was an energetic portrait painter of some merit, and is noted for his many paintings of **De Ruyter**. **Hobbema** depicted nature in her most poetic moods and died in poverty, unknown. **Bol**, by no means a great genius, depicted the national heroes at a time when **De Ruyter** and others were regarded, and justly too, as the saviours of their country. Consequently **Bol** found both acceptance and wealth. As a pupil of **Rembrandt**, his master's power was not without influence on him, and at times he could rise above mediocrity. He perpetrated some huge and tiresome canvases, now occupying not very valuable space in **Middelburg**.

Govert Flinck, another of **Rembrandt's** pupils, delighted in Corporation pieces. His work is excellent if one has not seen **Hals'** masterpieces at **Haarlem**. One of his best is in the **Rijks Museum**, depicting "Four Regents of the **Kloveniers Doele**," painted in 1642. Another fine picture is in **Boyman's Museum**, **Rotterdam**.

Of the animal painters, **Paul Potter** must come first for popularity. His well-known "Bull" at **The Hague Gallery** has extraordinary power, especially for so young an artist. He was only twenty-two when he painted this work, and deserves high praise for the interests he has brought together in the picture. **Potter** died at the age of twenty-nine, and

left a large number of canvases as testimony to his industry. The "Bull" was carried to Paris when France conquered Holland. The Dutch repurchased it for £5,000.

Melchior d'Hondecoeter found his *forte* early in life. He studied with Jan Weenix, famous for pictures of still life. His most notable picture is at the Rijks Museum, and has been popularly called "The Floating Feather," in allusion to a bird's feather in the foreground. As Burgher says, "the faintest breath of wind would blow it away."

The Modern School.

The rise of modern Dutch painting is almost as inexplicable as that of the old school, though we are able to trace its development and the influences under which it arose. Its origins are not to be traced back to any tradition surviving from the old school. The rise of Pieneman, who was born at Abcoude in 1779, was due to the independent expression of an individuality. His best works are portraits, especially the "Portrait of an old Lady," in the Rijks Museum, and his "Battle of Waterloo," in the same collection. He is not to be confounded with Nicholas, his son, who was his pupil. He was followed by C. Kruseman, born in 1797, a painter of religious subjects. These two were the technical forerunners of the Dutch romanticists, the earliest of whom was Ary Scheffer. Scheffer, born at Doort in 1795, of German parents, was principally a copyist, and his work was greatly lacking in technical skill. His successor, H. A. de Bloeme, born at The Hague in 1820, is best known by his portrait of Miss Huijser, in the Municipal Museum at The Hague. His portraits of women are his best work; they show a striking individuality in a slavish age. At the same period there awoke a landscape school in the footsteps of Cuyp, the principal exponents of which were J. van Strij, born at Dort in 1756, Westenberg, of Nijmegen, born in 1791, and Nicholas Bauer, of Harlingen. These two schools were responsible for the revival of painting in Holland. They were immediately followed by a school of painters still modelling themselves on the old masters, the most noteworthy among whom were W. J. J. Nuljen, born at The Hague in 1813, and Hubert van Hove (nicknamed Huijb), born in 1819, the latter modelling himself closely on the work of Pieter de Hoogh. At the same

time the landscape painting was being carried forward by **Koekkoek**, born in 1803, and **J. W. Bilders**, a native of Utrecht, born in 1811. To these influences can be traced the gradual growth of what has since come to be known as the **Hague School**. The first of the Hague painters was **Bosboom**, whose church interiors struck a new note in the painting of his time. His pupils have since become famous. They included **Jozef Israels**, born at Groningen in 1824, painter of the lives and sorrows of the Dutch fisherfolk, old age, want, childhood, and the tragedy of hard lives. **Roelofs**, born in 1822, followed, a painter of landscape, owing much to the Barbizon school. Then came the three brothers **Maris**. Of these **Jacob**, or **James**, is the most popular, and his pictures of Dutch landscape, with canals, windmills, distant views of towns and inland shipping, brought in their breadth of treatment a new note into Dutch painting. **William**, his youngest brother, painted the Dutch landscape in its most pastoral moods—cows beside reedy pools, milking-time, sunset across the polders. **Matthijs Maris**, the other brother, is less Dutch—genius, after all, is without nationality—and his pictures, whether of gloomy slums or sunlight through the leaves in an old Dutch hofje or the half-built outskirts of Paris, strike a note of individuality in tone and impression that is without parallel in the work of the school. His pictures are rare in the public galleries of Holland, most of them having found their way into the hands of private collectors; and Holland is not the best place to study him. To the Hague School belonged **H. W. Mesdag**, the painter of the sea—a grey-green sea, as one sees it at Scheveningen and on the Zuider, for a blue sea does not exist in Holland. More important was **Anton Mauve**, born in Zaandam in 1838. His subject was sheep, his venue the sandy pastures and woods of Laren, and of all Dutch painters he has perhaps been the most imitated. Mention must also be made of **Weissenbruch**, whose water-colour landscapes of fens and polders are among the best produced in Holland; and **P. J. C. Gabriel**, a painter of simple lyrical subjects and landscapes.

Of the painters since the Hague School spent its force, one may mention **Albert Nuyhuis**, a follower of Israels, expressing the same sentiments regarding the people of Laren; and **Blommers**, born at The Hague in 1845, whose pictures of the

Dutch fisherfolk show the reverse side from that portrayed by Israels, in that they are generally represented as having rather a merry time. Of the few women painters Holland has produced, Mlle. Therese Schwartz so eclipses all others that she alone need be mentioned here.

The period of the Hague School was followed by a reaction towards impressionism, the first prophets of which had been Jongkind and David and Pieter Oyens. Vincent van Gogh is the most noteworthy of them ; but how much he owes to France and how much to Holland, it would be difficult to say. The younger school is still vigorous in Holland, and as yet there is no sign that the revival in modern painting is doomed to the sudden and mysterious death that overtook the school of the seventeenth century.

Other notes on Dutch art will be found on pp. 114-115.

OUTLINE OF DUTCH HISTORY.

From the Roman Occupation to Charles V.

THE first inhabitants of Holland came from Germany and adopted as their new home the island of Batavia, a long strip of land lying within the forked estuary of the Rhine. So brave a race were they that the bodyguards of the Roman Emperors were drawn from their ranks. Friesland and the northern districts were likewise peopled with German migrants, but they differed in national character. The latter, ever known as "the free Frisians," admitted no allegiance to the Romans, who were paramount throughout north-west Europe. Under Charlemagne's powerful rule (A.D. 800) the provinces, including what is now Belgium, were united. Fifty years later, by the Treaty of Verdun, the country was divided: Batavia and Friesland were allotted to Germany, while Dukes and Counts, each ruling, yet subject to the German Emperors, were appointed to the Provinces, which now became Principalities. Trade routes were established to distant parts of the world. Law (as apart from might) made itself manifest in various charters from Princes to people. At the end of the thirteenth century, the rulers are found presiding over the Provincial Estates, marking the beginning of Constitutional government.

About this period the North Sea rolled in over the low-lying lands. Uniting with the lake Flevo, the ocean engulfed more than a thousand Frisian villages and formed the Zuider Zee, i.e. South Sea, to distinguish it from the North Sea. Philip, Duke of Burgundy, surnamed "The Good" (a courtesy title only), dispossessed his young cousin Jacquelin of her rightful heritage of Hainault, Zeeland, and North and South Holland. He soon acquired Luxemburg, and assumed lordship over Friesland as a matter of course. He established at Bruges the Order of the Golden Fleece (1429). In 1467

he was succeeded by his son, Charles the Bold, whose dominant object was to make his dukedom a kingdom. He ruined his country financially, and died ignominiously. His daughter, the Lady Mary, inherited the vast but impoverished realm. Louis XI of France, another member of the Golden Fleece, earned the laurels of the Order by seizing Burgundy. The Lady Mary, to secure the loyal adhesion of her subjects, granted them "The Great Privilege," the Magna Charta of Holland. In 1493 her husband, the Archduke Maximilian of Austria, inherited his father's throne. Notice the accretion of thrones and principalities. Maximilian's son, Philip the Fair, heir to enormous territory, married the Princess of Castile and Aragon, and thus added Spain to the family domain. Philip's son was Charles V, King of Spain, Emperor of Germany, Emperor of Austria, King of the Netherlands, Duke of Burgundy, and monarch practically of half the known world.

Under Spanish Rule.

To tyranny and robbery the inhabitants of Holland showed emphatic aversion. Charles V confiscated the Great Privilege and all municipal rights. The people demurred: punishment quickly followed. With rods of iron Charles scourged his people into submission, while their blood and treasure were squandered in European wars. The king's simple expedient to exterminate heresy by executions was a failure. In 1555, wearied with wars and the cares of State, he abdicated in favour of his son Philip II, a gloomy fanatical monarch, assassinator of William Prince of Orange, the strongest maintainer of the Inquisition, with its tens of thousands of slaughtered victims, and the deliberate midnight murderer of his own son, Don Carlos. Holland's darkest hour was at hand. Motley vividly portrays the hell let loose upon the kingdom. With the assistance of Philip's servile minister, Granvelle, the Inquisition did its work. The King retired to Spain, but Spanish troops were quartered throughout the States, to the impoverishment and despair of the people. The King's sister, Margaret of Parma, was installed in the Netherlands as Regent. At this distressful period three champions of liberty urged the king to redress the people's wrongs. They claimed (1) the withdrawal of the troops,

(2) the removal of the Inquisition, (3) the restoration of the people's right through the States-General to vote the sums of money demanded by the King. These three champions were William Prince of Orange, Count Egmont, a brilliant general, and Count Horn. The king retired both Margaret of Parma and Granvelle in favour of the Duke of Alva, and the garrisons were doubled. With callous brutality, Alva invited Egmont and Horn to a banquet. Though urged by William of Orange to beware of treachery, they went. They were seized by Alva's soldiers, and, notwithstanding their rank and their services to Philip, were executed.

William the Silent.

Prince William of Orange (born 1533, died 1584), a favourite ambassador of Charles V, is said to have earned the sobriquet "the Silent," because he kept his self-control and made no comment when Henry II of France casually mentioned to him that he and Philip II had arranged a general massacre of Protestants throughout France and the Netherlands. His prudence saved, at any rate for a time, the threatened disaster. A staunch Catholic and supporter of the King, William repeatedly protested to the King against Alva's atrocities. It had not the slightest effect. The Blood Council was established, and, incredible as it seems now, sentence of death was actually passed upon the whole of the inhabitants of the Netherlands (February 16, 1568). Philip confirmed the edict, and ordered its immediate execution. Thus Alva's victims could be executed without the formality of a mock trial.

William of Orange now took active steps to oppose Alva. Too utterly cowed to assist, the Dutch populace remained passive while the Prince spent his own fortune on foreign troops. Despite the valour of his brothers Louis and John, defeats followed. The "Beggars," a body of nobles banded together to resist Alva, commenced operations at sea and met with some success. Prince William's own states, Zeeland and Holland, on land alone showed determination to resist. The massacre of St. Bartholomew only stimulated the desires of Philip and Alva. Cities whose inhabitants defied the Spaniards were besieged. Surrender, on promise of mercy, nearly always resulted in the inhabitants being

put to the sword, as at Naarden and Haarlem. The siege of Leiden, however, brought a sudden check to the Spaniards, for when the city was at its last gasp William directed from his fever-stricken couch the mode of cutting the dykes and flooding the country. His fleet was in readiness, and sailed up to the walls of the city.

Through years of toil Prince William held to his trust, the freeing of his country. Affectionately called Father William, his is a solitary and splendid figure. He matched his intellect against the cleverest men of the age, and with his enthusiasm kept alive the waning spark of national patriotism.

The Dutch Republic.

In 1581 the Holland States finally renounced their allegiance to Spain and elected the Liberator as Stadtholder, after he had emphatically refused any higher title. On July 10, 1584, an obscure wretch, hired by Philip II, and tempted by the large reward offered by the King, secreted himself in the Prince's house. With money given to him by William, he had purchased a pistol and now fired several poisoned bullets at the Prince, two of which took effect. Thus the great figure passed away, his last words as he fell being a prayer, "God save this unhappy country." After the murderer was executed, his parents, on claiming the blood money from Philip II, were at once granted patents of nobility.

William's son, Maurice, was elected Stadtholder and ruled until 1625, amid a period of increasing prosperity. The war with Spain was vigorously carried on. The Dutch Admirals, De Ruyter and Tromp, added immensely to the power and reputation of Holland. With commercial prosperity the population increased rapidly. Both on land and sea the Dutch defeated their former masters. The merchant fleets navigated the world and founded the Dutch colonies. On the death of Maurice, his brother Frederick Henry succeeded (1625-1647), and the prosperity of the country reached its zenith. William II, son of Frederick, came to the throne. By the peace of Westphalia the work of William the Silent was completed, and Europe acknowledged the independence of the Provinces. On the death of the King, and in consequence of dissensions, John de Witt was elected Grand Pensionary. His great achievement was the Triple Alliance be-



P. G. Luck.]

VOLENDAM CHILDREN.



JAN STEEN : THE MENAGERIE (MAURITSHUIS, HAGUE).

tween England (Holland's quondam enemy), Sweden and Holland, to resist the attacks of Louis XIV of France. De Witt fell a victim to the ignorant vengeance of the people, who accused him of harbouring designs against the Stadtholder William III, who now came to the headship of the Provinces. William III accepted the crown of England in 1689, and waged war against France and Spain, terminating in the Treaty of Utrecht, 1713. John's son, William IV, followed on Stadtholder, and war with England for naval supremacy ensued. In 1781 Holland lost most of her colonies.

Under French Rule.

In 1794 French republicans, aided by Dutch exiles, marched into Holland. The French General, Pichegru, achieved the memorable feat of capturing the frozen-up Dutch fleet by bringing his cavalry over the ice. The Stadtholder, William V, fled to England, and the "Batavian Republic," with R. J. Schimmelpennick as President, acquired a brief flutter of notoriety. Napoleon, the arbiter of Europe, appointed Louis Bonaparte King of Holland. Louis occupied the throne for five years, during which time Napoleon's "Continental system," recoiling upon his own head, brought commercial ruin to Holland. Louis resigned the crown in 1810, and Napoleon incorporated Holland with France. Reasons from such an absolutist were not expected, but Napoleon volunteered the strange theory that the soil of Holland was merely the alluvium of French rivers. After his crushing defeat at Leipsic, Holland gladly co-operated with England and the allies. The French were swept over the border, and peace dawned again over the distressful country after Napoleon's final overthrow at Waterloo. The famous Lion Monument, on the battlefield, is erected over the spot where the Prince of Orange was wounded while leading his Nassau regiment to the charge.

The Royal House of Orange.

With the consent and assistance of the Allies, William, the son of the exiled Stadtholder, was offered and accepted the crown (1813), thus restoring the House of Orange. By the Vienna Treaty (1815) Belgium was added to the kingdom,

and the Prince of Orange took the title of William I, King of the Netherlands. Dissensions between the Dutch and Belgians followed, the result of incompatibility. The Belgians declared the Dutch assumed supremacy, and strongly objected to the Dutch language being made to replace Flemish and the official French. Holland was Protestant, and was loyally attached to the House of Orange, while Belgium, too long subjugated to Spain and France, was anti-Orange and Roman Catholic. Separation resulted. In 1830 the European Powers, fearing further complications and wars, advised Holland to accept the severance. Ten years later the King abdicated, and William II ruled over Holland (with the Duchy of Luxemburg added under the Vienna Treaty) from 1840 to 1849, when he was succeeded by William III. Princess Emma of Waldeck and Pymont (sister of the Duchess of Albany, and consort of William III), acted as Regent at her husband's death and during the minority of her daughter Wilhelmina. Her regency is held in affectionate remembrance by the people of Holland.

Wilhelmina was born on August 31, 1880, and was crowned in 1898. The Silver Jubilee of her reign was celebrated with many rejoicings in September, 1923. As Queen she receives the homage due to her exalted rank, but as a Princess of Orange, descendant of that race of patriots who dedicated their fortunes and themselves to the salvation of Holland, she reigns in the hearts of her devoted subjects.

In 1901 Her Majesty was married to Henry, Duke of Mecklenburg-Schwerin, on whom she conferred the title of Prince Henry of the Netherlands. The Queen's favourite residence is the secluded palace at Loo, near Apeldoorn, though a good deal of her time is spent at The Hague. Six days only are annually spent in the Royal Palace at Amsterdam. The vast marble halls of the latter building are altogether too cold and comfortless for frequent occupation. The heiress to the throne is the Princess Juliana, born April 30, 1909.

Holland, being neutral, was not so seriously affected by the Great War as were most European nations. It will be recalled that the first Royal Naval Brigade was interned at Groningen after the fall of Antwerp in October, 1914, and that the ex-Kaiser and the ex-Crown Prince found refuge in the country.

THE ISLE OF WALCHEREN.

Flushing—Middelburg—Veere—Domburg—Flushing
to Roosendaal—Roosendaal to Bois le Duc—Breda
—Bois le Duc to Utrecht.

FLUSHING.

Access.—By *Zeeland SS. Co.'s* steamer from London *via* Folkestone. See p. 10.

By steamer from Rotterdam (see under Rotterdam, p. 67); by train from Rotterdam *via* Dordrecht and Roosendaal in 2½ hours.

Baths.—Sea-baths at the Badestrand,¹ 0.40 fl. each person; extra towels at 5 cents each.

Hot baths at the Grand Hotel des Bains and Albion Hotel.

Churches.—*English (Reformed) Church*, Oude Markt. *Roman Catholic*, Wilhelmina Straat. The Cathedral service is Dutch Reformed.

Consulate.—*British* (Vice), 10, Boulevard de Ruyter.

Hotels.—On the bathing strand, *Britannia, Strand*; on the promenade, *Noordzee Boulevard*; in the town, *du Commerce, Albion, Goets*; at the station, *Zeeland*. See also p. 14.

Information Bureau, Kiosk opposite station.

Population.—22,343.

Post Office in the Hout Kade, by the Town Hall, open on weekdays from 7.30 a.m. to 9.30 p.m. Sundays, 8.30 to 11.30 a.m.

Railway Station adjoins the quay where the mail-boats arrive. It has a good restaurant. Customs examination in the station.

Steamers.—To Breskens six times daily; return fare: first,¹ 0.90 fl.; second, 0.60 fl.

To Terneuzen, four times daily; return fare: ¹ 1.35 fl. first, 0.90 fl. second.

To Veere, *via* Middelburg, by the Rotterdam steamer. Starts from the Dock Quay. Inquire as to time of starting.

Telegraph Office adjoins the Post Office; open on weekdays from 6.30 a.m. to 9.30 p.m.; holidays, 7.30 a.m. to 8.30 p.m.; Sundays, 7.30 to 9.30 a.m., 12 to 2 p.m., and 5.30 to 7.30 p.m. Telegrams also taken at the Railway Booking Office.

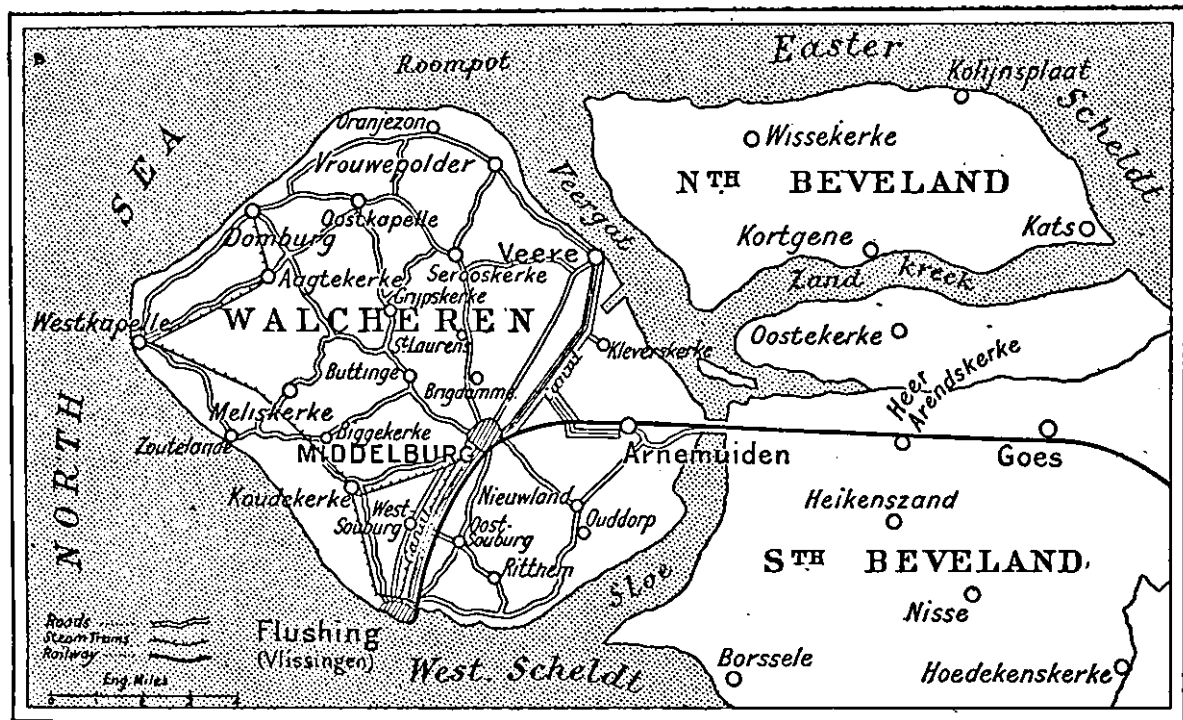
Telephone Office, Rivalstraat, G. 63.

Trams.—Electric tram to Middelburg starts from the Badhuis, every 30 minutes.

Steam tram to Domburg about five times daily. Change trams at Koudekerke.

Flushing, once a well fortified town, now flourishes as a bathing resort and one of the principal gates of the Continent. Zeeland retains more of its original types of peasants than

¹ Wherever fares or other prices are mentioned throughout this book it should be understood that they are subject to modification, and that we cannot guarantee their current accuracy.



THE ISLE OF WALCHEREN.

any other province. For sights the visitor will look rather to the people than the place. The picturesque costumes of the women, with their queer head-dresses and metal cap-ornaments; the busy huisvrouw embellishing the outside of her dwelling, cleansing the footway or sweeping the bricks half-way across the road; the milkmaid going her round with utensils burnished like silver and sparkling in the sun as the patient dogs draw the little carts along; the quaint little mirrors outside each window to show to those within the views up or down the street; the curious carvings on the house-fronts, and the gaudily-painted craft manned by stolid, broad-beamed Dutchmen: these are the everyday sights of Flushing which endear the town to the visitor.

A Walk Round the Town

may begin at the Railway Station, in which case cross to the **Observatory**. (A ferry boat plies when the lock gates are open and the foot-bridges not in position.) The huge dial shows the height of the water in the Scheldt above or below Dutch A.P. mark (A.P., or Amsterdamsche Peil, is normal high-water mark at Amsterdam; in other words, Ij level). Walk down Canaal Straat, pass the Foundry and bear to right to Hout Kade, with the **Town Hall**. If we prefer we can go straight to the Town Hall by one of the harbour launches, which ply every few minutes between the town and the station. The Town Hall, built in 1733, was formerly the mansion of a wealthy citizen. It was adapted to its present use after the English destroyed the old Town Hall by bombardment in 1809. Note the house across the **Bridge of Boats**. It was built in 1735, and is adorned with figures of the Graces. Tradition says that the architect of this house hanged himself because people admired the Town Hall, built by his brother-in-law. He would have been wiser if he had relied on his own better judgment.

Continue along Hout Kade and Peperdijk to the second bridge and turn leftward down Wagenaar Straat, lined with chestnut trees, to the heart of Old Flushing. Cross tram-lines and Kleine Markt. St. Jacob's Straat opposite leads to Oude Markt and the ruins of the Groote Kerk. This building, with its lofty tower in four stages, dated from the fourteenth century; it was burnt down in broad daylight

on the afternoon of September 5, 1911. Around the Oude Markt sit the market women in peasant costume, apparently supremely indifferent to the prospect of a chance customer. Kerk Straat leads to Bellamy Park, the business thoroughfare. In Bellamy Park is the Museum of Antiquities (open 1-5, 10 cents), where are some of de Ruyter's letters. Also in Bellamy Park is an ornamental fountain in memory of Elizabeth Wolff and Aagje Deken, two authors, both of Flushing. Turn to left, cross the Canal to Beurs Plein and ascend to the Rotonde, with its lighthouse and esplanade. Here is a *Statue to Admiral de Ruyter*, who was born in Flushing in 1607. His father was a ropemaker, but his mother came of a noble family. De Ruyter's fleet sailed up the Thames and considerably damaged our forts and shipping in the Medway. Beside the statue are two cannon formerly belonging to de Ruyter's fleet, sunk in the Straits of Messina in 1676. They were recovered in 1907 and placed here.

Continue along the pleasant Noord Zee Boulevard. Here are fine views, particularly in stormy weather. The Rotonde makes a good "Splash Point." The circular Tower, built 1563, and used latterly as a military prison, was once the chief gate of Old Flushing. It is now a "wireless" station. Further down the Boulevard is the Bathing Beach, crowded with visitors and basket chairs. A long line of cabins has been built in the sea wall for the use of bathers.

Tickets for bathing (40 cents) should be obtained at the Bath Pavilion. The charge includes machine, costume and one towel. (Extra towels, 5 cents.) The time occupied must not exceed forty minutes.

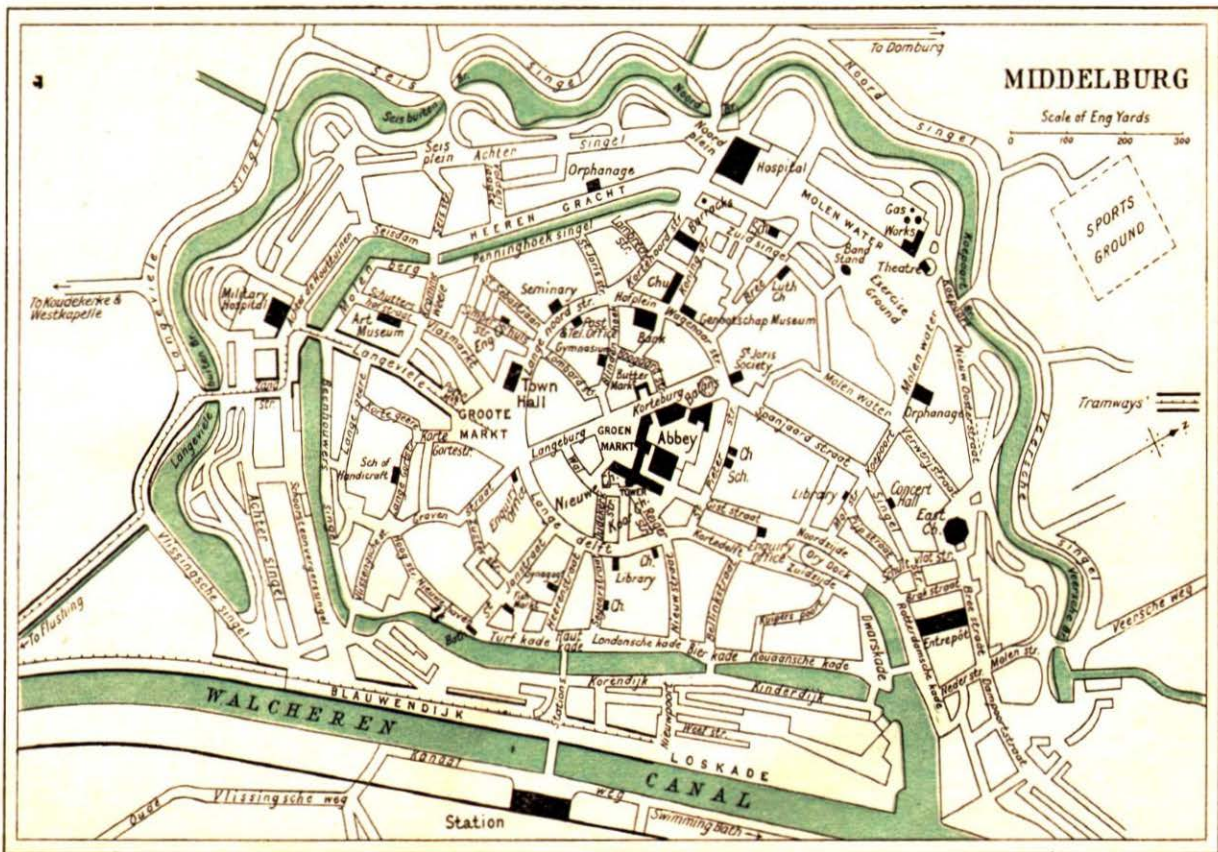
A band plays daily in front of the Bath Hotel or in the Kursaal.

From the Bath Pavilion one can descend to Badhulsweg, a wide pleasant road leading to the trams for Middelburg (right) and Domburg (left).

Excursions from Flushing.

To Middelburg, Domburg and Veere. See under separate heads.

To Terneuzen. For steamers, see p. 47. In connection with the train to Mechlin and Brussels.



MIDDELBURG

Scale of Eng Yards

0 100 200 300

SPORTS GROUND

Tramways



To **Breskens**. For steamers, *see* p. 47. In connection with the steam tram to Bruges.

To **Axel**. This little village in Zeeuwsch Vlaanderen, a district on the south of the Scheldt, opposite Flushing, is worth visiting for the curious and unique costumes worn by the women. It is easily reached by steamer to Terneuzen or Breskens, whence it is only a short railway ride to Axel.

MIDDELBURG.

Arrival.—By train from Flushing in 10 minutes; also by electric tram.

Steamer daily between Middelburg and Rotterdam.

Consulate.—British (Vice), Rouaansche Kade, G. 150.

English Church (Presbyterian).—Simperhuis Straat.

Hotels.—*Abdij*, in the courtyard of the Abbey. Others are the *Grand*, in Lange delft; *du Commerce*, Stationsstraat; *Nieuwe Doelen*, in the Market Square, near the Town Hall, (*see* also p. 15).

Information Bureau.—Markt I. 14.

Market Day.—Thursday (for costumes).

Population.—15,494.

Post Office.—Lange Noordstraat C. 35-36. Open, 8 a.m. to 10 p.m. Sundays, 10 a.m. to 1 p.m.

Railway Station.—On the south side, outside the town and beyond the Walcheren Canal.

Steamer.—To Rotterdam. Starts from the Rouaansche Quay. [Single fare, 2.50 fl., 1.50 fl. Restaurant on board.

Telegraph Office.—Lange St. Pieterstraat A. 70-71. Open 7 a.m. to 11 p.m.; Sundays, 8-9 a.m., 1-2 p.m., 7-8 p.m.

Telephone Office.—Reigerstraat A. 114.

Trams.—To Flushing, about every half-hour. Fare, 12 cents. Start from the Grootte Markt, opposite the Town Hall.

To Domburg about 3 times daily; return fare, 0.55 fl. Start opposite the Railway Station, town side.

The capital of Zeeland is in shape almost circular, with one side resting on the Walcheren Canal. Once a fortified city, the outline of the ramparts can easily be traced by the serpentine Singel, a wide moat round the city. Walls, gates and bastions have been replaced by shady walks among trees overhanging the Singel. All the streets radiate from the centre, where will be found the chief buildings.

The **Stadhuis**, or **Town Hall**, is in the Grootte Markt, opposite the terminus of the Flushing electric tramway. (*Admission*, weekdays 10-5, Sundays 12-5, 25 cents. Apply to the caretaker.) It was built about 1600, in the florid Gothic style, by the celebrated Kelderman of Mechlin and his son. The exterior is profusely decorated with stone carvings and twenty-five statues of former counts and rulers of Zeeland. The buildings lie four-square, with a handsome tower rising

from the centre. Part of the façade was restored in 1905. The side wing, in Noord Straat, dates from 1780. The rooms on the ground floor only are shown. The *Court Room*, now used for marriages, is an interesting apartment with a huge fireplace and armour-covered walls. Over the fireplace is a painting (artist unknown) of the Last Judgment. The adjoining room is practically a museum, with some fine illuminated volumes. The exhibits include silver plates showing the arms of the various mediæval guilds of the city. In a glass case are the city charters, including one from Philip II. Here also is a collection of cipher writings of Alva, with translations, and a large volume in red leather and silver clasps, written in three languages by Jacob Cats (1577-1660). The elaborately carved vestibule in the same room is by Adolf Hardinck (1535) and is reputed to have cost fl. 50,000.

The *Statue of Queen Wilhelmina and Princess Juliana*, in the Square, was erected in 1910.

From the south-east corner of the Market Place the Langeburg leads to the Groen Markt and the Abbey of St. Nicholas, once a rich and powerful Præmonstratensian house, founded in 1128 by monks from Antwerp. It was secularized in 1559. Twice, in 1492 and in 1568, the buildings were in great part destroyed by fire, but were rebuilt. The Abbey has recently been restored with care and skill, and is now used as the Government building for the State of Zeeland.

The *Abbey Square* is a leafy retreat, with the old Abbey buildings on one side and the Zeeland State archives on the opposite side. The *Abdij Hotel* is at one end, and the Governor's residence at the other.

The *Abbey* (*Caretaker lives at Koorkerhof A142. Abbey sometimes closed on Fridays and Saturdays : 25 cents per person on leaving*) is entered by a fine Renaissance doorway surmounted by the Zeeland arms. The rooms shown are:—

(a) *Hall of the Deputies of the States of Zeeland*.—Here the Deputies meet weekly. The walls are hung with Gobelins tapestries. Portrait of William III over the fireplace.

(b) *Coffee Room*, used twice a year by the Deputies. This leads through a well-restored staircase with wagon roof to—

(c) *Ante Room*, with two huge pictures by Ferdinand Bol (1616-1680, a pupil of Rembrandt).

(d) *Ante Room*, with two more works of Bol: "The Finding of Moses" and "Joseph and His Brethren."

(e) On the ground floor is the *Grand Hall*, where the Provincials of Zeeland meet twice yearly. Two Gothic brass chandeliers, each in three tiers, depend from the roof. Every table has its pewter inkstand and dish of sand for sanding the written page. Here are some magnificent sixteenth-century tapestries. The subjects are: (left) "Defeat of Spaniards at Bergen-op-Zoom," (centre) "Battle of Lello," (right) "Defeat of Spaniards at Flushing." Over the fireplace is an elaborate embroidery of the arms of Zeeland with a figure of William the Silent as a crest, the whole surrounded by the arms of Zeeland towns. The tapestry in the left-hand recess, showing a German ship in full sail, was bought by a Dutch officer for fl. 26,000 (£2,175). It is dated 1572.

Close beside the Abbey is the Abbey Church, now called the *Nieuwe Kerk*. (*Apply to the Koster to the left of the entrance; 25 cents or 10 cents each member of a party.*) The church is a rectangular building of little interest. It contains the elaborate tomb, in black and white marble, of Admirals Johan and Cornelius Evertsen; the date of the work is late seventeenth century. The choir has been restored in recent years.

Adjoining is the Abbey Steeple, or as it is more generally called, the *Lange Jan Tower*. (*Admission daily, 10-12 and 2-5, 10 cents. Apply to the watchman, Spanjaardstraat E. 81.*) The height of the tower is 280 feet, and it should be ascended not only for its wonderful panorama, but also to see the bells. There are 205 steps to the first stage; then another 100 to the first bell platform, level with the clock dials. An iron rail affords support, and this dizzy height is usually sufficient for visitors. On this and the upper stage (ascended by a ladder) are forty-one fixed bells. The chimes, which ring out every half-quarter, are produced by small hammers connected with a revolving drum worked from the clock machinery. The platform is reached by a total of 384 steps. At the half-hour the bells chime for 2½ minutes and strike the coming hour. The tower is supposed to have been built in the thirteenth century, but only the lowest foundations can belong to this period. Old records say that the tower was burnt down again and again. The present building dates from between 1713 and 1718.

The *Butter Market* is held every Thursday opposite the

Balans Poort, the north gate of the abbey square. The peasant women, attired in all varieties of the Zeeland costume, attend and sell the produce of the farms.

The **Museum** of the Zeeland Scientific Society is in the **Wagenaarstraat**, which leads left from the north end of the square. (*Open Monday to Friday, 10-12 and 1-5. Changes in the position of the pictures are made from time to time.*)

The room on right of hall contains the only authentic portrait of **De Ruyter** (1607-1676) and a large collection of coins. The second room on right has Roman remains found in **Walcheren**. Note especially some curious skates made of human bones, with one side rubbed to a smooth surface, clear evidence that the Romans skated in Holland. In the two rooms on the left of entrance hall are engravings and maps of **Zeeland**.

First Floor.—Allegorical picture, artist unknown, representing the **Duke of Alva** enthroned, tearing up a parchment (constitution); before him is a group of shackled maids (the Provinces). Around the Duke are **Granvelle**, in his cardinal's robes; **Vargas**, the President of the "Blood Council," and others. The walls behind Alva are decorated with pictures, scenes of the Inquisition, and through an open window one sees the execution of **Counts Egmont and Horn**. (A duplicate of this picture hangs in the **Prinsenhof** at Delft.) In this room also are the first telescopes, the invention of **Jansen** at Middelburg in 1590. Other rooms on this floor are devoted to natural history. Note the clock (planetarium). It was constructed in Middelburg after five years' work (1782-1787) by the brothers **Van den Eeckhout**. The clock still keeps good time.

The *Upper Floor* contains a room furnished in old **Walcheren** style, with lifelike figures dressed in the period of a century ago. In this room, too, is a fine collection of old **Delft** pottery and china.

Middelburg is architecturally rich in **Notable Houses**. In **Noord Straat** is the **Woonhuis van Jacob Cats**, 1603-1623. In **Lange Delft**, a fine old street with good shops, leading to **Groote Markt**, is the house once occupied by the **Earl of Leicester**, envoy of **Elizabeth**; and in the same street is **De Gouden Zonne**, built in 1635. In **Balans** is the white stone-fronted house, dated 1582, belonging to the ancient **Societeit St. Joris**, or **St. George's Company of Archers**. Another good house is **De Steenrots** (1590), built in the **Renaissance**



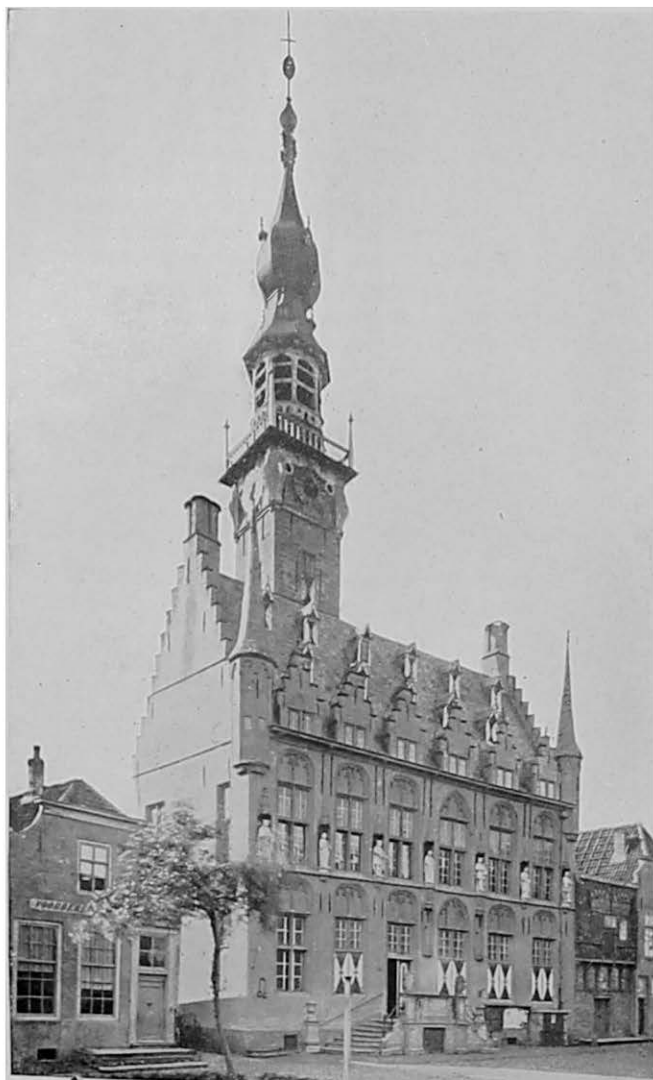
P. G. Luck.]

TOWN HALL, MIDDELBURG.

o

Holland.

9



TOWN HALL, VEERE.

style, and with ten large panels in high relief. It was built by a wealthy stone-mason, but is now a café. In the Langeviele (tram route to Flushing) is a house with a fine front, called "The Chequered Oil Mill." It has been restored in recent years.

At the end of the Langeviele, opposite the bridge, is the **Military Hospital**, a fine early seventeenth-century building (restored), formerly the Guildhall of the Corporation of Arquebusiers.

The **East Church** (Dutch Reformed service) is an octagonal building with a conspicuous dome. (*The Koster lives in Ververy Straat, close by, second house on right.*) For those to whom the 384 steps of Lange Jan would be an objection, this church is recommended. The ascent to the top of the dome is quite easy, and a capital view over the city and country is obtained from the gallery. The church, built in 1655, owns a small solid silver font of careful workmanship, dated 1797. The cover is a model of the dome of the church. The organ was built in 1779.

The **Singel** (the ancient bulwarks) is now laid out in pretty shady walks. Middelburg has one remaining gate, the **Koepoort**. Not far from the gate is the *Theetuin* (tea garden), a restaurant enclosed with a high railing, with garden and bandstand.

The **Museum of Art** (Kunst Museum) is near the Town Hall. (*Open 1 to 4, 25 cents. Apply at the Schuttershof next door.*)

Excursions from Middelburg.

1. To **Flushing**. See under Flushing.
2. To **Veere**. See under Veere.
3. To **Domburg**. See under Domburg.
4. To **Zierikzee** by steamer.

Zierikzee (*Hotel Van Oppen*) is a small commercial town in Schouwen. It still maintains three of the old town gates. The work of Kelderman, the architect of the town halls at Veere and Middelburg, can be seen in an unfinished tower.

Steam tram from Zierikzee to **Brouwershaven**. When Zeeland was striving to wrench the hard-won soil from the intruding Spaniards, the latter made one night a memorable journey through the sea. Crossing from Tholen to Duiveland on a narrow tongue of land, the Spaniards waded up to their

necks in the sea. The troops were many hours crossing, for they had to fight every yard of the way, but the task was accomplished and Zierikzee was besieged (1575).

From Brouwershaven one can reach Ouddorp, whence tram can be taken to Middelharnis (where Hobbema painted his famous "Avenue"), and steamer to Hellevoetsluis (formerly a great trading port). By tram or train one can then make *via* Hoogvliet to Rotterdam. It is an out-of-the-world trip, full of quaintness.

5. By the Domburg steam-tram to Koudekerke, Valkenisse (among the dunes), Biggekerke, Zoutelande (much visited by painters; it has the oldest church in the island), West Kapelle (where the church tower is used as a lighthouse; fine sea views), and so to Domburg.

6. Drive from Middelburg *via* Seerooskerke, Oostkapelle and Westhove to Domburg, returning *via* Grijpskerke.

7. To Arnemuiden, by train in 10 minutes. A fishing village, although miles from the sea; the fishermen go to and fro by train. The village (formerly a prosperous town) is famous for its costumes and customs, to which it clings tenaciously (*see also* p. 58).

VEERE.

Access.—Can be reached by steamer by the Walcheren Canal from Flushing or by the Middelburg steamer from Rotterdam (Osterkade), or by driving from Middelburg.

Hotels.—*New Hotel Roland, Golden Lily and Kampveersche Tower.* The last-named occupies the old tower overlooking the harbour entrance; it is primitive, but pleasant. The Roland is most patronized by English visitors. The Golden Lily, an historic house, has a good view of the harbour. Rooms are to be had in several houses.

Post Office.—Open on weekdays from 7 to 8 a.m., 10.20 to 12.20, and 4 to 6 p.m. Sundays, 7 to 8 a.m. only. There is a telephone office, open on weekdays.

To miss Veere, it has been said, is to miss Zeeland. The town lies in a hollow below high dykes, seeming to dream of a glorious and distant past when its navies traded with the ends of the earth and its sons went out to found colonies. At some such period it raised in its piety the magnificent church with a massive tower that is a landmark over all Zeeland. Now its chief trade is in fish and butter and fruit; its small community worships in an obscure chapel and orchards bloom on the site of once teeming streets. Between the present town and the high earthworks that were its fortifications lie green fields. Veere of all towns in Holland most conveys the impression of a dead city. Yet the place bears

itself with a quiet dignity, and its charm has endeared it to artists, who find in its quaint streets, courtways and quays, and among its costumed peasantry, subjects rich in colour and romance.

The *Groote Kerk* (caretaker lives in the cottage against the entrance) is in a sadly dilapidated condition. The town receives a subvention for its maintenance that is only just enough to keep the building from falling altogether into ruin. The tower dates from the fourteenth century. The church was burnt down in 1686, but was afterwards rebuilt. In 1812 the French put in two floors and made it into an extensive hospital. Next it became a workhouse for Zeeland, and afterwards (till 1866) a barrack. There was formerly also another tower at the east end, but it became so ruinous that it had to be taken down. The interior is still beautiful; the pillars of the nave lend themselves to very effective grouping, and are a favourite subject for photographers.

The little octagonal building with a groined roof, near by, is the *Town Fountain*, the only one of its kind known in Holland. It was built in 1551 to receive the rainwater from the roof of the church.

The *Town Hall*, in style similar to the *Stadhuis* at Middelburg, is decorated with seven statues of Counts and Countesses of Veere. It was built 1470-1474. The old *Vierschaar*, or Court House, panelled in oak, is now a museum. The chief treasure is the silver-gilt cup presented by Prince Maximilian (afterwards Maximilian II of Germany) to Veere in 1651. The cup bears the date 1646. It is 22½ inches high, and is decorated in relief with scenes of the donor's military triumphs. The inscription signifies: "The 15th September, 1546, Maximilian of Buren, in spite of his enemies, having crossed the Rhine, has united his troops with the Imperial Army." Among other exhibits notice the bronze hands over the fireplace. If a person sentenced to be beheaded cared to commute the punishment by a money payment, a bronze hand had to be placed in the Courthouse, marked with the name and crime. (*A fee of 25 cents to 1.00 fl. should be given to the attendant, according to the number of visitors.*)

Of the old houses in Veere mention may be made of the *Kampveersche Tower*, an old bastion (now an inn) at the entrance to the harbour; and, on the quay, the *Scottish*

House, and the Little Lamb, with fronts dating from the middle of the sixteenth century. The Scottish House is said to have been the Guildhouse of the Scotch merchants settled at Veere. It is now a museum of maritime art and of international wood engravings. Open daily (*Admission 25 cents*). The Lammetje was the Guildhouse of the Woolstaplers.

Domburg.

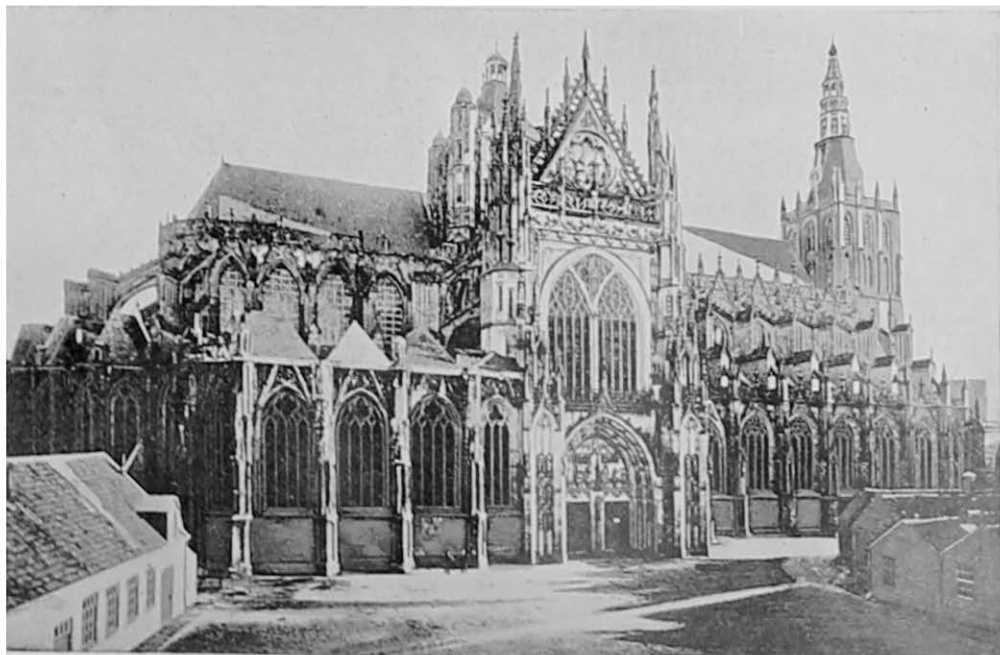
- Access.**—From Flushing or Middelburg by steam-tram, about 5 times daily. Fare, 55 cents return. There is a good brick driving road to Domburg, shaded by trees. The road lies through some of the most picturesque villages of Walcheren. The total distance is 14 kilometres. There is a good inn, the *Lindeboom*, at Seerooskerke, about half-way.
- Bathing.**—Bathing tickets, including costume and towel, 35 cents. Men bathe to the right, women to the left.
- Chairs on the Beach.**—Apply to the attendant. The charge is 10 cents a day.
- Golf.**—In the Hoenderpark near Westkapelle. Day visitors, 1.00 fl.
- Hotels.**—The *Bad*, on the sea-front; near by, also facing the sea, is its dependence, the *Strand*. In the village are the *Schuttershof*, old established, with a wooded garden, the *Europe*, and many pensions. See p. 14.
- Visitor's Ticket**, admitting to the Pavilion, daily, 25 cents; weekly, 1.50 fl.; monthly, 5 fl.; season, 10 fl.

Domburg, mild and bracing, is rapidly coming to the front as a health resort. Of late years it has been greatly improved, and now boasts a fine Kursaal and several first-class hotels, besides many pleasant villas. It is surrounded by charming walks among the dunes, and when one tires of the sands and the sea, one may turn to the wooded walks among the shady Parks at the back of Domburg. Westhove, formerly the summer palace of the Abbots of Middelburg, an old moated and towered château, can be reached in a morning's walk. It is now a charitable home for poor children. It is necessary to obtain a permit to use these parks as promenades; the permits are to be had from the proprietors of the various boarding-houses and hotels at Domburg, or (for day visitors) at the Middelburg Inquiry Office. If the visitor has a ticket he may freely disregard the notice boards with the forbidding legend "Verboden toegang."

FLUSHING TO ROSENDAAL.

Route.—By train in 1½ hours. A small extra charge is made on the D or through Continental trains.

The train after leaving Flushing passes Middelburg (see p. 51) and then turns east to Arnemuiden (p. 56), a small but picturesque Zeeland village, chiefly inhabited by fisherfolk



THE CATHEDRAL, BOIS LE DUC.



DORDRECHT.

remarkable even among the Zeeland people for their tenacity to costume and custom. The village is often visited by artists. There we cross by a dam from Walcheren into South Beveland, through typical Zeeland country of meadows, dykes and solitary but prosperous farms.

Goes is a small town, 15½ miles from Middelburg, with a fine Church (1423) and Town Hall, where the court room should be seen. Note the French decorations and paintings. The inn includes some remains of the Chateau, once the home of the unfortunate Countess Jacquelin (*see* Historical Note, p. 41).

Bergen-op-Zoom (*Hotels: de Draak, de Gouden Leeuw, and others*), once a flourishing town, is now only remembered on account of its chequered history. Besieged by Spaniards, French and English, it has in turn succumbed to assault or defied capture, as in the disastrous British expedition (1814) to the Low Countries. *Coehoorn Park*, where residents foregather on summer evenings to listen to the band, is so named in memory of the Dutch general who built the town's fortifications. Of these, only one gate remains.

Roosendaal (*Hotel Neerlandia, 49 Stationsstraat, Hotel Kuipers*) is principally a railway junction—and a very important one—with an extensive station. The town is clean and well-kept, but is not very interesting.

ROOSENDAAL TO BOIS LE DUC.

Route.—By train in 1 hour 10 minutes.

The first station of importance is at—

Breda.

Hotels.—*Oraanse*, in the Stationsplein; *de Kroon*, in the town; *de Schuur*.

Population.—29,100.

Post Office.—Open from 8 a.m. to 10 p.m. Sundays, 9-12. *See* p. 14.

Trams.—Steam tram from the station to Oosterhout (in 35 minutes). Steam tram from the station to Steenbergem (in 2½ hours), calling at numerous villages. Street tramway through the town and on to Ginneken, every ten minutes.

Breda is a trim little town with some good buildings, notably the Groot Kerk (*apply for admission at 53, Groot Markt; for admission to the tower at 11, Karnemelkstraat; fee in each case, 25 cents*). The church is one of the finest specimens of Gothic architecture in Holland. Note the baptistery containing a copper font (1540), with a large

wrought-iron crane to raise the cover. The Gothic tomb of Graaf Engelbrecht I von Nassau should be seen, also the chapel containing the famous tomb of Engelbrecht II (1451-1504). Four marble figures, representing Hannibal, Cæsar, Regulus and Philip of Macedon, support an upper table of black marble, on which are laid the Count's armour (carved in marble). Beneath are the effigies of the Graaf and his Countess. This is one of the finest tombs in Holland.

The Valkenberg, or town park, contains a monument erected by Queen Wilhelmina in 1905 to celebrate the 500th year of Breda's existence as a barony. On the south side of the town is the Wilhelmina Park. The Royal Military Academy is an interesting building, but strangers are not admitted.

A pleasant walk is to the Devil's Bridge, thence to the Mastbosch, a fine beechwood, and on to Prinsenhage. The return to Breda can be made by tram.

Bois le Duc ('s Hertogenbosch).

Hotels.—Lion D'Or, Oranje; Central. (See p. 15.)

Tram.—From the station to the Cathedral, 5 cents. *Steam trams.*—To Heusden in 2 hours; to Waalwijk in 1 hour 10 minutes. To Veghel in 1 hour 40 minutes, thence on to Helmond and Asten. To Vught from Pensmarkt about half-hourly. To St. Oedenrode in about 1½ hours. The whole district is a network of steam tramways and railway (See p. 15).

The tram proceeds *vid* the Station Weg, a good thoroughfare with an imposing fountain surmounted by a gilt dragon, then crossing the Singel it leads to the Square, or Groot Markt, usually a busy scene in the forenoon. On the far side, left, a little street leads to the Cathedral of St. John, one of the finest ecclesiastical buildings in Holland (*admission free before 10 a.m. From 10 to 5 the cathedral is open to worshippers in a small chapel, or to visitors on payment of 50 cents*). The interior is imposing. The following should be noted: the white marble altar with gilt canopy; carved choir-stalls; the fine sixteenth-century pulpit, and the copper font in the baptistery, of a rather earlier period. The fine choir screen formerly here was sold to the Victoria and Albert Museum, London, for £900 to aid the restoration funds. The exterior is equally interesting. Observe the quaint figures of men and women astride the flying buttresses around the nave clerestory, a crude expression of the ascent—painful and precarious—to higher things, with terrifying gargoyles

to deter the timid. The great south porch, restored 1897, shows beautiful stonework.

The *Stadhuis*, fronting the *Groote Kerk*, contains some frescoes on the walls of the vestibule by *Derkinderen*, a native of the town. They depict the town's history. The carillon in the tower of the Town Hall is sweeter than that of the Cathedral.

In the *Pensmarkt*, opposite the Town Hall, is the *Museum* (*open 2-4 weekdays; no fee*), with collections of coins, Roman pottery and relics, and a large assortment of manuscripts, including the earliest known MS. written on paper.

The tram from the station which passes the *Stadhuis* leads past the *Lion d'Or*, and in ten minutes reaches the city walls and the dismantled fortifications, now gardens.

BOIS LE DUC TO UTRECHT.

Route.—By train (direct through to Amsterdam) in 1 hour.

The route passes through *Bommel*, a quaint little town with a great past, deserving greater notice than it receives. The ramparts, which defied the *Spaniards* in 1599, are now laid out as pleasure gardens. There is a good view of the *Waal* river. Thence across the rivers *Maas* and *Waal* by fine examples of steel bridge building to *Geldermalsen*, a junction on the main line from Rotterdam to Nijmegen. Next across the broad *Lek*, where the character of the country changes from polder to sand and heather. For Utrecht see p. 138.

DORDRECHT.

Approaches. Dordrecht is a splendid centre for those who do not care to stay in a big town like Rotterdam. The two towns are connected by direct railway; trains about every half-hour.

Saloon steamers ply between Rotterdam, Dordrecht and Gorinchem eleven times daily. The Middelburg, Nijmegen and other steamers also call.

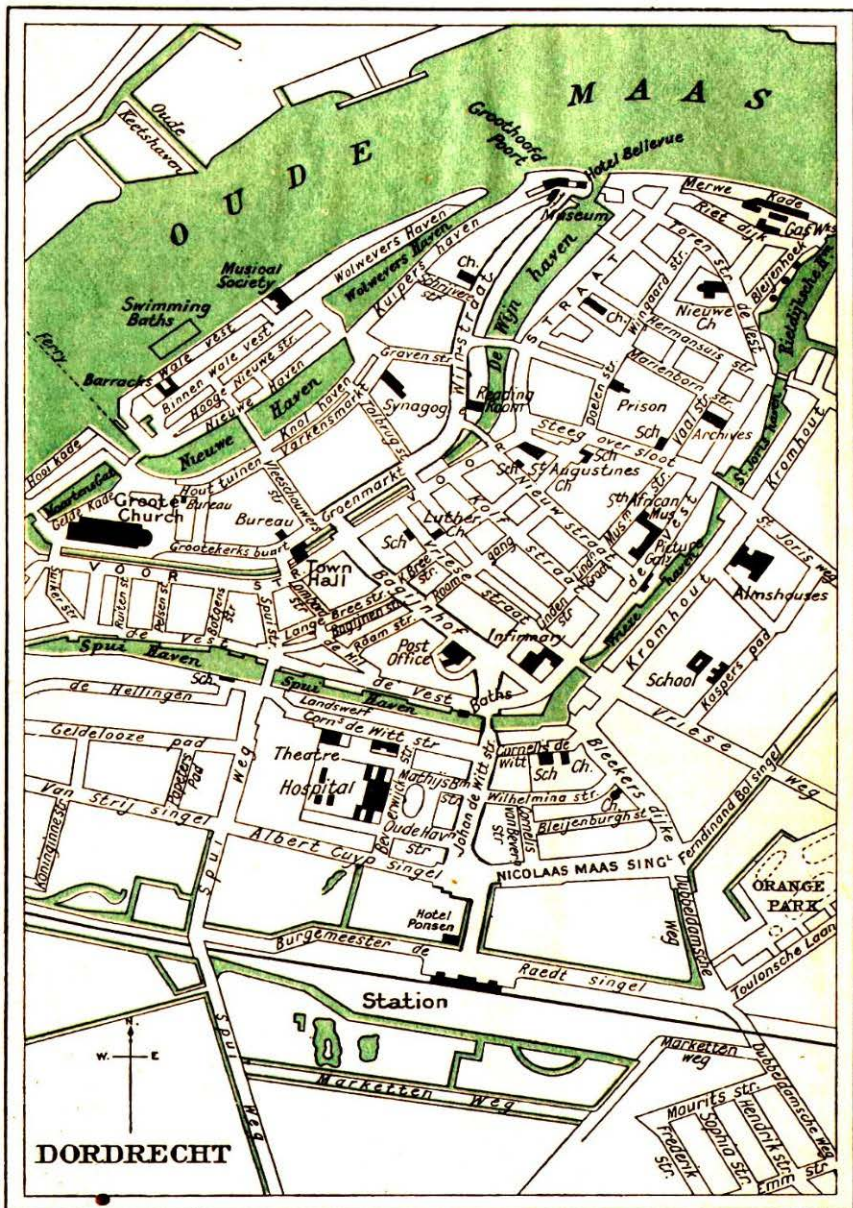
Hotels.—*Bellevue*, on the quay, with fine views over the water; *Ponsen*, at the station; *Pennock's*, Wijnstraat; *Orange*, in the town; *Groudel*, Groothofd, 7. Information Bureau (letters only).—J. Kuipers, Jzn., Vest 133.

Population.—54,000.

Post Office.—Bagijnhof, corner of Achterom. On the tram route. Open 7 a.m. to 9 p.m. Sundays, 7.30 to 8.30 and 11.30 to 1.30. Telegraph office in the same building.

Dordrecht, called Dort for short, claims to be the oldest town in Holland. It traces its civic history back to the eighth century, and was of considerable importance in the middle ages by reason of its customs duties. Dort for many centuries levied toll on all goods coming into Holland, and it did not decline till this power to do so was wrested from it. The principal events in its history were the unsuccessful siege by John of Brabant, in 1414, the great inundation of 1421, and the meeting of the first congress of the Netherlands Commonwealth in 1572. The great religious congress or Synod of Dort sat here in 1618 and 1619. It is said to have been less inspired by Christian love than any meeting ever held in the name of religion. The building in which the congress was held was demolished in 1858. Dort numbered several of Holland's great men among its sons, the principal being Cornelis and Jan de Witt, the statesmen who flourished in the latter half of the seventeenth century. Cuyp, Nicholas Maes and Ferdinand Bol were natives of Dort.

The town stands on an island, with the Oude Maas as its northern boundary. It is a bright, clean little town, full of interesting old buildings and picturesque streets, canals and corners, and is on this account much visited by artists. Mr. E. V. Lucas in his *Wanderer in Holland*, says one ought to approach the town by water, "because then one sees her as



Copyright

WARD, LOCK & CO. LTD. Warwick House, Salisbury Square LONDON.

she was seen so often, and painted so often, by her great son Albert Cuyp, and by countless artists since." One can do so by steamer from Middelburg and Flushing or by one of the saloon steamers from Rotterdam, for all boats moor at the quay on the north side, just under the windows of the *Hotel Bellevue*.

It is difficult to plan an itinerary in a town where almost every street is a source of delight to those who revel in the quaint and old-world. Any walk should include the quay fronts as far as the Papendrecht ferry (steamers over to Papendrecht, 3 cents) and in the other direction up-stream to the Zwijndrecht ferry (2 cents). From this latter point one gets a fine distant view of the tower of the Groot Kerk, as it was painted by Cuyp. The centre point of these quays is the Groot Hoofd Poort, a picturesque gateway dating from 1682, of red brick, enriched with escutcheons and lions' heads. The interior is a little museum, quite Dutch in its quaintness (*open 10-3, but closed Mondays. Fee, 20 cents. On Sundays, 10 cents. Catalogue in Dutch only, 25 cents*).

The unique character of the building internally lends interest to the exhibits. The first floor has wood carvings, chairs, old chests, cases with models of the old Dutch fighting galleons, and a huge fireplace with carved front. Notice the quaintly-carved Noah's Ark with animals. By descending what looks like a private staircase from this floor a replica of a sixteenth-century Dutch room is discovered, panelled in oak. Here are the usual oak chests, leather chairs, and the reading table reserved for the brass-bound Bible. Returning to the first floor, we can now reach the second stage. Here are military memorials, old watches and sundries. The top storey, or turret, contains the banners of the ancient Dort guilds.

At the west end of the quay is the Groot Kerk, best reached by walking along the Kuipershaven, and through the picturesque Nieuwehaven. The Groot Kerk (*entrance through the Koster's house on the north side, No. 6, Kerk Plein, 25 cents*) is one of the most interesting churches in Holland. The length is 320 feet. As usual in the churches which were formerly Roman Catholic but are now Dutch Reformed, the choir and east end are discarded. The organ, of three manuals and sixty-three stops, was erected in 1671 in the

ornate style of the period. The white marble pulpit (1756) is a beautiful piece of work, though somewhat dwarfed by the great mahogany sounding-board, a pyramid of carvings. The pulpit panels represent the Sermon on the Mount, the Baptism of Christ, and Christ in the Temple. The brazen screen, erected in 1744, is very fine. Some very early mural paintings were discovered a few years ago.

The carved *Choir Stalls*, wilfully damaged at the Reformation, are the finest examples of their kind in Holland. They were completed in 1542, after six years' work, by *Aertz*, a native of Dort. They depict a continuous history on either side.

South side, beginning at east end. Bible history from Adam and Eve to the Apostles. Notice especially the "Triumph of Christ," which represents the Saviour in a chariot drawing Satan, who is bound and lying on his back. The succeeding panels depict the lives of the saints, with their typical symbols.

North side, beginning at east end. The Story of the World from the days of Rome down to Charles V, father of Phillip II.

The koster will exhibit, if asked, a gold Communion service, with a massive paten of beaten gold, executed in 1744.

A tramway runs through the archway of the Groote Hoofd Poort along the Wijnstraat to the Plein, where stands a *Statue of Ary Scheffer*. Scheffer, who is represented in Mezzara's statue with palette in hand, must be adjudged one of the least of Dort's great men, if indeed the town can claim him at all, for he was really a German. It is odd that in a town which produced Albert Cuyp, Nicholas Maes and Ferdinand Bol the inhabitants should have chosen to erect a statue to a comparative nonentity. The tramway continues past the Groenmarkt and through the Bagijnhof (past the Post Office) to the Spulhaven, where it crosses a bridge over a placid canal and continues to the Railway Station. We can turn to the left before crossing this bridge, and proceed along the bank, turning left again and then right to the Linde Gracht. Here is the *Picture Gallery (Museum)*. (Open 9-4, admission, 20 cents.) Closed on Mondays.

The Museum really owes its origin to the collection made by Ary Scheffer, and it has been considerably extended as the result of subsequent legacies. There is a good deal of Scheffer's work here, but it is of little interest. The most

noteworthy pictures are : Nos. 10, 11 and 14, three landscapes by *Cuyp* ; Nos. 15 and 16, two portraits by him ; several portraits by *S. van Hoogstraten*, of which perhaps No. 25 is the best ; a portrait of Jan de Witt by *Nicholas Maes*, painted in 1657, that is, when the painter was aged twenty-three ; No. 35, unsigned, but undoubtedly by the same hand. In the modern section, No. 119, Noon in the Homestead, by *Israels* ; No. 153, The Fruit Stall, by *Mancini* ; Nos. 155 and 156, two landscapes in the best manner of *James Maris* ; No. 159, A Dune Landscape, by *Mauve*, and No. 160, study of a calf, a somewhat commonplace repetition of the artist's better work. The two *Mesdags* (Nos. 162 and 163) are interesting. Note also in the ante-room a study of " Sheep on the Heath " in black crayon by *Mauve*.

The most picturesque canal is perhaps the Voorstraats-haven. In the Voorstraat itself there are a number of interesting House fronts. Specially noteworthy is the renaissance Munt Port, between Nos. 146 and 148. Others will be found in the Groenmarkt (Nos. 12, 31, 43 and 64), its continuation the Grootekerkbuurt (Nos. 32 and 42), the Infirmary in the Bagijnhof (at the far end) ; a renaissance gateway in Museumstraat, and Vriesstraat (Nos. 3 and 5). But there are so many interesting old gabled houses in Dort that a complete enumeration is impossible.

Excursions from Dordrecht.

The country round Dort should be visited for the charming distant views of the town, with the great tower of the church rising above. These views are best obtained from Papendrecht, the village opposite the Gate (ferry, 3 cents, starts from the far end of the Merwekade), Zwijndrecht (ferry, 2 cents, starts from the far end of the Nieuwe Haven) and the Sliedrecht railway bridge.

1. *Rijsoord*, a village with good inns, much frequented by painters in summer, should be visited. Cross by the Zwijndrecht ferry and continue for about three miles along the high-road.

2. *Willemsdorp* (*Waterloo Hotel*), about six miles south of Dort, is also much frequented by artists. It can be reached by train in 10 minutes. A steam ferry plies between Willemsdorp and Moerdijk.

3. *Rotterdam* may easily be visited from Dordrecht. The *Holland (e)*

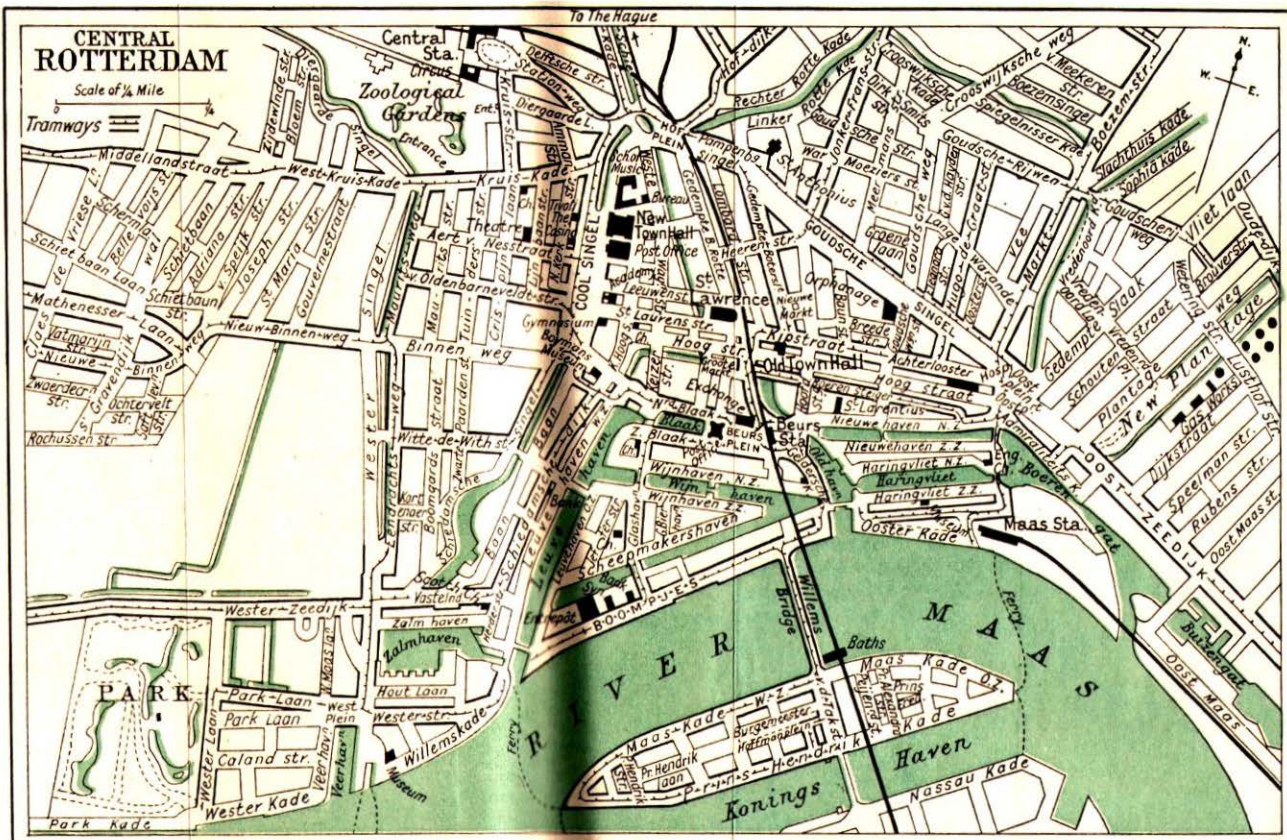
66 GORINCHEM—LOEVESTEIN CASTLE

best and fastest steamer are those of Fop, Smit & Co., which do the journey in $1\frac{1}{2}$ hours: The route lies mainly through the slipways of barge-builders and ship-breakers, where a busy industry is carried on. There are also many pretty views of typical Dutch landscape.

4. **Gorinchem and Loevestein Castle.** The Rotterdam steamers run to Gorinchem, about 40 minutes by boat up the Maas. The ruin on the right bank is the *Merwede Manor House*, the only survivor of the great flood of 1421. A local steamer may be taken to the Castle of Loevestein. Fare from Gorinchem to Loevestein, 25 cents each way.

Gorinchem, pronounced (and sometimes spelt) **Gorkum** (*Hotel van Andel*), is a busy little town with some quaint old streets and canals, and a church with a massive tower and a beautiful organ. The charm of Gorkum lies in its exact presentation of every-day Dutch life in a small town. The steamers reach **Loevestein Castle**, interesting as having been the prison in which the Dutch historian, Hugo Grotius, was confined. The story of his escape is well known. He was allowed the consolation of his wife and his books. His wife, a woman of character, smuggled him out of prison as a box of books, and then waited calmly to take the consequences. Needless to say, there were no consequences.

5. A two days' excursion may be made by Rhine steamer to **Nijmegen** (see p. 150). The boat calls at Gorkum about 11 a.m. and reaches Nijmegen at 4 p.m. The return can be made next day, leaving Nijmegen at 9 a.m., and reaching Gorkum at 12.30 p.m.



Copyright

WARD, LOCK & CO. LTD. Warwick House, Salisbury Square. LONDON.

ROTTERDAM.

- Aerodrome:** near the Waalhaven (boat service from Willemsplein).
- Arrival.**—The Batavier boats berth at the Boompjes Quay. Passengers *via* Harwich-Hook and Folkestone-Flushing arrive at the Central Railway Station. The London and North Eastern Railway (Gt. Central section) run steamers from Hull and Grimsby to Rotterdam direct (see p. 12).
- Cafés.**—*Zuid-Hollandsche Koffy-huis*, Korte Hoogstraat; *Café Coomans*, *Café Suisse*, in the Beursplein; *Caland*, Calandplein; *het Gouden Hoofd*, Noordbleek; *Poolsch Koffy-huis*, *Café Riche*.
- Churches.**—*English Church* Westzeedijk. *Scotch*, Vasteland 2.
- Consulates.**—*British*, Caland Straat 24. Passport Dept., Haringvliet 93; *United States*, Wijnhaven 147.
- Hotels.**—*Weimar*, Spaansche Kade, near the Maas; *Victoria*, Willemsplein; *Grand Hotel Coomans*, Hoofdsteeg, in the centre of the town with restaurant, café, etc.; *de France et Maas*; *Parkhotel*, Westersingel; *Hotel Royal*, Witte de Withstraat. See also p. 16.
- Information Bureau.**—Noordblaak 13.
- Population.**—516 000.
- Post Office.**—Coolingsingel. Open 7.30–9.30; Sundays, 12–1, 5–6.
- Stations.**—*Central*, for the northern lines to Amsterdam, western line to the Hook, and southern line to Dordrecht and Venlo.
Beurs, in the centre of the city.
Maas, on the river bank, for trains to Gouda, Utrecht and Arnhem.
 For the electric railway to The Hague, see under tramways.
- Steamers.**—Trips round the Harbour from Pop Smal's quay (opposite the Maas station) several times daily during summer.
 To Dordrecht and Gorinchem from the same quay about ten times daily.
 To Middelburg and Flushing daily, except Sundays, in about 6 hours.
 To Brielle, in about 2 hours.
 The Mannheim steamer (*Netherlands-Rhine Steam Navigation Co.*), from Rotterdam, daily service, calls at Gorinchem, Tiel and Nijmegen.
- Trams.**—All except routes Nos. 4, 9, 10, 11, cross the Beursplein. Route No. 4 starts from the Oosterkade.

No.	Colour.	Direction.
1	Green	Honingerdijk, Beursplein, Park.
2	Red	Feljenoord, Beursplein, Central Station.
3	Blue	Boompjes, Beursplein, Bergweg.
4	Yellow	Oosterkade (Maas Station), Central Station, Willemsplein.
5	White	Oudedijk, Beursplein, Middelflandstraat.
6	Blue and White	Feljenoord, Beursplein, Heulbrug.
7	Red and White	Beursplein, Nieuwe Binnenweg, Delfshaven, Westzeedijk, Beursplein.
8	Red and Green	Beursplein, Delfshaven, Schiedam.
9	Red	Wilhelminakade, Maashaven, Vlaskade.
10	Green and White	Maas Station to Ruijsse Plaatsweg.
11	Yellow and White	Mathenesserlaan to Lischplein.
12	Green	Wilhelminakade, Groen Hilledijk.
14	Red and Blue	Centraal Station, Noordsingel, Bergweg.

Fare, 10 cents. The trams thus connect all three stations. Fare to Schiedam, 15 cents.

Electric tramway to The Hague and Scheveningen starts from the Hofplein (tram line No. 2). Half-hourly service.

Other electric and steam tramways to Zuid-Beijerland, Middelharnis and Spijkenisse (for Hellevoetsluis). Consult local time-tables.

Rotterdam, though one of the most cosmopolitan towns in Holland, is still thoroughly Dutch in all its aspects. We may begin our walk at the **Boompjes**, as a central starting-point. The river Maas with its multitudinous shipping is always a lively, interesting picture. At the end of the Boompjes is the fine **Willems Brug** built in 1878. The bridge is worth strolling half-way across on account of the view. A second bridge, parallel, carries the railway for the north. From the Boompjes follow the trams round to the left to **Beurs Plein** (Exchange Square), and the **Beurs Railway Station**. **Coolsingel** has been converted into a fine **Boulevard**, and on this has been built a fine **New Town Hall**. It is principally of limestone, and has a frontage of over 260 feet. The chimes in the belfry were cast in England. Also in **Coolsingel** is the new **General Post Office**, another handsome building. The trams traverse the busy **Noordblaak**, with good shops and sundry money-changers, and cross **Leuvehaven**. Quaint, almost tottering houses overhang the Canal on the right. In a few more yards the tram passes **Boyman's Museum**, one of Holland's three great picture galleries.

Boyman's Museum.

Admission to the Picture Gallery, 5 cents, from 10 a.m. to 5 p.m.; Sundays, 11-5.

It is closed on Mondays, but strangers are admitted on presenting card (fee 25 cents).

The **Boyman's Museum** contains the collection of the works of Dutch and Flemish painters originally formed by Mr. **F. J. O. Boymans**, and presented to the town in 1847. The building was destroyed by fire in 1864, with the loss of about 300 paintings. A new building was erected in 1866, and the collection has since gradually increased.

It is only possible to indicate briefly some of the paintings most worthy of notice. The name of the painter is clearly indicated on each picture.

Among the things that should not be missed are exquisite pen sketches by **Rembrandt**; studies by **Paul Potter**; good specimens of the work of the three gifted brothers **Maris**, notably "Cows beside the water," by **William Maris**, and a crayon drawing by **Matthew Maris**.



OOSTER KADE AND THE MAAS, ROTTERDAM.



E. N. A.]

ROTTERDAM BYWAYS.

The gallery contains paintings by Cuyp (notice especially "The Mill,"), Franz Hals, Ruysdael, Bols (No. 31, "The Yellow Boy," should be noticed), Maes and Hobbema. There are also pictures by Teniers, Greuze, Van Dyck, and one by Van Goch (of Autumn in North Brabant), signed "Vincent," his Christian name, which he used when in Paris owing to the difficulty the French people experienced in pronouncing his name.

Behind the Museum are the Flower Market and the *Statue to Gijsbert Karel*, Count of Hogendorp (1762-1834). Returning to the bridge over the Leuve Haven, follow round the bend of the Canal to the left to Groot Markt, with the *Statue of Erasmus*, the most illustrious son of Rotterdam (1467-1536). Though not an avowed adherent of the Reformation, his "Colloquies" caused the saying, "Erasmus laid the egg which Luther hatched." In England he was the friend of the learned Sir Thomas More, and became Professor of Greek at Cambridge. His brilliant attainments marked him out as the foremost scholar of his age, but his faint-hearted support of the Reformation in Holland during her darkest days earned for him a distinctly qualified regard in his own country. He was essentially a "Moderate." He mildly rebuked the Church of Rome at a time when reformation was the only cure. "Let others affect martyrdom," he said; "for myself I am unworthy the honour." On other occasion he observed: "I am not of a mind to venture my life for the Truth's sake; all men have not the strength to endure the martyr's death. If it came to the point I should do no better than Simon Peter."

Close at hand is the *Groot Kerk* (St. Lawrence), restored in 1912. (Admission, 9-5, 25 cents. Entrance on the south side, No. 31.) The interior is lofty and well-proportioned. Of special interest are the brass screen enclosing the altar, and the marble gates, the work of Van Douwe in 1713. The pierced marble foliations over the gates are beautifully executed. Organ recitals (free) alternate Fridays at 2.30, June to October. The tower has 325 steps.

Continuing the walk, leave the Church and cross to the left under the railway, down Kipstraat. In a few minutes the Old Town Hall (seventeenth century) is reached. It is now a private office, the new Town Hall being in Coolsingel (see

p. 68). The old Hall has a decorated pediment. Opposite is a street leading across **Nieuwe Markt**, which should not be missed, on account of its Fountain, with symbolic statues erected in 1872 to commemorate the tercentenary of "the dawn of freedom." Returning to the main thoroughfare a walk down Hoog Straat, behind the Town Hall, or a return to Beurs Plein, will probably suffice.

At the corner of the Wijnhaven and the Geldersche Kade is the **White House**, the highest house in Holland. From the upper windows and roof there are good views of the Maas. (*Entrance and use of lift, 25 cents.*)

Near the White House is the **National Nautical Institute and Museum**. It contains an interesting collection of modern exhibits and gives information free of charge (*open weekdays 10-4; Sundays 2-4*).

The objects of the Museum are (a) to awaken in the mind of the general public an interest in everything connected with shipping and shipbuilding; (b) to give shipbuilders, owners, ships' officers, draughtsmen, engineers and mechanics an opportunity of studying all the latest advances in nautical matters; and (c) to assist apprentices in their studies. The Library contains a number of books in English and is freely open to all who are interested; while an English-speaking official is in attendance to supply information. A noteworthy feature of the library is the arrangement whereby readers at a distance may borrow books on payment of the postage each way.

The western side of the city is residential; the fashionable Park Lane, leading to the Park, has some good houses and the offices of the principal shipping companies. In the Park a band plays during the evening. An introduction is necessary to enter the private enclosure of the Societeit. Close by is the *Statue of Tollens*, author of the Dutch National Anthem.

At the west end of Willems Kade is the **Ethnographical and Maritime Museum** (*open weekdays 10-4, Mondays excepted*). It contains curiosities from the East Indies, Africa, and Brazil; also exhibits illustrating the progress of navigation since the seventeenth century.

In the north-west corner of Rotterdam (tram from the Park) will be found the **Zoological Gardens** (Diergaarde).

(Admission 1 fl., with a plan of the gardens.) Here is a fine collection of birds, beasts, and fishes. In addition, there are some botanic houses; see the Australian tree-fern house and the Victoria Regia house. The carnivorous animals are fed at 2.30 p.m.

Excursions from Rotterdam.

1. Steamer or tram to Brielle, at the mouth of the Maas. Boats start from the Maas quay, with extra boats in summer and on Sundays. Boats call at Schiedam and Vlaardingen.

In about two hours we reach Brielle (*Nymph Hotel*), a quiet little place offering the greatest contrast to Rotterdam. The house architecture dates from ages long since gone. For sights there are the *Stadhuis* and the restored fifteenth-century Church, but the snug little town itself is the chief attraction. Brielle is proud of two things: (1) Admiral Tromp (misnamed in England Van Tromp), the intrepid antagonist of Blake, was born here in 1597. He was the hero of innumerable battles at sea. Both Tromp and Blake experienced defeats as well as great victories, and each loved a fight for its own sake. Tromp died fighting off Ter Heide, near the Hook. (2) At Brielle began in 1572 the aggressive defiance by the Dutch of the hitherto invincible Spaniards. A band of nobles and adherents, exasperated by the murders and tyranny of Alva and Philip II, prepared a small fleet of vessels and determined upon revenge. They adopted the name of *Gueux*, or "Beggars of the Sea." Brielle was captured and held for William the Silent. Alva sent Admiral Bossu with a large force to recapture the city, but the Spaniards were defeated both on land and sea.

The return from Brielle may be made by tramway, but steamer tickets are not available by this route.

2. Steamer to Dordrecht and Gorinchem. (See under Dordrecht (p. 68). The boats start from the Maas quay, near Maas Station.

3. The Lek steamers run from Rotterdam (Oosterkade, near the Maas station) to Schoonhoven. Thence they proceed to Vreeswijk, connected by tramway with Utrecht, and Culemborg in another 2½ hours. A good way of making this trip is to take the morning train to Utrecht (see p. 138)

72 EXCURSIONS FROM ROTTERDAM

and return from Vreeswijk by this leisurely route in the afternoon.

4. Many tours may be made from Rotterdam by tramway—to Schiedam, the famous gin-distillery town, with some quiet residential streets, or rather canals, and an appearance of unostentatious prosperity; to Overschie and Hillegersberg, residential suburbs of Rotterdam; to the picturesque Krallingsche Veer, and so on.

A network of tramways covers the islands south and seaward of Rotterdam, linking up remote places, such as Oostvoorne-on-Sea, Brielle, Hellevoetsluis, Middelharnis (famous as the scene of Hobbema's "Avenue"), Goudswaard, Zuid-Beljerland and Strijen.

Hellevoetsluis was once a prosperous port, and figures largely in old records of Dutch mercantile enterprise. Readers of Stevenson will remember that it was at Hellevoetsluis that David Balfour landed with *Catriona*. The return may be made by tramway; steamer tickets not available.

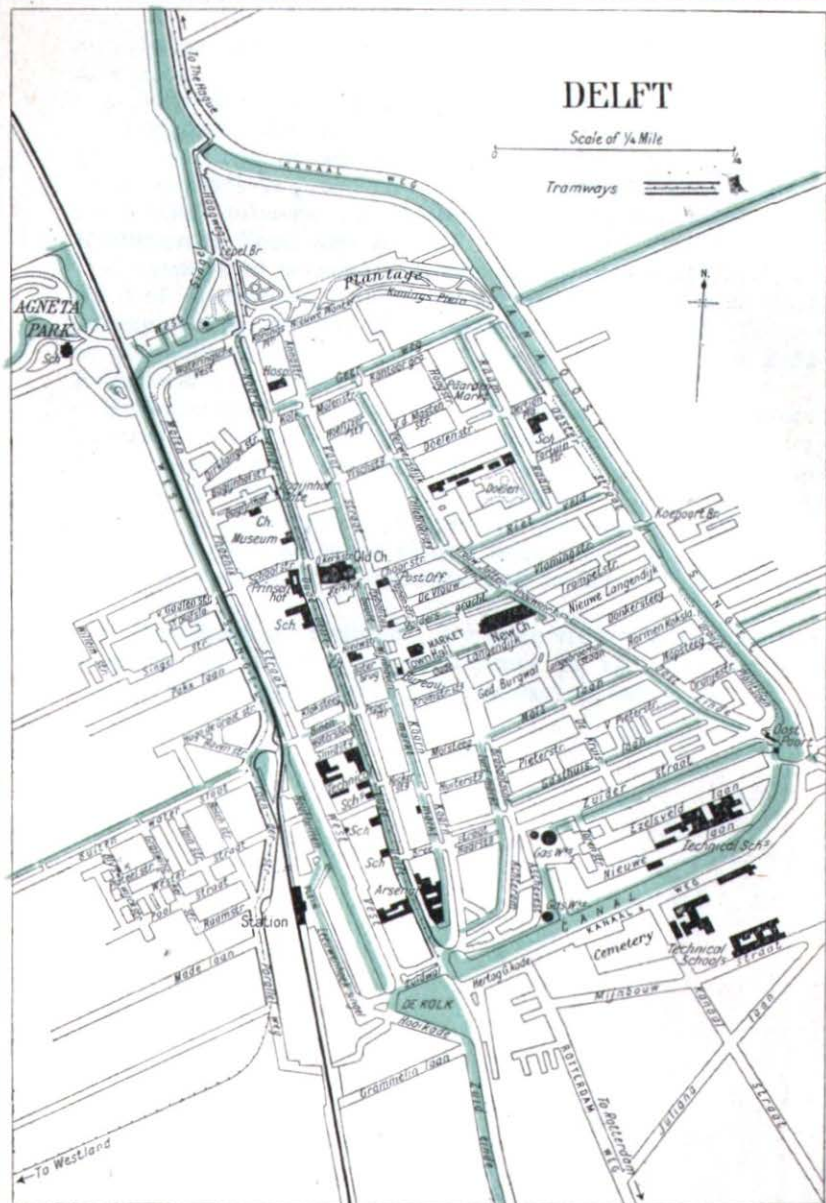
6. Delft may easily be visited from Rotterdam, *see* p. 72. Those who are fond of quietude will rather visit Rotterdam from Delft.

7. **The Hook of Holland.** By train from Central Station in about 45 minutes, or in summer in $1\frac{1}{2}$ hours by boat leaving Maas Quay (near Willemsburg) about 9.30.

DELFT

Scale of $\frac{1}{4}$ Mile

Tramways



DELFT.

Approach.—From Rotterdam by train in about 20 minutes. The electric tramway from Rotterdam to The Hague does not pass through Delft.

From The Hague to Delft by train in about 12 minutes, or by steam-tram.

From Rotterdam by steamer, every 2 hours, starting from the Schiekade.

Hotels.—*Central*, in the Wynhaven; *Wilhelmina*, in the Nieuwe Plantage.

Both have cafés. See also p. 14.

Population.—45,000.

Post Office.—Hypolitus Buurt, near the Town Hall; weekdays, 7.30 to 9; Sundays, 12-2.

Though a prosperous place, Delft seems to be dreaming away its life in a perpetual rest cure. It is a town of quiet canals lined with leafy avenues, and is seen at its best either in spring, when its freshness is charming, or in autumn, when its wealth of colour is seen in its own peculiar light. Nevertheless it is not much frequented by artists. Perhaps they find its elusiveness a little difficult, more especially with the wonderful example of Vermeer to tantalize them.

The **Railway Station**, as in many Dutch towns, is just outside the Singel, or former chief defensive moat. For the shortest way into the town, bear to the left on leaving the booking-office, and proceed along the Singel. Cross bridge on right and keep straight on, crossing two more canals, to the heart of Delft, which is the **Groot Markt**, a fine square with a bronze *Statue of Hugo Grotius* in the centre. Facing the statue is the *Raadhuys* (*apply to the caretaker*), erected in 1618 and restored in 1838. It contains a small collection of paintings, the chief by *Mierevelt*, including a large "corporation" piece. **M. J. Mierevelt** (1567-1641) was born in Delft, and, somewhat exceptionally, is honoured in his native town. The **Town Museum** (*open weekdays only, 10-12 and 1-3*) has exhibits of local interest: weapons once wielded in Delft's defence, medals and guild banners.

At the opposite end of Groot Markt is—

The Nieuwe Kerk,

commenced in the fourteenth century, and "New" only in comparison with the Oude Kerk, which was erected in 1250. (*For tickets, 25 cents each, apply at No. 45, Groot Markt, a shop with modern Delft porcelain exhibits, directly to the left of Hugo Grotius's statue. The Koster lives at No. 76 on the same side, close to the Church.*) With the ticket is given an excellent description in English of the Tombs. Chief among these are the **Royal Mausoleum** of the Orange family, and the **Tomb of William the Silent**, at the east end. This magnificent and imposing erection in black and white marble was the work of *Henry de Keyser*: a tribute in stone, eloquent of the veneration and love which the nation gave to its hero. Beneath the canopy, which is supported by twenty-two columns, is the marble effigy of the Prince, with his dog at his feet. Motley records how the dog, barking at the stealthy approach of hired assassins on the battlefield, enabled his master to escape. After the Prince's assassination at Delft, the dog refused all food and died of self-imposed starvation. The inscription, translated, reads:—

In honour of GOD ALMIGHTY and for an eternal memorial of WILLEM VAN NASSAU, Prince of Orange, father of his fatherland, who valued the welfare of the Netherlands more than his own interests or those of his family; who twice and principally at his own expense collected powerful armies and led them into the field under the command of the States; who averted the tyranny of Spain; called back and restored the true religion and the ancient laws, who at last left the nearly regained liberty to be confirmed by his son PRINCE MAURICE, heir to the virtues of his father; the truly pious, prudent and invincible hero, whom Philip II, king of Spain, that terror of Europe, feared, but could neither subdue nor intimidate, but killed with gross perfidiousness by the hand of a hired murderer, the United Provinces have ordered this to be erected as an eternal memorial of his merits.

The four figures at the corners represent Justice (with scales), Liberty (with cap marked *Aurea Liberta*), Religion, and Valour with Prudence. The Prince's favourite mottoes appear on tablets. At the foot of the recumbent Prince rises Fame, a magnificent figure, poised on the left foot. In the

vault are buried the long line of monarchs from William I.

Other memorials in the church are : (1) On the east wall, to Prince William Frederik George, son of William V, a fine work by the famous Italian sculptor *Canova*. (2) William Alexander, son of William II, who died in 1822. (3) Hugo Grotius, the profound scholar, jurist and eminent statesman. To this tomb the members of the First International Peace Conference came on July 4, 1899, to do homage to the memory of the dead. The American delegates deposited a silver wreath inscribed, "In reverence and gratitude from the United States of America."

The tower of the church is 375 feet high, and can be ascended only during "Kermis." When the dark narrow stairway is crowded, it cannot be recommended.

A short distance from Groot Markt is Oude Kerk, with its leaning tower. (*Admission, 20 cents, with pamphlet in English. Apply at No. 5, Oude Kerk Straat, for tickets. The Koster lives at No. 3*). The Tomb of Admiral Tromp is decorated with symbols of his victories. The tomb of Piet Hein is a memorial of the man who captured the Spanish treasure fleet, valued at a million sterling.

Opposite the Oude Kerk is the Prinsenhof. (*Admission, free : weekdays, 10-5 ; Sundays, 1-5.*) This was the residence of William the Silent at the time of his assassination. Immediately inside the hall is a pillar behind which stood Balthasar Gerards, his pistols loaded with poisoned bullets. The Prince was leaving the dining-room to ascend the stairs with his family when the murderer fired. Falling, the Prince's last thoughts and words were for his country : "Oh, my God, have mercy upon my soul ; have mercy upon this poor people." Gerards was executed. As the assassin could not claim the blood money offered by Philip II to anyone who would accomplish the task, the King ordered that the family should be enrolled among the nobility. Motley's closing words of his great history sufficiently express the attitude of the nation to William the Silent :—

"He went through life bearing the load of a people's sorrows upon his shoulders with a smiling face. Their name was the last word upon his lips. The people were grateful and affectionate, for they trusted the character of their

'Father William,' and not all the clouds which calumny could collect ever dimmed to their eyes the radiance of that lofty mind to which they were accustomed, in their darkest calamities, to look for light. As long as he lived he was the guiding star of a whole brave nation, and when he died the little children cried in the streets."

At the Prinsenhof the *Dining Room* is shown. It contains souvenirs of the Prince. Over the fire-place is a copy of that curious allegorical picture at Middelburg (*see* p. 54).

Near the Prinsenhof is the **Huis Lambert van Meerten**, a museum of applied art, opened in 1909. *Admission free, daily from 10, Sundays from 12.30.*

Delft is full of old buildings and corners and gateways. The Oostpoort (built in 1514), with its twin spires, bridge gate and water gate, is one of the best examples in Holland.

Of the many house fronts we may mention : the Salamander 40, Groot Markt, built in 1600 ; the Waag or Weigh-house ; Nos. 64 and 81, Koornmarkt (about 1545) ; No. 20, Wijnhaven (about 1540) ; the gateway of the Bagijnhof ; the doorway of the Prinsenhof ; and the ancient chapel of the Convent of the Holy Ghost at the corner of the Nieuwestraat and Oude Delft.

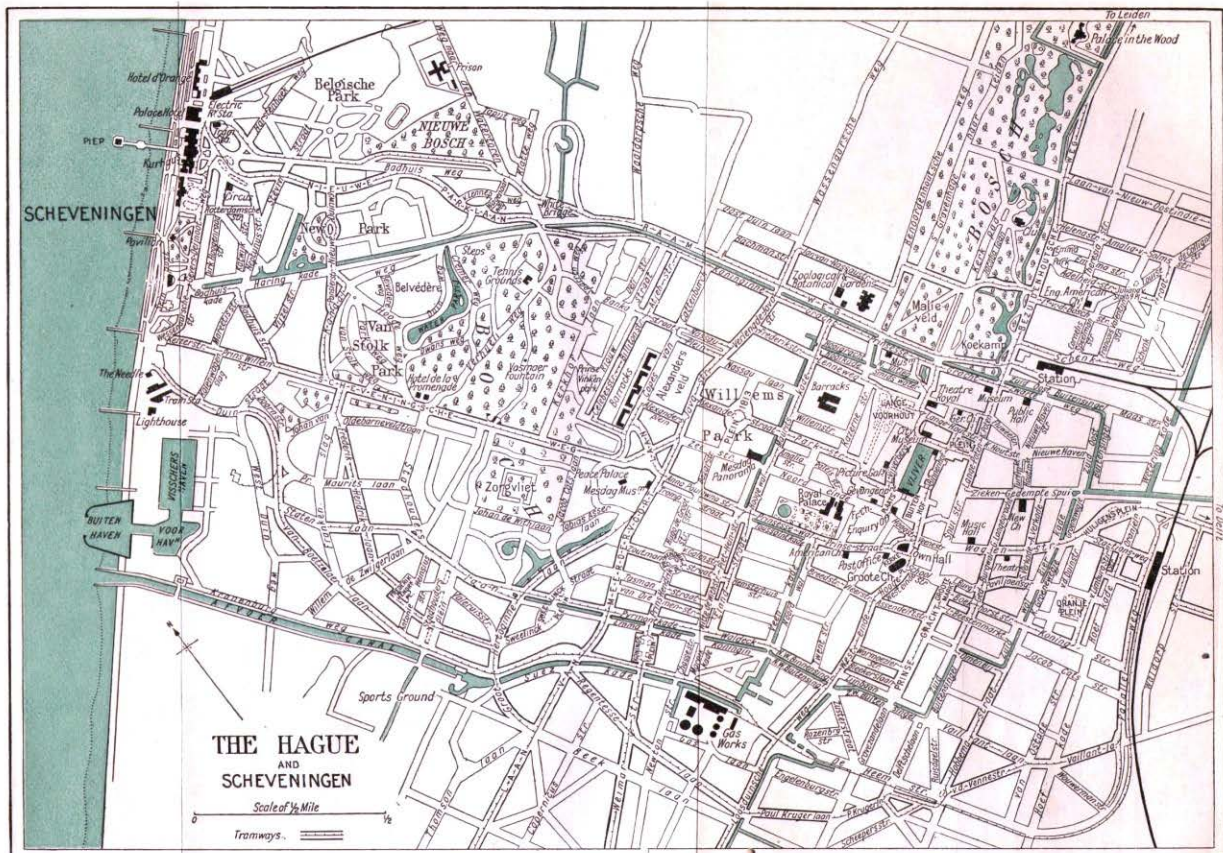
The Potteries of Delft were famous 200 years ago, and an attempt is being made to revive them. There are two or three modern factories, and a technical school is doing its best to re-establish the craft.



NIEUWE KERK, DELFT.



HOUSES OF PARLIAMENT AND THE VIJVER, THE HAGUE.



THE HAGUE.

- Approaches.**—By train from Rotterdam in about 30 minutes; from Amsterdam in an hour; from Utrecht in 1½ hours.
By electric tram from Rotterdam in ½ hour.
By tramway from the Hook in about 1¼ hours.
- Baths.**—Waldeck-Pyramontkade 66. Swimming baths, Mauritskade 4, and Welmarstraat 63.
- Cabs.**—Motor taxis to hold 1-3 persons: 400 metres or less, 50 cents; each 200 metres additional, 10 cents. Luggage (not hand-luggage), 10 cents per 25 kilogrammes; waiting: 10 cents for each 3 minutes.
Other cabs, by distance, from 50 cents for about a half-mile.
- Consulate.**—(Vice) *British*, 159, Sweelinckstraat.
United States, Daendelstraat 67.
- English Church**, 3, van den Boschstraat.
- Golf.**—18-hole course at Clingendael (3 miles).
- Hotels.**—*des Indes*, Lange Voorhout; *Visux Doelen*, Tournoolveld; *Des deux Villes*, Bultenhot; *Paulus*, Korte Voorhout; *Bellevue*, Bezuidenhoutse Weg; *Central*, Lange Poten; *Victoria*, Spuistraat; *du Passage*, Passage 31; *Pays-Bas*, Wagenstraat 100-102; *Terminus*, Stationsweg 88-92; *Tourist*, Stationsweg 46; *van Zeben*, Wagenstraat; *de Zalm*, Molenstraat; *Pomona*, Molenstraat (Vegetarian); *American*, Wagenstraat. For tariffs see p. 15.
- Information Bureau**, 30, Hooge Nieuwstraat, the central tourist inquiry office for Holland, under State management. Gives information gratis, and is excellently run. Information Bureau (gratis) for The Hague, Scheveningen and surroundings, Groenmarkt 22, 1st floor.
- Population.**—380,000.
- Post Office.**—Kerkplein 4 and Prinsstraat 2. Open weekdays, 8 a.m. to 8 p.m.; Saturday, 8 a.m. to 6 p.m.; Sundays 8 a.m. to 9 p.m.
- Restaurants.**—*Bakker*, Hoogstraat 12; *de Greef*, Heerenstraat; *Saur*, Lange Houtstraat 27a; *Dijfers*, Bultenhot 42; *de Kroon*, Spul 10; *Royal*, Lange Voorhout 44; *Knappstein*, Vlamingstraat 15, 17; *Café Riche*, Bultenhot Passage; *Zuid-hollandsch Café*, Groenmarkt 37; *Central*, Lange Poten; *Lensvelt Nicola's* lunch and tea room, Veenstraat 23; *de Vette Hen*, near the Town Hall.
- Telegraph Office.**—Prinsstraat 2. Open day and night.
- Theatres.**—*Royal Theatre*, Korte Voorhout, *Gebouw voor Kunsten en Wetenschappen* (Building for Arts and Sciences), *Zwarteweg*; *Princesse-Theatre*, Princessegracht; *Theatre "Verhads"*, Heerengracht. There are numerous music halls.
- Tramways.**—A smart electric service covers the whole city. The principal centre is the "Plein."
Services 8, 9 and 10 for Scheveningen.
Route 1. Holland Railway Station to Bankplein *via* the Plein.
Route 2. Hildebrandplein to the Koninginnegracht *via* Holland Railway Station.
Route 3. Lijsterbesstraat to Overbosch *via* the Plein.
Route 4. Holland Railway Station to Louise de Colignyplein *via* the Plein.
Route 5. Loosduinscheweg to Princessegracht, near the State Railway Station.

Tramways—(continued).

- Route 6. Regentesselaan to the Plein.
 Route 7. Segbroeklaan to Laan van Nieuw Oost-Indië.
 Route 8. Plein to Scheveningen (Kurhaus) *via* the Oude Scheveningsche Weg (passes the Peace Palace).
 Route 9. Holland Railway Station to Scheveningen (Kurhaus) *via* the Plein and Wittebrug.
 Route 10. (May 15–Oct. 15) Holland Railway Station to Westduinweg. (Oct. 15–May 15) Holland Railway Station to Scheveningen.
 Route 12. Goudenregentstraat to State Railway Station *via* the Holland Railway Station.
 Route 13. Loosduinsche Brug to the Plein.
 Route 14. (May 15–Oct. 15) Valkenboschplein to Scheveningen.
 Route A. State Railway Station to Frankenslag *via* the Plein.
 Steam tramway to Scheveningen from the Holland Railway Station, first, 12½, second, 10 cents.
 Electric Railway: Rotterdam–The Hague, Rotterdam–Scheveningen and The Hague–Scheveningen. Frequent trains from 7 a.m. to 11.30 p.m.
 Other tramways: Steam tramway to the Hook of Holland in about 1½ hours.
 Tramway to Noorwijk and Leiden *via* Voorburg in about 1½ hours.
 Electric tramway to Delft *via* Rijswijk, station Huygensplein.
 Electric tramway to Leiden *via* Wassenaar, station Benoordenhoutsche Weg, near Zoological Gardens.

The Hague is usually regarded as the smartest capital in Europe. There is an air of solid comfort and quiet opulence here wholly different from the commercial prosperity associated with the chief cities of other European countries. The Hague is the favourite residence of the Queen of Holland, and consequently of the Court and aristocracy. Its scrupulously clean thoroughfares are dignified by palatial houses, government buildings, picture galleries and museums. Stately avenues of trees, outcrops of the adjacent Bosch, or wood, lead into the town itself, and tempt the visitor to resist the seductions of the Mauritshuis in favour of the sylvan beauties of the forest. It is all very charming, and the tourist will find the three or four days usually considered sufficient for The Hague all too short.

A Walk through The Hague.

As nearly all the trams lead to the Plein, this is a convenient starting-place for a ramble. The Plein is a large square, in the centre of which stands a bronze *Statue of William the Silent*, by Royer, erected in 1848. The original model for this statue is in the Prinsenhof at Delft. Three sides of the Plein are occupied by Government buildings: the Hooge Raad (the highest Court of Appeal in Holland),

the Colonial Ministry, War Office, Ministry of Justice, and the Foreign Office.

To the east of the Plein is the series of historic buildings enclosing a square known as the Binnenhof. Entering through the old Gateway, the courtyard is reached.

In the thirteenth century Count William of Holland (and Roman Emperor) built a commodious hunting-lodge here: hence the Dutch name for the town: 's Gravenhage — "the count's hedge." His son, Floris V, who also resided here, enlarged the lodge to something of a palace. succeeding generations of the Orange family have ruled their possessions from the Binnenhof. On one side now stands the Hall of the Knights (Ridderzaal) erected by Floris V, and now used once every year, when the Queen opens Parliament. (*Admission on the north side of Binnenhof, daily, 2-4.*) The Binnenhof was the scene of the execution of John Oldenbarnevelt, who served his country for forty years, and at the age of seventy-one was executed by Prince Maurice. This criminal act of an able soldier and prince (the son of William the Silent), who found intolerable the arbitrary and overbearing influence of his father's former friend and councillor, was a blot on a brilliant character. Neither friends nor enemies could forgive the act, and it darkened the remainder of his reign.

The Treves Hall, with a curious echo, can also be visited (free) between 10 and 4. On weekdays apply at the door marked "Ministerie van Waterstaat."

Passing out of the west gate, the Bultenhof is reached. Here is a *Statue of King William II*, one of our allies at Waterloo, where he was wounded. Following the tram-line a short distance, the Town Hall is reached, with the Groot Kerk. Retracing one's steps a short way, take Hoogstraat, leading north. In a few minutes the Royal Palace in Noordeinde is reached. It is a quiet, unpretentious building. (*Admission 10-5 during absence of Royal Family. Charge 50 c. Tickets at the Inquiry Office, 22, Groenmarkt.*) Facing the entrance is a huge bronze equestrian *Statue of William the Silent*, with the arms of the Seven Provinces around the plinth. Returning along Hoogstraat, the Buitenhof can be reached *viâ* the open space on the left called Plaats, leading to the Vijver. Adjoining the west side of the Vijver is the Gevangenpoort, with its horrible dungeons and instru-

ments of torture. At the far east end of the lake is the Municipal Museum. Turning to the right, down the east side of the Vijver, the large detached house is the Mauritshuis, and close at hand on the left is the Plein. This short ramble includes the chief buildings of the town. Farther to the north is Willems Park (or Plein 1813), while on the east side, less than ten minutes' walk from the Plein, is the extensive Bosch, with its stately avenues of trees. The Zoological Gardens adjoin. In the Park Zorgvliet, on the road between The Hague and Scheveningen, is the Palace of Peace, formally dedicated in August, 1913. It may be visited daily. 2-4. Admission, 50 cents. Tickets at the Inquiry Office, 22, Groenmarkt.

The Palace was completed in 1913, the cost of the building being defrayed by the late Andrew Carnegie, the millionaire. The Dutch Government gave the land, Germany the gates, Great Britain some painted glass windows, and there were contributions from practically every other country of importance. The Palace was designed by a French architect and the gardens were planned by an Englishman. In the courtyard is a fountain, presented by the Danish Government, which took five years to construct in the Royal Danish Porcelain Factory.

For Scheveningen the tram is taken from the Plein.

Three days at The Hague could be pleasantly spent as follows:

First morning: A walk in the town, as above, and a visit to the Gevangenpoort.

Afternoon: The Mauritshuis.

Second morning: Visit the Bosch and Palace in the Wood.

Afternoon: Scheveningen.

Third morning: Municipal Museum, Willems Park, or Mesdag Gallery.

Afternoon: Groote Kerk, Town Hall, and Binnenhof or Bredius Museum.

The Mauritshuis.

Admission.—Monday, 25 cents; other days, 10 cents. Open: November 1-March 1, 10-3; March 1-June 1, 10-4; June 1-September 1, 10-5; September 1-November 1, 10-4. Sundays, from 12.30. Umbrellas and sticks are given up on entering; no charge. Catalogue in English, 50 cents. The names are given in the catalogue alphabetically, and a picture is therefore traced by the artist's name.

The first house on this site was built during the early seven-



THE ROYAL PALACE, THE HAGUE.



HALL OF THE KNIGHTS, THE BINNENHOF.

teenth century for John Maurits of Nassau, Governor of Brazil. In 1704 the interior was destroyed by fire, being rebuilt in 1718. The French Government used the building as a State prison, but in 1807 it served to hold the National Library. In 1820 it was decided to utilize the rooms as a Royal Picture Gallery and Museum. The curios have since been removed to the Rijks Museum, and the various private collections of pictures formed by successive Orange monarchs were here brought together. They have been augmented by judicious purchases and generous gifts, and the Gallery ranks among the choicest of European collections.

The building is on two floors. The wooden balustrades leading to the upper floor are fine.

The following are brief notes on some of the most important pictures. Owing to re-arrangement, it is impossible to specify the rooms in which they will be found, but the attendants will readily furnish information.

No. 233, by *Balen*; 22, Massacre of the Innocents, by *G. C. Cornelisz*; 249, Moses with the Tablets of the Law, by *de Vos*; 51 and 52, Nativity and the Adoration by the Magi, somewhat curious work by *Heemskerck*; 434, Crossing the Red Sea, by *Jordaens*, a fine conception; 281, Meeting of David and Abigail; and 284, The Fall of Phæton, fine works, both by *Rottenhammer*.

No 238, The Picture Gallery: magnificent, each minute painting being the work of a different master. (For the history of this picture, see catalogue under the name *Coques*.) No. 23, Marriage of Peleus and Thetis, by *Cornelisz*; 242, Portrait of Quintyn Simons, a Flemish artist, by *Van Dyck*, a splendid work; 117, Portrait of Goldsmith, by *Moro* (Mor), Court painter to Philip II; 250, *Rubens'* Portrait of his first wife, Isabella Brandt; 251, *Rubens'* second wife, Helena Fourment.

Nos. 239 and 240, by *Van Dyck*; 260, Interior of a Kitchen, by *Teniers*; 261, The Alchemist at Work, *Teniers*; 276, Portrait of Robert Cheseman, with falcon, by *Holbein, junr.*, and 277 by the same; 278, Jane Seymour, wife of Henry VIII. This is a copy after *Holbein*; the original is in the Imperial Museum, Vienna. No. 252, a splendid example of *Rubens*; 253, Adam and Eve: the figures are by *Rubens*, whose friend *Brueghel* put in the animals and landscape; 258, Game, by *Snijders* (the figure of the huntsman probably by *Van Dyck*); 266, The Studio of Apelles: the remarkable

Holland (f)

work of an artist! of the Flemish School. Note the minute copies of well-known pictures hanging on the studio walls.

No. I, *Salome*, by *J. C. Cornelisz*; and the triptych, 433, representing (left) Queen of Sheba before Solomon, (centre) Solomon, (right) God appearing to Solomon. This is attributed to *Cornelisz*. It is fifteenth-century work, but the colours are still brilliant.

No. 585, *De Ruyter*, by *Bol*: the background, a seascape by *Van der Velde, junr.*; 464, a beautiful work by *Tischbein*: portrait of Princess Frederika, Consort of William V (1751-1820); 255, *William the Silent*, by *Adr. Key*, or *Keyen*.

No. 96, by *Mierevelt*, *Portrait of William the Silent*: his dying words are inscribed on the frame; 97, 98, and 99, also by *Mierevelt*.

No. 167, *Jan Steen's The Sick Girl*; No. 94, by *Metsu*. It is interesting to compare the technique of these two rather similar subjects. No. 168, *The Doctor's Visit*, by *Jan Steen*; 176, *Terborch: The Despatch*: also called "Unwelcome News"; 459, *Portrait of J. P. Olycan*: a grand work by *Frans Hals*. Note the graceful pose of the figure. Also by the same artist, 641, a *Portrait*; 60, by *Hondecoeter*: *The Menagerie of William III at Loo*; 689, clever portrait, by *T. de Keyser*; 78, by the same; 407, *Peasants Merry-making*, by *Molenaer*; 154, *Coast Scenery*, by *Ruisdael*, famous for his skies; 216, *Wouwerman: Hawking Party*; 155, *Ruisdael's View of Haarlem*, an astonishing effect of distance on a small canvas.

REMBRANDT ROOM.—No. 146 is *Rembrandt's* immortal work, "The Anatomical Lecture." It was painted in 1632, when the artist was aged twenty-six. Professor Tulp is lecturing before the Guild of Surgeons, Amsterdam. This is one of the most remarkable pictures in the world. It was purchased in 1828 for £2,666. Such an intense interest has the onlooker in the group around the Professor that the corpse receives but scant notice. It is astonishing that such realism can be achieved by the painter's medium. This picture has been justly described (*see Burger's Mustes de la Hollande*) as exhibiting "sheer working of intellect." Other *Rembrandt's* here are 145, *Simeon in the Temple*, a beautiful work; 147, *Susannah Bathing*; 565, *Rembrandt's father*. Other artists are represented by: 129, *The Fiddler*, by *Ostade*; 137 and 138, *Potter*; 197 and 198, by *A. van der Velde*, two excellent landscapes; and 200, by the same.

Other of *Rembrandt's* masterpieces are 584, *Homer*, a grand work; 621, *David and Saul*; 149, *The Artist Dressed as an Officer*; 556, *Rembrandt's Mother*; 579, *Rest on the*

Flight into Egypt; and 619, probably the Artist's Wife. No. 92 is *Jan Vermeer's* world-famed View of Delft. For atmosphere and composition, combined with breadth and brilliance of execution, this landscape is regarded by competent critics as little short of absolute perfection. Here, also, are three delightful examples of *Frans von Mieris, the elder*, viz.: 106, Boy Blowing Bubbles; 107, Professor Schuyl of Leiden; 108, The Painter and His Wife. See also a clever piece by *Gerard Dou*, 33, A Girl Holding a Lamp; 408, by *Duyster*, good; 670, Girl's Head, by *Vermeer*, a beautiful study; 28, The Late Player, by *Philip van Dyck*; 219, *Wouwerman*.

PAUL POTTER'S ROOM.—The picture that attracts attention here is Potter's Bull. The artist was born in 1625 and died 1654. The picture was painted when he was twenty-two years of age. It was taken by Napoleon to the Louvre, but was repurchased for £5,000. No. 54, Portrait of Potter, by *Van der Helst*; 39, a clever piece, by *Everdingen*, introducing Dutch historical celebrities: the scene is Haarlem Market-place. Opposite "The Bull" is a fine example of Game by *Weenix*. The gem of the room is really No. 32, by *Gerard Dou*, "The Young Housekeeper." It was bought for 4,000 florins by the East India Company as a present for Charles II of England. William III presented it to Holland, and it was placed in the Royal Château at Loo. The French carried it to the Louvre, but it was restored to The Hague in Waterloo year. It is one of the most exquisitely dainty pictures ever painted. Close at hand is 170, *Jan Steen's* Oyster Feast, a clever grouping; 166, *Steen's* famous Poultry Yard; 169, *Jan Steen* and his family, a capital group by the artist himself; 204, by *A. de Vois*, The Fowler, small, excellent flesh tints; 228, by *Dillmars*, a seventeenth-century German painter; 557, *A. van Ostade*, The Marriage Proposal.

Cornelis Troost is represented in the Mauritshuis altogether by eighteen pictures. Nos. 179 to 185, Scenes from Plays. These are pastel drawings on paper. The subjects are: 179, Hypocrisy Discovered; 180, Saartje Jan's Marriage Proposal; 181-182, from the same Play; 183, The Deceived Lovers; 184, The Old Husband Driven Out of Doors; 185, Comedy; 186-190, Convivial Scenes.

Tischbein also has a delicate drawing in pastel, No. 286: Princess Wilhelmina of Orange.

Two *van Meulens*, Nos. 402 and 622, are worthy of special note.

No. 209, *Van der Werff's* Flight into Egypt, is perhaps the

most beautiful of the many small works of this artist; 642, by *Weenix*; 726, *Jan Steen*; 626, *Rembrandt*.

No. 296, the only *Murillo* in the Mauritshuis; 323, *Mazzolini's* Massacre of the Innocents; 347, *Fogolino*, Virgin and Christ; 298, *Velazquez*, a fine work, Portrait of Charles, son of Philip IV of Spain; 289, *Bourdon*, Travelling Merchants; 311, *Cagliari*; 332, *Magnasco*.

The *Gevangenpoort*, one of the old palace gates, at the corner of the *Vijver*, between *Buitenhof* and *Plaats*. (*Admission free*: 10-4; *Sundays*, 12.30-4. *The attendant well earns a small gratuity on leaving*.)

Formerly a prison, it is now shown for its historical interest. There is a large collection of instruments of torture. One of the upper rooms was the Prison of the De Witts. *Jan de Witt* was Grand Pensionary of Holland (*see p. 44*). His brother *Cornelis* was accused of high treason and conspiracy against the life of the king, and other equally false charges. *Jan* came to the tower to aid his brother with personal sympathy, but the mob, forgetful for the moment of the great patriotic services of the two brothers, lent ready ears to the calumnies circulated by the enemies of De Witt among the crowd. The crowd attacked the prison; the two men were dragged out, and with unspeakable cruelty were put to death in the open square. The next room, called the Women's Room, contains the wooden bench of torture for women. No. 1 Attic was the prison sick-ward. The bed-place of De Witt is marked by a rough sketch of his house made by himself. No. 2 Attic contains the stocks. No. 3 Attic was the prisoners' common room. On the ground floor, across the yard, is the condemned cell. Above the latter is the apartment in which prisoners were starved to death. With fiendish ingenuity the window of the last-named cell directly faced the kitchen windows. Close by is another dungeon filled with instruments of torture, executioner's bench, etc. The concierge explains lucidly the various exhibits.

Huis Ten Bosch (the Palace in the Wood).

Routes.—(a) Through the Bosch, a most pleasant ramble; (b) Tram (No. 3) from the *Plein* along *Bezuidenhout*, which skirts the south side of the Bosch. The Palace is at the far end.

Admission, 50 cents; tickets sold at book shops, tobacco shops and the Inquiry Offices (22 *Groenmarkt*) at The Hague.

The Palace is open from 10 a.m. to 5 p.m.

This small summer palace was erected about 1645 by

direction of Princess Amalia of Solms, consort of Prince Frederick Henry, son of William the Silent. When Prince Frederick died the Princess ordered the Orange Room to be completed as a memorial of her husband. The walls are covered with paintings depicting his prowess and triumphs in the battlefield; for he completed his father's life-work—the freeing of his country from Spanish oppression. Queen Wilhelmina of Holland graciously gave consent to the representatives of the Powers interested in the First International Peace Conference to deliberate in the Orange Room. Motley wrote much of his *Rise of the Dutch Republic* in this house. Visitors are conducted through the rooms in the following order:—

The **QUEEN'S DINING-ROOM**, with a beautiful ceiling in relief. On the walls are four remarkable grisaille paintings by *De Witt*, to represent sculpture in low relief. These are among the finest of their kind in the country, and are only exceeded by specimens in the Royal Palace at Amsterdam.

The **CHINESE ROOM**, with wall decorations of eighteenth-century rice paper. The chairs were a present from a former Chinese Emperor, from whose domains the entire furnishings of the room came. Notice the inlaid table here.

The **JAPANESE ROOM**, the entire contents of which were presented by the Emperor of Japan in 1795. Here is a curious chandelier, made from cups and saucers. Other features are fine cloisonné vases and beautiful embroideries. This room is a reception room leading to—

The **BOUDOIR**.—Here, among many beautiful things, are some priceless cloisonné enamels on porcelain vases, instead of the usual metal vases. There are carvings of remarkable workmanship in the cabinet. Returning to the Japanese Room, we reach—

The **ORANGE ROOM**.—Nine of the most eminent painters of the day were at work here for four years to complete these paintings. The various scenes depict, somewhat in the heroic fashion, the life of Prince Frederick Henry. The apartment next shown is—

The **PRIVATE SITTING ROOM**, filled with treasures, especially the gifts presented to Queen Sophie and William III. Two other rooms not usually shown to visitors are the **BEDROOM** where Queen Sophie died and the **QUEEN'S WRITING ROOM**. The latter is a small, interesting apartment, with a finely-

carved clock and candelabra. The pictures include two large *Van Dycks*.

The Municipal Museum.

Admission.—10 cents. Open on weekdays: November 1-February 1, 10-3; February 1-June 1, 10-4; June 1-September 1, 10-5; September 1-November 1, 10-4. On Sundays and general holidays, 1-4.

The aim of the Municipal Museum is to illustrate the evolution of The Hague life, especially with regard to art. It contains a fine collection of paintings, prints and drawings of The Hague School, Hague porcelain and Hague silver, also a ceramic collection (Oriental pottery, Delft ware, etc.

Owing to rearrangements of the contents it is inadvisable here to specify the location of particular objects:—

In Zeestraat is the

Municipal Museum of Modern Art.

Admission and opening hours as Municipal Museum.

This museum contains modern paintings, drawings, sculptures, pottery, etc. The exhibits are not numbered, but the name of the artist is indicated in each case. The permanent collection includes examples by J. and W. Maris, A. Mauve, J. Israels, van Gogh, etc., and there is also usually on loan a number of paintings by modern artists.

The Bredius House.

Admission, 25 cents. Open 10-4, on Sundays 1-4.

The former house of the well-known art-historian, Dr. Abr. Bredius was, in 1922, given with the pictures and furniture on loan to the town. It contains Dutch paintings of the seventeenth century, including examples of Rembrandt, Hobbema, Teniers, Jan Steen and A. van Ostede, glass and silver and Chinese porcelain.

The Mesdag Museum.

Admission.—Weekdays, 10-5; Sundays, from 12.30; 25 cents.

This Museum, No. 7, Laan van Meerdevoort, in the western quarter (Tram No. 7), well deserves a special visit.

The gallery contains a large number of canvases by *H. W. Mesdag*, together with his private collection of modern art, the whole presented by him in 1903 to the nation. Holland is proud of its artists, but it is justly proud also of the generosity of such men as Mesdag, Teyler and others, who, having



HUIS TEN BOSCH (HOUSE IN THE WOOD).



SCHEVENINGEN.
THE STRAND—THE SANDS—THE PIER.

amassed with rare artistic skill choice collections typical of the best in contemporary art, make over the result for the benefit of the nation. Mr. E. V. Lucas, in his *A Wanderer in Holland*, after alluding to some of the gems of the Mesdag collection, says: "The flower of the French romantic school is represented here, brought together by a collector with a sure eye. No visitor to The Hague who cares anything for painting should miss it; and, indeed, no visitor who cares nothing for painting should miss it, for it may lure him to wiser ways."

Where all are masterpieces it is perhaps invidious to differentiate, but the following brief notes may be useful:—

GROUND FLOOR.—*Room I.* Nos. 219, 220, by *Mauve*, No. 223 by *Mesdag*, No. 187, *Mancini*.

Room III. at the end of the corridor. No. 304, *Segantini*; Nos. 179, 180, *Mancini*; Nos. 83 and 86, *Daubigny*; No. 194, *James Maris*.

STAIRCASE TO FIRST FLOOR. Charcoal by *Daubigny*; sea-piece by *Mesdag*. In the Anteroom, No. 305, *Segantini*.

FIRST FLOOR.—*Room I.* No. 93, *Daubigny*.

Room II. No. 269, *Monticelli*; No. 117, *Diaz*; No. 198, a gem of *M. Maris*; No. 333, *Emile Wauters*; No. 271, *Muncacsy*; No. 264, *Millet*. There are several *Mancini*s in this room. In the passage to *Room III*, a pastel by *Millet*, No. 266, should not be missed.

Room III. No. 319, *Troyon*; No. 286, *Rousseau*.

STAIRCASE TO SECOND FLOOR.—Pastel, by *Mancini*. On the landing take note of a wonderful *Sargent*, No. 302.

SECOND FLOOR.—*Room I.* No. 199, a fine *Wm. Maris*.

Room II, on the right. No. 92, *Daubigny*, No. 200, a small *Matthew Maris*, perhaps the best example of his work in any public exhibition in Holland. Here also are several canvasses by *Millet* and by *Daubigny*; the best room in the whole exhibition.

Room III has a beautiful *Corot*, and No. 193 *James Maris*.

Room IV. Nos. 63 and 64, *Corot*.

Room V. No. 197, *Matthew Maris*, Nos. 213 and 211, *Mauve*.

The above merely indicates the wonderful nature of this exhibition. No attempt can be made here to do justice to it in selection or appreciation.

In the *Princesse Gracht* (30) is the *Museum Meermano Westreenlanum*. (Open free, 1st and 3rd Thursdays in the

month, 10-3.30.) It contains a collection of 10,000 coins, old MSS., Egyptian antiquities, Byzantine and Italian art.

Willems Park,

(or Plein 1813) close to the Mesdag Museum, is an ornamental garden square. In the centre is the imposing **National Monument**, commemorating the restoration in 1813 of Dutch independence, when the French were expelled and Prince William Frederick returned from exile to assume the crown.

Immediately to the north of the Vijver lies a space, hardly a square, well planted with rows of trees in true Dutch style. This is the most fashionable residential quarter of aristocratic Hague, and is called **Lange Voorhout**. Here is a monument in sandstone commemorating Hertog (Duke) Karel Bernard of Saxe Weimar (1792-1862), one of our distinguished allies at Waterloo. Close at hand, on the east side, is the modest, unpretentious mansion of the Queen-Mother. The exterior has nothing beyond its gilt lamps, balcony and sentry-box to differentiate it from the other fine houses in the vicinity. On the north side is the famous *Hotel des Indes*.

Next to the hotel is the *Bibliotheca Regia*, the Royal Library. (*Open weekdays, 10-4.*) It contains more than half a million volumes, together with a priceless collection of coins, medals and cameos. Continuing along the north side of Lange Voorhout, one reaches Park Street (church at right-hand corner). At the opposite corner the second house (red brick with shutters, now the Ministry of Finance) was formerly the house of the powerful Oldenbarnevelt (*see p. 79*).

Excursions from The Hague.

1. To Scheveningen. *See p. 89.*
2. To Delft, by tram. *See p. 73.*
3. To Rijswijk by electric-tram or train. On the way to Delft. A pleasant village with several country seats. Here was signed on September 10, 1697, the treaty of peace which brought to an end the war which had begun in 1687 between France on the one hand and the Allies consisting of the Empire, Spain, England, Brandenburg and Holland. The treaty meant the recognition of William of Orange as King of England, and the final abandonment of the Stewart cause by France.

4. To Loosduinen, by the *Westland Steam Tramway*. This covers the stretch of country lying between the Hook of Holland and The Hague, in about half an hour. Trams run from the Lijnbaan station about every hour. About a mile from Loosduinen (tramway in summer) is the new seaside village of Kijkduin, situated among the sand-dunes and close to the beautiful woods of Ockenburg. The tramway continues direct from Loosduinen to the Hook of Holland. Trams run to connect with the Harwich steamers.

SCHEVENINGEN.

Approaches.—See under the Hague. Thence from the Holland Co.'s Station by electric railway to the Orange Hotel, Scheveningen, or by steam-tram to near the Hotel Zeerust.

From the State Railway station by steam-tram to near the Palace Hotel, Or by tram from the Plein (Nos. 8 and 9) or from the Prinsegracht (No. 10) to the Kurhaus.

Bathing.—Ladies, 1 fl.; gentlemen, 50 cents. In the mixed bathing section the charge is 1 fl. each person. Two towels and costume included. Tickets at the kiosk, on the Strand promenade, opposite the Orange Gallery. There are also indoor baths at the Kurhaus; the charge is 65 cents.

Chairs on the sands daily, 10 cents; month, 15 fl.; week, 5 fl.

Golf.—18 hole course.

Hotels.—*Grand, Kurhaus, Zeerust, Palace, Orange, Promenade, Galleries, Wittebrug, Rauch, Savoy, Abeelen.* Many smaller hotels and pensions. Most of the hotels have restaurants.

Kurhaus.—Ticket, admitting to concerts, dances, terraces, reading-rooms, etc.: daily, 1.50 fl.; season (one person), 40 fl.; extra tickets (for members of the same family), each 7.20 fl.

Population.—27,000.

Sport.—Golf, lawn tennis, horse racing.

Scheveningen is the most fashionable watering-place in Holland. It consists of a long front, very similar to that of Brighton, with huge hotels and a pier. Below the promenade there are fine stretches of sand, usually dotted with big hooded basket chairs and green bathing-machines. Formerly the margin of the sea used to be fringed with a line of Dutch "pinks"; these picturesque vessels now seldom come ashore, but shelter in the harbour below the lighthouse southward along the shore. This quarter, which still attracts artists, retains its simple character; the fishermen, their wives and their children cling to the local costume, and you may any day come across in its red-cobbled courts a group of women and children in a setting that would have delighted Pieter de Hoogh.

LEIDEN.

Approaches.—By train from The Hague (Holland Company's Station), in 18 minutes; from Amsterdam in 40 minutes; from Utrecht in about an hour.

Baths.—Bloemmarkt 21.

Hotels.—*Central*, in the Breestraat, the principal thoroughfare; *du Commerce*, in the Stationstraat; others in the Steenstraat. *Café, Vergulden Turk*, Breestraat 84. See also p. 15.

Population.—65,000.

Post Office.—Breestraat 44. Open, 7.30–9.30; Sundays, 7–9 a.m., 1–3 p.m.

Steamers from the Haven to Amsterdam and Gouda, daily.

Telegraph Office.—Bloemmarkt 15a.

Tramways.—Town electric tramway from the station across the centre of the town to the Plantage.

To The Hague (once an hour, throughout the day), in 1½ hours, leaving The Hague at the half-hour, Leiden at the full hour.

To Haarlem, every 1½ hours, in 2 hours.

To Katwijk and Noordwijk (see under those heads, pp. 97-8).

Leiden (or Leyden), one of the most picturesque towns in Holland, has latterly become the great rival to The Hague as a tourist resort. Its interests are all its own. Without the stateliness of the capital, without even a picture gallery, Leiden imparts its subtle charm to every visitor. Not less than a day should be reserved for this city, and many will find the time too short.

Historical Note.—For many centuries Leiden existed as a quiet manufacturing town, until the Spanish reign of terror in the sixteenth century. From October 31, 1573, to March 21, 1574, Leiden bade defiance to the attacks of Spain's mightiest troops. Diversions by Louis of Nassau compelled the Spaniards to raise the siege. Despite William the Silent's warnings, the town made no preparation for the renewal of hostilities. On May 26, 1574, 8,000 Spaniards re-invested Leiden. From his bed of sickness William of Orange exhorted the town to hold out, for assuredly he would send them help. Weeks went by. Haarlem, which had "surrendered at discretion," had learned the lesson that surrender implied the slaughter of the inhabitants. The town of Naarden had similarly suffered, and the whole place was burnt to the ground. William's brother Louis had died with his troops fighting his way to Leiden.

No further help being available, the Dutch national spirit

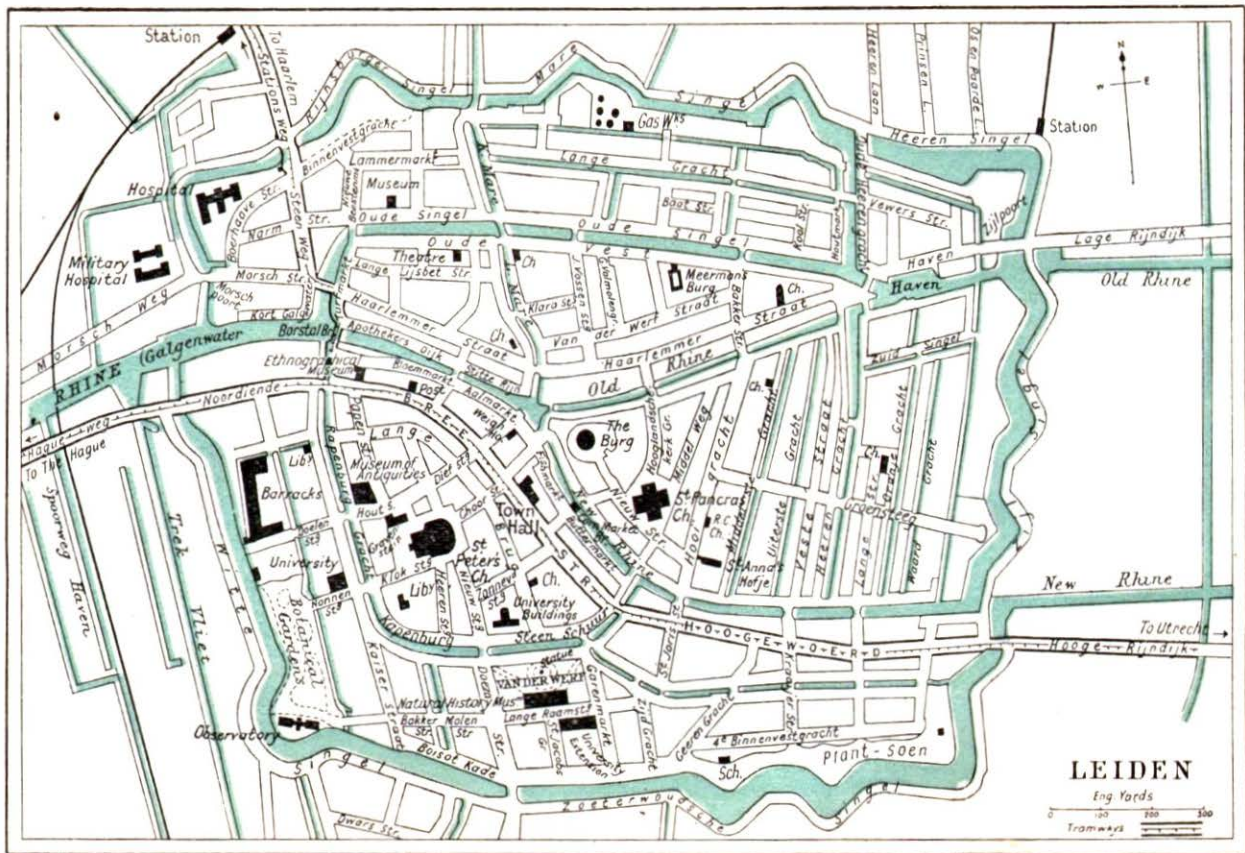


TOWN HALL, LEIDEN.



E. N. A.]

THE CORN EXCHANGE, LEIDEN.



being strangely numbed to the advantages of combined action, William resolved to cut the dykes and flood the country. The "Beggars' Fleet" was still active, manned by Dutchmen bereft by Spain of all save honour. The investing general, Valdez, renewed his efforts to capture the town, both by storming and enticements with "pardons." The dykes were pierced on August 3 in sixteen places, and the waters gradually rose a few inches over the land. The townsmen were at their last extremity, but Burgomaster van der Werf urged them to hold out. With less than a foot of water over the land, Admiral Boisot's ships, drawing 2 ft., could not approach. By the end of August the suffering populace begged Van der Werf to surrender, preferring massacre to the torture of starvation. It was then that he offered them his own body to eat rather than expect him to surrender. In September, storms at sea sent the ocean over the land, until the fleet of 200 boats lay within three miles of Leiden, but with shallows ahead. With fever still on him, William of Orange came aboard the fleet to direct the relief. "Pestilence stalked at noonday through the city, and the doomed inhabitants fell like grass beneath its scythe." From 6,000 to 8,000 human beings sank beneath this scourge alone, yet the people held out. Even on September 30 there seemed no chance of increasing the depth of water; but on the night of October 2 a gale from the north-west brought the fervently-prayed-for help. The waters of the North Sea were piled on the land unrestrained by dykes; and instead of a few inches the flotilla now had more than two feet. With splendid audacity the crews, mostly Zeelanders, brought their vessels up to the besieging forts and waited for the day. The Spanish army fled panic-stricken under cover of night, and Leiden was relieved. Snatching at the food scattered broadcast from the boats, the populace, following Admiral Boisot and Van der Werf, repaired to the great church to return thanks for deliverance. "Thousands of voices raised the song of thanksgiving, but universal emotion became too full for utterance. The hymn was abruptly suspended, while the multitude wept like children" (*Molley*).

From the railway station, the tram-line leads across the Singel into the heart of Leiden, and passes the various hotels and restaurants in Breestraat. The streets follow the windings of the Old Rhine, the waters of which unite with the New Rhine in the centre of the town, and flow onward to the sea at Katwijk, under the name of Galge Water. Breestraat,

with its continuation the Hoogewoerd, intersects the town in the form of the letter S.

Close to the railway station is a *Statue of Dr. Boerhaave*, the celebrated physician, educated at Leiden University. There is an exceedingly pretty view as the Singel is crossed. Following the tram line, the Cattle Market is passed on the left and another Canal is crossed. The tram bears to the right, crosses Borstel Brug and enters Breestraat (Broad Street) to the left. The Stadhuis is lower down on the left. The visitor is now in touch with the chief buildings of interest.

The **Town Hall** (*admission free*) has a splendid front, in the elaborate style of the sixteenth century, with a double flight of stairs. Notice the curious inscription on the façade in the form of a cryptogram. The capital letters record the date (W equals VV) 1574.

<p>" NAE ZWARTE HVNGER-NOOT GEBRACHT HAD TOT DE DOOT BINAEST ZES-DVLZENT MENS- CHEN :</p>	<p>ALS'T GOD DEN HEER VERDROOT GAF HI VNS WEDER BROOT ZO VEEL WI CVNSTEN WENS- CHEN."</p>
---	---

"When the Black Famine had brought to the death nearly six thousand persons, then God the Lord repented, and gave bread again as much as we could wish."

The Black Famine refers to the unspeakable sufferings of the inhabitants during the Spanish siege.

The **ENTRANCE HALL** contains pictures showing the costumes of former guild masters. Several interesting rooms are shown. The **READING ROOM** (formerly the city archives) dates from 1604. The walls are oak-panelled, and the ceiling shows the original oak beams. The **MAYOR'S ROOM** (1660), for private audiences, has a painted ceiling. The **REGISTRATION ROOM** (1660) is used for marriages and elections. The walls are hung with old Delft tapestries. *Jan Lievens'* picture, "Marriage," is over the fireplace. Next is the room for poor marriages. Here also is a painted ceiling. The painting over the mantelpiece depicts Brutus killing his two sons, by *A. de Moor* (1687). The walls are hung with Utrecht velvet. The **NEW READING ROOM** (taken in from the adjoining house when the Town Hall was enlarged) is hung with fine old Delft Tapestries. The royal crowns were added to the two large chairs here because the Queen and Prince Henry sat in them during their visit in 1905.

The Burg, entrance from the end of Nieuwe Straat, through the Old Gate surmounted by a lion and the city arms. (*Pay*

10 cents at the hostel inside the gate.) Ascend the mound. The inner gate giving entrance to the circular wall is a fine relic of the sixteenth century. It bears no fewer than ten coats of arms. There is a splendid view over the city from the walls, which have been carefully repaired. It was from this look-out that the inhabitants watched for eleven weary months for the relief promised by William the Silent. There is a well in the centre, and legend has it that in mediæval times there was a passage from this well to the sea. The origin of the Burg is unknown. It is connected by legend and uncertain chronicles with Saxon days, and is generally attributed to the Romans.

Near the Burg is a canal spanned by a bridge with a covered portico built in 1825, the *Korenbeurs*, or Corn Exchange.

Close at hand is the large *S^t. Paneras Church* (*Hooglandsche Kerk*), the exterior of which, with its fine stone carving and tracery, is much more interesting than the whitewashed interior. The building was restored in 1902. The east and west ends are alike.

Passing through *Nieuwe Straat*, note the quaint architecture of No. 49. The house bears the date 1650.

Museum of Antiquities, 18, *Breestraat*. (*Open weekdays, 10-4; Sundays, 1-4. Free.*) This is a remarkable collection of Egyptian, Greek, Roman and Indian objects. No catalogue has so far been issued, but the exhibits are ticketed. The Egyptian relics are specially interesting, some dating from the fifteenth century B.C. The Roman sculptures, too, are valuable.

Ethnographical Museum, at the end of *Hoogewoerd Straat* (No. 108), a continuation of *Breestraat* and on the tram route. (*Open weekdays only, 10-4. Free.*) Here is a large collection of exhibits from the Dutch colonies and the islands of the Southern Pacific.

Natural History Museum, 28, *Rapenburg Gracht*. (*Open weekdays, 9-12 and 1-4. Free.*) Another extensive collection, particular attention being paid to specimens from the Dutch colonies in the East.

Municipal Museum, in the *Lakenhal*. No. 22, *Oude Singel*. (*Admission: weekdays, 10-4, 10 cents; Sundays, 12-4, free.*) Leiden's small picture gallery is here, with a number of

exhibits of local interest : armour, gold and silver plate, and a silver-gilt cup presented to the city in 1641 by Elizabeth, Queen of Bohemia. Among the pictures is a large painting by Van Bree of Burgomaster van der Werff offering his body to the starving citizens, rather than capitulate to the Spaniards. This fine renaissance house was formerly the hall of the Clothworkers' Guild, and was built in 1640.

St. Anna's Hofje, the quaintest spot in this city of antiquities, faces the end of Nieuwe Straat, and is in Hooigracht. The doorway is marked *St. Anna Hofgen* (early Dutch for Hofje, meaning Almshouse). Open the door and walk up the long passage to the little cloistered square. Apply at the door marked *Portierster No. 2*. Here, retired from the leisured life of old Leiden, live thirteen old ladies (formerly there were thirteen nuns). To peep into such a delightfully secluded spot is a privilege. The twentieth century is undreamed of here ; one looks on the scene just as it was 400 years ago, except, perhaps, for certain eccentricities in the doors and windows. Perpendiculars are scarce. They may have existed in 1492, when the Hofje was built, but they have long since been replaced by curious lines of obliquity at varying angles. The tiny chapel, about 12 ft. square, stands as it stood then. The painting is ascribed to *Lucas van Leiden* (1494-1533). Above the chapel is the priest's diminutive room, with his worldly possessions just as he left them, the confessional chair, the tiny oak-panelled recess for his bed-place, the iron chest for his collections, and his copper warming-pan. Each resident in the Hofje has one room, with a cupboard in the wall for sleeping, and a pantry. Needless to say, each apartment is the acme of Dutch neatness. The attic apartment above the living-room is the kitchen. The large flat stone before the chapel marks the entrance to the secret passage from the cloisters to St. Pancras Church. On leaving one takes a ticket (10 cents) and adds a small gratuity to the old lady for her kindly services.

Another such institution is the **Meermansburg**, No. 159, Oude Vest, built in 1683. (*Admission, 25 cents.*) Here are some good pictures.

From the Hofje turn to left and cross the water (New Rhine) to **Hoogewoerd**, with its trams. Turn to the right, and in a few minutes reach—on the opposite side of the street

—that delightful Gracht called *Steen Schuur*, with its canal and shady trees. Cross the canal to *Van der Werf Park*, a prettily laid-out garden. Here is the *Statue of Van der Werf*, Burgomaster of Leiden, that heroic figure whose devotion to the city is a cherished and imperishable memory. Annually, on October 3 (Deliverance Day), the people come to the park and sing songs in memory of the Burgomaster. The four bronze panels around the base are worth especial notice. They represent—

- (1) Van der Werf taking the oath to hold the city against the Spaniards until death.
- (2) An unsuccessful attempt to storm the town, which cost the besiegers over 400 lives.
- (3) Food brought to the city gates in boats.
- (4) The thanksgiving in the church, a most impressive scene. The gaunt visage of the minister in the pulpit is remarkable.

In examining these reliefs in rotation, observe the skill of the artist is depicting the gradual ravages of hunger on the faces of the men.

After many months' privation, scourged with disease, famine and plague, the wretched inhabitants begged the Burgomaster to let in the Spaniards, so that the inevitable massacre might end their miseries; they even threatened him. Turning upon them in the Market Place, he rebuked them: "I tell you I have made an oath to keep the city, and may God give me strength to keep my oath. My life is at your disposal; here is my sword; plunge it into my breast and divide my flesh among you. Take my body to appease your hunger, but expect no surrender so long as I remain alive!"

The canal wall bears a tablet recording the effect of the explosion of a powder ship at that spot on January 12, 1807, when every building in this quarter of the city was destroyed, except St. Louis Church close by.

The *University New Buildings* adjoin the Park. (*Open daily except Sunday, 9 to 4.* There is no charge for admission, but a gratuity should be given to the janitor.) The Library, which is not shown during vacation, is in a separate building beside the *Rapenberg Canal*; and a little beyond, by the next bridge over the *Rapenberg*, is the older building of the University.

The University was founded by William the Silent as a reward for the heroic defence made by the city against the Spaniards. For many years it was esteemed the highest European seat of learning. Hugo Grotius, "the wonder of Europe," Goldsmith, Fielding, Descartes and many other eminent names have been associated with Leiden University. To-day there are about 900 students. The Senate Hall contains portraits of the professors.

At the back of the University is the Botanic Garden, famous for its early directors—Linnaeus, Boerhaave and others. It contains a fine collection of exotics. (*Open free daily, 10-4.*)

St. Peter's Church is near the University, in the south-west corner of the town. The koster's house adjoins the south door in Klok Steeg. (*Tickets, 25 cents.*) The Rev. John Robinson lies buried here, though the exact site of his grave is unknown. Efforts have been made to identify it with the spot marked "51" in the small south-west chapel. To the outside wall of this bay, or chapel, a tablet was affixed in 1891:—

The *Mayflower*, 1620
In memory of
Rev. John Robinson, M.A.
Pastor of the English Church worshipping
over against this spot A.D. 1609-1625
Whence at his prompting went forth
The Pilgrim Fathers
to settle in New England in 1620.
Buried in this house of worship 4 March 1625
Aet. 49

Adjacent is the so-called *John Robinson's House*, but as the pastor died in 1625, and this structure bears the date "Anno 1683," it is evident that he occupied a former building. A tablet near the ground records—

On this spot
lived taught and died
John Robinson
1611-1625.

The pulpit of St. Peter's Church is that used by the leader of the Pilgrim Fathers. Its fine Gothic carvings are ruined by paint. Through the grating in the north wall, in former times, the nuns from the convent could watch the service.

In Gerecht (Justice) Square, to the north-west of St. Peter's



DOU : THE YOUNG HOUSEKEEPER (MAURITSHUIS, HAGUE).



HALS: GROUP OF ARQUEBUSIERS (HAARLEM).

Church, is a quaint building called *Gravensteen*. It was formerly St. Peter's cloisters, later a prison. It is now a school for army cadets. Close by, in Lokhorst Street, is an old gabled building erected in 1600 by the celebrated Lieven de Key. This is a Grammar School.

Excursions from Leiden.

Steamer Excursions. A daily excursion round the canals and lakes in the vicinity of Leiden is run during summer by the Carsjens steamers, which leave the Beestenmarkt, Leiden, at 12 noon, and are back at Leiden at 4.30. Tickets may be had at 100, Breestraat, or on board. The route taken is along the Old Rhine *viâ* Leiderdorp and Koudekerk, past the old Mill, where Rembrandt is said to have been born. At Molenaarsbrug the steamer leaves the old Rhine and proceeds northward by the Heimans Wetering to Woubrugge, an amphibious village with houses at the water's edge. Through a fat farming country we reach the Brasemer Meer, a large lake with several thriving villages on its shores. Threading the Oude Wetering, with a village of the same name straggling along its banks, we turn into the Ringvaart, one of the canals constructed in the draining of the Haarlemer Meer. Thence across the Kaager Meer the boat enters the Zijl and returns to Leiden. The trip is well worth making.

Katwijk-on-Sea.

Approach.—Electric tramway from Leiden railway station in 15 minutes; fare: first, 25 cents; second, 20 cents. Passes through Rijnsburg, where Spinoza lived.

Hotels.—*Grand Hotel des Bains, Grand Hotel du Rhin, de Zwaan* (restaurant) and a number of villas. See also p. 15.

Post Office.—Voorstraat, open 8 a.m. to 9 p.m.

For those who do not care for the cosmopolitanism and fashion of Scheveningen, Katwijk offers a happy refuge. It has been in process of development for some years, but still remains a pleasant oasis among the sand dunes. A fishing village adjoins the bathing resort, and has long enjoyed a reputation among artists for the picturesqueness of its costumes and its boats. Katwijk is a good centre for excursions, as the electric tramway brings one quickly into touch with the Holland Railway system. At the north end of the village are the great Locks which control the estuary of the Old Rhine. They were erected by Engineer Conrad in 1807 at the sugges-

Holland (6)

tion of King Louis Napoleon. The gates are closed at high water to prevent the ingress of the sea while the Rhine waters accumulate inside. As the tide ebbs the sluices are opened and the pent-up river is discharged.

There are many pleasant walks in the vicinity. Close by is Katwijk-on-the-Rhine (*Hotel de Roskam*, in the Dorpsplein), whence a country road leads to the old château of Wassenaar (restaurant). Noordwijk-on-Sea is distant about an hour's walk along the shore. Valkenburg and Den Delf (with restaurant) are also worth a visit.

Noordwijk-on-Sea.

Approach.—By electric tramway from Leiden railway station in 15 minutes fares: first, 25 cents; second, 20 cents. Steamer 4 times daily.

Information Bureau.—A. Dorsman's Library, Voorstraat 53.

Hotels (see also p. 16).—*Huis ter Duin*, *Palace*, *Rembrandt*, and others. Several villas.

The last few years have seen Noordwijk-on-Sea blossom from a lonely village into a trim little watering-place, renowned for its excellent hotels, fine sands and bracing sea air. Like Katwijk, it has its fisher village and its parent village. There is a pleasant *Casino*, with tennis courts, and among the sand dunes are *Golf Links*. Noordwijk Binnen (*Hotel Hof van Holland*) lies some distance inland. Also like Katwijk, from which it is distant along the dunes only some four miles, it is a good place from which to explore the country. For excursions see under Katwijk.

HAARLEM.

Approaches. From Amsterdam by train (Central Station) in 20 minutes; also by electric railway. Frequent trains on both routes.

From The Hague, *via* Leiden, by train in about $\frac{1}{2}$ hour.

By tram from Leiden.

Cafés.—*de Kroon*, in the Groote Markt; *Lunch room*, Groote Houtstraat. 4;

Cremeries, corner of Zijlweg and Zijlsingel; *Kruisweg* 15; *Plein* 17.

Golf Course at Velsen.

Hotels.—*Grand Hotel Funckler*, Kruisstraat, 8; *Lion d'Or*, Kruisweg 36; *de*

Leeuwerik, Kruisstraat 30; *Royal* (with garden and café), corner of Kruis-

weg. In the Haarlem forest, *Hotel Roosen*. For tariffs *see* p. 15.

Information Bureau.—Railway Station exit.

Population.—76,000.

Post Office.—Gedempt.

Steamers.—To Zaandam from the Nieuwe Gracht four times daily.

Telegraph Office.—Jacobinijus Straat.

Trams.—To the Haarlem Wood, from the Market Place, 10 cents.

Circular tram round the city, touches the principal points; fare, 10 cents.

To Bloemendaal (in about 7 min.), fare, 10 cents.

To Zandvoort in about $\frac{1}{2}$ hour, return fare, 50 cents.

To Amsterdam Station, in Tempelierstraat, in about 40 minutes; return fare, fl. 1.

To Alkmaar (steam-tram) in 2 $\frac{1}{2}$ hours; starts from the station behind the railway station.

To Leiden in 2 hours; starts from the Haarlem Wood.

Haarlem, the centre of the land of tulips, is world-famed for its bulb culture. Spring is, of course, Haarlem's season, when miles of yellow, white, red and purple patches arrest the eye. The effect suggests hardly plants in bloom so much as vast tracts of earth in blossom.

In 1572-1573 Haarlem was besieged by Spanish Alva's son Frederic. When at its last extremity, the town was offered "pardon" if it surrendered. The terms were accepted, but the pardon took the form of wholesale murder in cold blood of the entire garrison and officers, the "Reformed Church" clergy, and two thousand of the burghers. The five so-called "executioners" appointed by Alva wearying of the task, the soldiers were incited to bind the doomed men in couples, back to back, and to fling them into the Spaarne. Motley's *History* should be read to understand fully the amazing acts of this monster, appointed by Philip II to subdue the spirit of the Netherlanders.

Early in the seventeenth century, the town was famous for its school of painters and architects. Lieven de Key, whose work is still so much in evidence both here and at Leiden, was prominent among the latter. His Meat Market at Haarlem stands to-day unrivalled in its own style. Of the artists, their names are world-famous: Frans Hals, Jacob van Ruysdael, the Wouwermans, the brothers Ostade and others. To know Hals' gallery pictures, such as his popular "Laughing Cavalier" in the Wallace Collection, is to love them. But to see the Hals canvases in the Franz Hals Museum is an education.

Franz Hals Museum (*open daily at 10, admission 25 cents, Sundays free*). This building, in Heiligland, near Gasthuis Vest, was opened in 1913 to contain the masterpieces of the great painter which were formerly housed in the Town Hall. These paintings afford a complete survey of Hals's Corporation and Regent pieces. The "Banquet of the Officers of the Arquebusers of St. George" (1616), painted in his thirtieth year, is distinguished for the depth and vigour of the colouring, but probably the best paintings are those produced between 1630-1639, though the "Banquet of the Officers of St. Andrew's," painted in 1616, is very fine.

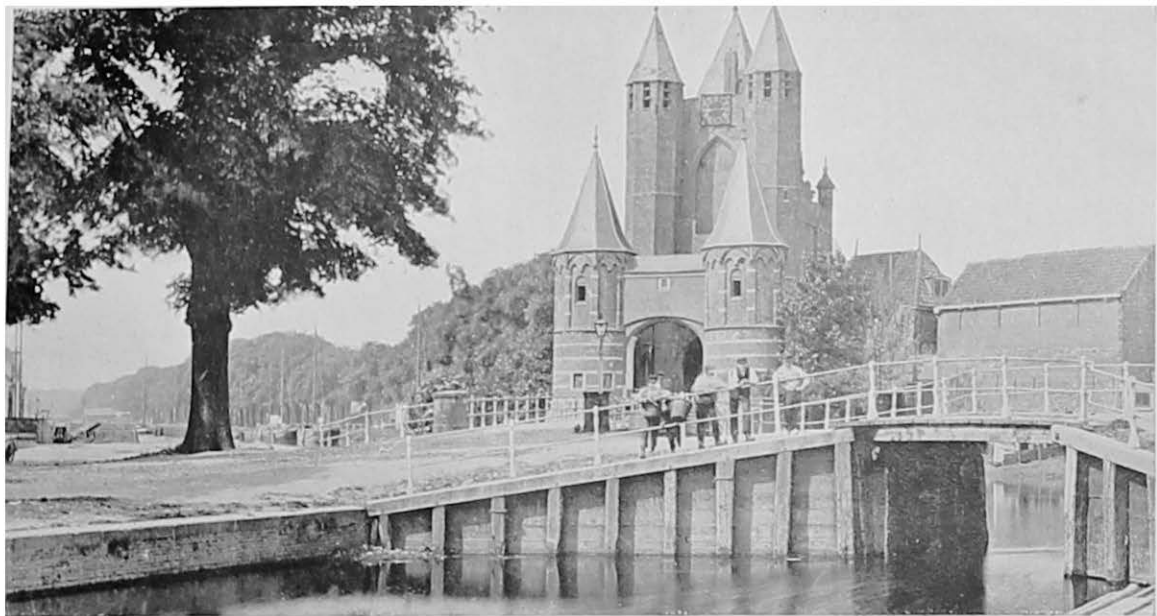
The **Groote Markt** is surrounded by mediæval buildings. In the centre is a *Statue of Laurentius Coster*, who was long regarded as the inventor of printing from types. A recent impartial examination of his claims still leaves the matter open to doubt.

The **Groote Kerk** of St. Bavo is a lofty pile of vast dimensions, built in the latter part of the fifteenth century. The tower is 255 feet high. (*Admission: 25 cents. The Koster's house is on the south side. Admission to the tower, fl. 1. Free during service and organ recitals.*)

The curious frescoes on the columns around the choir were discovered on the removal of the whitewash during restoration a few years ago. Under the organ is a finely-sculptured marble group by *Xavery*. In the symbolic style of that period, it represents Music and Poetry thanking Haarlem for the organ. The city is depicted as a "Grace" with overflowing cornucopia at her feet, and a burning lamp. The figure of Music is excellent. The organ, built in 1735 by Christian Muller, and restored in 1868, was at one time regarded



GROOTE KERK, HAARLEM.



AMSTERDAM GATE, HAARLEN.

as the finest in the world. It has since been surpassed. (Recitals: Tuesdays, 1-2 p.m., and Thursdays, 2-3 p.m., or by arrangement with the organist for a minimum fee of fl. 13.00).

The Meat Market, close to the Church, is the *chef d'œuvre* of the architect Lieven de Key. Erected in 1603, it carries its 300 years without sign of age. In the style associated with Hanseatic architecture, this building exceeds all others of that period by reason of the perfect harmony of its florid decoration and design. Adjoining it is the early sixteenth-century Fish House.

The Town Hall is one of the most famous in Holland. (Entrance—free—on the right. Weekdays, 10-4; Sundays, 12-3.) The Hall, which is part of the thirteenth-century palace of the Counts of Holland, has an admirable oak-beamed ceiling.

The Prinsenhof is to the west of the Town Hall. A passage leads to the cloisters. Another entrance is in Jacobijne Straat. Here is the Town Library.

Teyler's Museum should not be missed. From the east end of Groote Kerk go down Dam Straat and turn to left. (Admission free, 11-4; closed on Saturdays, Sundays and holidays, except the first Sunday in the month, when it is open from 1-4.)

On entering, cross the hall to the room opposite, where are geological exhibits, including a fine plesiosaurus (Case No. 1) from Lyme Regis. Pass through the hall, with various physical apparatus, to the Oval Hall. Here are fossils, sundry instruments and telescopes. Leading off on the right is a small, well-arranged Picture Gallery. All the pictures bear the artists' names. The following should be noticed: No. 45; Kruseman; 63, Pieneman; 39, Kobell, cattle; 90, Versteeg; No. 40, a landscape by Koekkoek; 36, Still Life, Joosten; 89, Verschuur. The ante-room has some fine etchings by Witsen, who excels in the art of depicting snow. In the next gallery the best are: No. 44, The Salute, by Koster; 79, Gipsies, by Scholten; an excellent Josef Israels, 35; 13, An Interior, by Bosboom; 50, Sheep, Mauve; 95, a brilliant piece of work by Weissenbruch; 51, Mesdag.

The attendant will readily show the superb collection of about 600 Rembrandt etchings. There are also sixty of Michael Angelo, and over one hundred of Albert Dürer, and the entire collection of Van Ostade.

The WATER-COLOUR ROOM is full of delightful works. These are changed every three months, as the space is insufficient to display the complete collection.

On leaving Teyler's Museum turn to the right, and in a few yards reach the quaint Weigh-House at the corner of Dam Straat. It was designed by Lieven de Key, and built in 1598. The smaller scales have been in use since 1591. The larger scales bear the date 1623. The beam weighs 800 lb., yet it is so delicately poised that half an ounce turns it.

There are many *Hoffjes*, or Almshouses, in Haarlem, notably the *Hofje van Oorschot* (formerly Holy Ghost House) in Kruis Straat, near Nieuwe Gracht; also the *Proveniers Huis*, at 144, Groote Hout Straat, corner of Doel Straat, where one enters through the arch to take a peep from an old world into a world still older.

There are many types of Dutch sixteenth-century gabled houses in Kleide Hout Straat, and along the River Spaarne, near the Turf and Kaas Markets; also in Spaanewouder Straat.

Of Haarlem's gates a fine example still remains in the Amsterdam Gate, on the east side. It is a typical mediæval fortified gate, with towers and turrets still in a well-preserved state.

The Forest of Haarlem adjoins the town on the south side. For a short walk the following route could be taken: Cross the Singel *via* Kleine Hout Brug and follow tram-line down Kleine Hout Weg. On the left, Krelage's well-known bulb farm is passed, and on the right Frederiks Park, with concert hall. After, say, ten minutes' walk from the Brug, turn off on right by either of the footpaths to the Pavillon, formerly the residence of an Amsterdam banker, and afterwards bought by King Louis Bonaparte. It is now a museum of Colonial exhibits and industrial art. In the Forest is the famous Spaniards Avenue (*Spanjaardslaan*), an avenue of limes, said to be many centuries old.

Zandvoort-on-Sea.

Approach.—From Haarlem by electric tramway (station Tempeliers Straat) every 7½ to 10 minutes throughout the day. Return fare, 50 cents.

Hotels.—*Grand, Groot Badhuis, Kurhaus, Beau Site, Driehuisen, Orange, Ocean, Belvedere, Zeerust.* Many villas, cafés and restaurants. (See also p. 16.)

Zandvoort rivals Scheveningen as a summer bathing resort, and is modern to the last degree. Bands play several times daily on the front, and concerts are given in the Kurhaus. The sands are ideal for bathing. Life in the summer months at Zandvoort is very similar to that in other bathing resorts, with the additional advantage of good tennis courts.

Bloemendaal.

Approach.—By electric tramway from Haarlem every half-hour throughout the day; fare 7½ cents.

Hotels.—*Duin en Dal, Zomersorg,* and several villas. (See also p. 14.)

The route lies *via* Overveen (*Hotels Raadhuis, Rozendaal*) whence the tram proceeds to Bloemendaal station (*Hotel, Hartelust*). Thence through the park beyond the village to *Hotel Duin en Dal*. Bloemendaal is a small inland holiday resort, noted for its pretty sylvan scenery.

For the ruins of Brederode Castle, the old home of the Brederode family, take the road leading north from Bloemendaal (leaving church on left) for a mile till the railway is nearly reached, and bear off on left by footpath. Signs point the way. A small restaurant is close to the ruins.

To visit the North Sea locks at IJmuiden, there are paths over the dunes, including the *Blauwe Trappen*, the highest point north-west of Brederode. Or the train can be taken from Bloemendaal to IJmuiden, changing at Velsen, or steamer thence along the Canal. The North Sea Canal is 15 miles long, and cost nearly three and a half millions. The sale of reclaimed land yielded nearly a third of the sum. The gigantic locks at IJmuiden represent the greatest engineering feat in all this land of hydraulic triumphs.

ROTTERDAM TO AMSTERDAM VIÂ GOUDA.

Route.—Most trains start from the Maas Station, Rotterdam, though one or two start from Delftsche Poort. Time of journey, about 1½ hours. A few trains are express right through to Amsterdam (Weesp station); others call only at Gouda, Woerden and Nieuwersluis, continuing to Amsterdam Central.

This route is generally followed by travellers who are making direct for Amsterdam, and lies through less frequented country than the route *viâ* The Hague. The villages through which the line passes are not on the whole of interest, but Gouda deserves special mention.

GOUDA.

Approach.—From Rotterdam in 20 minutes.

Hotels.—*Station, Zaim.* (See p. 15.)

Steamers connect with Amsterdam, Lelden and Rotterdam. See local bills.

Tramway.—To Bodegraven, on the Utrecht-Leiden line, in about 50 minutes.

In the centre of Market Plein is the quaintly-pinnacled *Stadhuis*, a mid-fifteenth-century building. The seventeenth-century interior is not interesting beyond the six marble reliefs over the doors in the entrance hall. There is a fine tapestry in the Council Hall.

The Municipal Museum (*Het Stedelijk Museum*) is on the same side of Market Plein as the Weighhouse. (*Open, weekdays, 9-4, 25 cents; Sundays, 2-4, 10 cents; catalogue, 25 cents.*) The building contains pictures and antiquities connected with Gouda's early history. The most treasured possession is an enamelled and silver-gilt cup and plate presented by the ill-fated Countess Jacquelin in 1425. On the upper floor is a curious chain, 9 feet long, all carved out of one piece of wood.

The Weighhouse, built in 1668 by *Pieter Post*, architect of the *Mauritshuis*, at The Hague, has some fine reliefs. That on the front depicts the weighings at a cheese market.

The *Groote Kerk* (for admission, 20 cents, apply at the *Koster Huis*, the detached house near the S.E. corner. Guide

optional but desirable, 25 cents.) Follow the path round the building. The church, founded in 1485, was burnt down in 1559 when the tower was struck by lightning. Before the fire the church contained no fewer than seventy-two altars. The present church, the largest in Holland, is 300 feet long, 130 feet wide, and 140 feet high. The famous Windows were added by rich and in some cases illustrious donors. Though damaged, they are a splendid heritage of mediæval craftsmanship. The best windows were the work of two brothers, *Dirk* and *Walter Crabeth*, of Gouda.

There are twenty-nine windows of old glass, each bearing a number. No. 1 commences at the west end, to the right of the organ. Notice in passing some remarkable studies in perspective in the ceiling carvings under the organ. The following are the window subjects:—

No.	SUBJECT.	ARTIST.	DONOR.
1.	Liberty of Conscience	De Vrije	The States of S. Holland
2.	Capture of Damietta, Egypt	Tibaut	Burgomasters of Haarlem
3.	The "Virgin of Dort," i.e. Unconquered Dort	De Vrije	Burgomasters of Dort
4.	Arms of the Lords Privy Councillors of Rhine Land	De Vrije	Privy Councillors of Rhine Land in 1594
5.	Queen of Sheba and Solomon	W. Crabeth	Abbess of Rijnsberg
6.	Judith delivers Bethulia by slaying Holofernes	D. Crabeth	Prince and Princess of Baden
7.	(Upper) Solomon's Temple	D. Crabeth	Philip II of Spain and Queen Mary of England
8.	(Lower) Last Supper		
8.	Heliodorus punished by an Angel	W. Crabeth	Prince Ericus of Brunswick
9.	Angel appearing to Zacharias	Van Zijl	D. C. van Oude-water
10.	The Annunciation	Tomburg	Abbot of Berne
11.	Birth of John the Baptist	Van Zijl	Heirs of Professor Letmatius of Gouda, 1562
12.	(Upper) Birth of Christ	W. Crabeth	The Canons of Utrecht College, 1564
	(Lower) Christ and the Donors		
13.	Christ in the Temple	Van Zijl	Abbot of Mariewaert, 1560
14.	John the Baptist preaching	D. Crabeth	Bishop of Liège, 1567

No.	SUBJECT.	ARTIST.	DONOR.
15.	John baptises Christ	D. Crabeth	Bishop of Utrecht, 1555
16.	Sermon on the Mount	D. Crabeth	Provost of Utrecht, 1556
17.	St. John denouncing Herod	Van Zijl	Lord W. van Bylaer
18.	(Above) St. John in Prison	D. Crabeth	Gerardson family [Haarlem
	(Below) St. John's Disciples questioning Christ		
19.	St. John Beheaded	Pupils of W. Crabeth	Lord H. van Swol of The King's Treasurer
20.	Sufferings, Resurrection		
21.	And Ascension of Christ	D. Crabeth	Bishop of Haarlem William of Orange, 1567
22.	Christ Casts out the Money Changers		
23.	(Above) Sacrifice of Elijah	W. Crabeth	Duchess Margaret of Parma (sister of Philip II)
	(Below) Christ Washes Peter's Feet		
24.	(Above) Philip and the Eunuch	D. Crabeth	Prince Philip of Zour, 1559
	(Below) Peter and John Healing the Lame Man		
25.	Relief of Leiden	O. Clok	City of Delft, 1603
26.	Relief of Samaria after Siege	O. Clok	City of Leiden, 1601
27.	Pharisee and Publican	C. Kuffens	City of Amsterdam, 1597
28.	Woman taken in Adultery	N. Janse	City of Rotterdam, 1631
29.	The Christian Champion symbolised by Nathan reproving David	De Vrije	States of North Holland

ADDITIONAL WINDOWS.

30. Jonah
Gouda's Company of Fishmongers
31. Balaam and his Ass
Pupil of D. Crabeth
Gouda's Company of Butchers
- The thirteen chancel clerestory lights were also painted by a pupil of D. Crabeth.

Readers of *The Cloister and the Hearth* will associate Gouda Church with Gerard, the father of Erasmus.

Boskoop, 2 miles from Gouda, can be reached by steamer from Gouda or Leiden, or by motor omnibus from Leiden (Hoogewoerd) or Rotterdam (Hofsplein). It is famous for its rose nurseries, and for azaleas and other flowering shrubs.

From Gouda to Amsterdam the train at first proceeds

through a stretch of pastoral and prosperous but rather monotonous country. At Breukelen it enters the district of the *Vecht* river, in former times one of the favourite resorts of wealthy Hollanders, and now coming again into favour. Breukelen (*Hotel Het State Wapen*) lies along the river bank with its gardens to the water's edge, surrounded by country seats and old châteaux among avenues of tall trees. Some of them, *Nyenrode* and *Oudaan*, are celebrated in Dutch history; Jan van Oldenbarneveldt lived at *Guntersteijn* (it can be seen on application to the gardener), and Napoleon once slept in the State-Wapen Hotel. Nieuwersluis (*Kampioen Hotel*) and Loenen (*Het Raadhuis van Croonenburg*) are two lost villages on this little-used waterway. Nieuwersluis has a famous avenue. On the road between Nieuwersluis and Loenen is the entrance to the old estate of *Vredenhof*, with a gateway that is one of the finest examples of wrought-iron work in the country.

Thence the line continues to the Weesp station of Amsterdam.

AMSTERDAM.

Approaches.—From London *via* Folkestone-Flushing (day service), in 11-12 hours; *via* Harwich-Hook of Holland (night service), in 11 hours. For further details see under Routes to Holland, pp. 10-12.

From Rotterdam by train in 1½ hours.

A direct steamship service between London, Hull or Leith and Amsterdam is run by the *Holland SS. Co.* See p. 12.

Air Route from London, see p. 12.

Baths.—Heiligenweg 19.

Cabs.—By time, 1.50 cents per half-hour, and 75 cents each additional quarter hour. By distance, 37½ cents per kilometre. At night, each additional quarter hour, 15 cents.

Luggage, 30 cents per package on all cabs. Taxi ranks at the Central Station, Damrak, Rembrandt Plein, Leidsche Plein and elsewhere.

Consuls.—*British*, 108, De Ruyterkade, 10-1.

United States, 473, Keizergracht, 9-4.

English Church.—Groeneburgwal 42; Sundays, 10.30 a.m. *Scottish Presbyterian*, Begijnhof, 130 Kalverstraat; Sundays, 10.30 a.m.

Ferries.—De Ruyterkade: Jetty 7—Bulkslotesweg (free); Jetty 1—Valkenweg (free); Jetty 1—Boorstraat—Surinamekade; in the evening to Sekelingwoude; Jetty 1—Eastern Handelskade—Venbindingsdam (this service runs on working days only); Jetty 14—Distelweg—Zijkanaal; Jetty 14—Tuindorp Oostzaan.

Hotels.—*Amstel*, Tulpplein; *Brack's Doelen*, Doelenstraat 24; *De l'Europe*, Nieuwe Doelenstraat 2; *Victoria*, Damrak; *American*, Leidsche Plein; *des Pays Bas*, Doelenstraat 11; *Palais Royal*, Palais-straat 2; *Schiller*, Rembrandt Plein; *Boston*, Leidschekade, 93; *Mille Colonne*, Rembrandt-Plein (Restaurant); *Krasnapolsky*, Warmoesstraat 183; *Stadt Eberfeld*, Achterburgwal, 141; *Suisse*, Kalverstraat, 22-24; *Polen Poolsche Kuffte-huis*, Kalverstraat, 15-17 and *Rokin* 14; *Neuf*, Kalverstraat 41; *Oldewelt*, Nieuve-dijk 100; *du Commerce*, Kalverstraat 45-47. For tariffs see pp. 13-14.

Pensions.—*Boston*, Leidschekade 93; *Benevenuta*, Tesselschadestraat.

Information Bureaux.—Damrak 95, *Holland Railway Co.'s Offices*, in the Central Station, also Leidsche Straat 50, *Rokin* 65 and *Dam* 10.

Music.—The principal concert hall is that in *Van Baerlestraat*.

Population.—707,000.

Post Office.—Nieuwezijds Voorburgwal, immediately behind the Royal Palace. Telegraph office upstairs in the same building.

Restaurants.—*Café Trianon*, Leidsche Plein and others. **Lunch Room.**—De Nieuwe Beursbengel, Kalverstraat 28.

Steamers.—It is possible to go by steamer from Amsterdam to nearly every part of Holland. The quays to most places beyond the immediate vicinity of the city are on the bank of the IJ, in the de Ruyter Kade, behind the Central Station. The piers are numbered, and the principal destination of the vessel is shown on the notice board. Hours of starting vary so often that it is best to consult local time-tables. The ferry-boats to the North Holland Tramway, for Monnikendam—Edam—Alkmaar, start from the Quay opposite the railway station, to the left of the bridge. Those for Aalsmeer start from the Schinkelkade at the far end of the Vondel Park.

Theatres.—*Stadschouwburg* (municipal theatre) in the Leidsche Plein. *Grand*, in the Amstelstraat, *Hollandsche* and *Frascati*, both in the Plantage Midden-



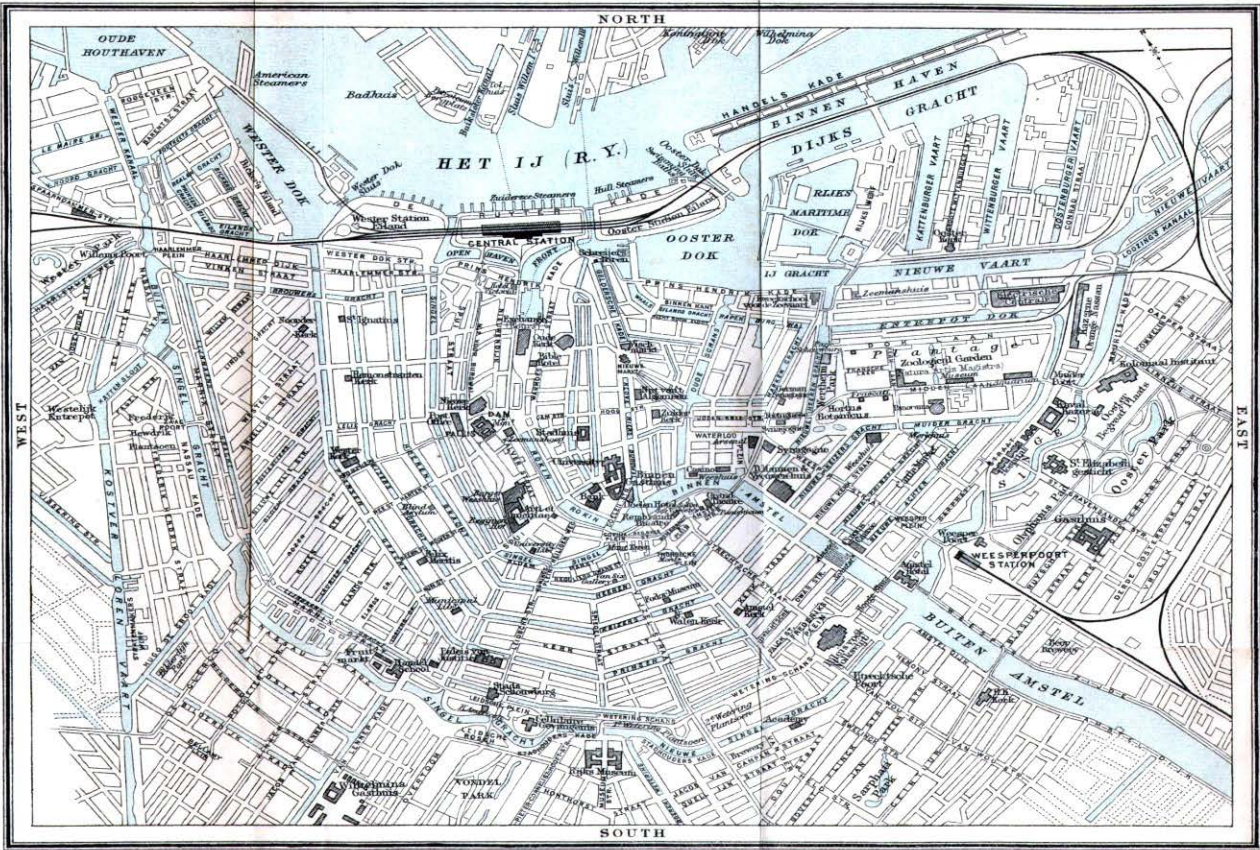
AMSTERDAM.



E. N. A.]

BINNEN AMSTEL AND THE MINT TOWER, AMSTERDAM.

PLAN OF AMSTERDAM



laan. *Rembrandt*, in the Rembrandt Plein. Several variety theatres and cinemas.

Trams.—A good service of electric trams to all parts of the city, linking up the stations, quays and steam-tram routes. Each tram carries the number of the route on the connector in large white figures, and is further distinguishable by colours and coloured lamps. The following are the routes:—

No.	Route.	Colour.
1	Amstelveenscheweg (going by Zocherstraat), Overtoom, Stadhouderskade, Leidscheplein, Leidschestraat, Koningsplein, Singel, Spul, N.Z. Voorburgwal, Martelaarsgracht (Prins Hendrikkade), Stationsplein (Central Station). Time about 26 min.	Diagonal yellow and green.
2	Koninginneweg, Willensparkweg, van Baerlestraat, P. C. Hooftstraat (return Hobbemastraat), Stadhouderskade, Leidscheplein, Leidschestraat, Koningsplein, Singel, Spul, N. Z. Voorburgwal, Martelaarsgracht, Pr. Hendrikkade, Stationsplein. Time about 26 min.	Diagonal yellow and red.
3	Linnaeusstraat, Mauttskade, Station W. P., Saphatistraat, Tulpplein, Weesperzijde, N. Amstelbrug, Ceintuurbaan, Roelof Hartstraat, van Baerlestraat, P. C. Hooftstraat (return Hobbemastraat), Stadhouderskade, Overtoom, Ie C. Huygensstraat, Bilderdijkstraat, Rozengracht, Westermarkt, Raadhuisstraat, N. Z. Voorburgwal, Martelaarsgracht, Prins Hendrikkade, Stationsplein. Time about 43 min.	All yellow.
4	Amsteldijk, Ceintuurbaan, Ferd. Bolstraat, Weteringplantsoen, Nieuwe Vijzelstraat, Vijzelgracht, Vijzelstraat, Muntplein, Rokin, Dam, Damrak, Stationsplein. Time about 27 min.	Halves green and red.
5	Weesperzijde, Nieuwe Amstelbrug, Ceintuurbaan, Van Woustraat, Westeinde, Frederiksplein, Utrechtschestraat, Rembrandtplein (going Bakkerstraat), Amstel (returning Reguliersbreefstraat), Muntplein, Rokin, Dam, Damrak, Stationsplein, Prins Hendrikkade, Haarlemmerstraat, Haarlemmer Dijk, Haarlemmerplein, Nassauplein, Houtmankade, Spaarndammerstraat. Time about 38 min.	Green above yellow.
6	Amstelveenscheweg (going by Zocherstraat), Overtoom, Stadhouderskade, bridge in front of Rijks Museum, Weteringschans, Frederiksplein, Saphatistraat, Station W. P., Mauritskade, Andreas Bonstraat, 's-Gravesandplein, Oosterpark, Linnaeusstraat, Ie van Swindenstraat (going by Dapperstraat, 2e van Swindenstraat, Fontanusstraat), Station Muiderpoort. Time about 33 min.	Thirds: green, yellow, green.
7	Rapenburgerplein, Rapenburgerstraat, J. D. Meyerplein, Weesperstraat, Weesperplein, Saphatistraat, Frederiksplein, Weteringschans, Leidscheplein, Marnixstraat, Elandsgracht, Kinderstraat. Time about 26 min.	White, blue and white in horizontal bands.

No.	Route.	Colour.
8	Rijnstraat, Van Woustraat, Ceintuurbaan, Nieuwe Amstelbrug, Weesperzijde, Tulpplein, Sarphatistraat, Weesperplein, J. D. Meyerplein, Jodenbreestraat (return Waterlooplein, Zwanenburgwal), St. Anthoniebreestraat, Nieuwmarkt, Gelderschekade, Prins Hendrikkade, Stationsplein. Time about 20 min.	Halves yellow and green.
9	Linnaeusstraat (return Oosterpark), Kastanjeweg, 3e Oosterparkstraat, Mauritskade, Alexanderplein, Plantage Middenlaan, Muiderstraat, J. D. Meyerplein, Waterlooplein (return Nieuwe Amstelstraat), Muntplein, Rokin, Dam, Damrak, Stationsplein. Time about 22 min.	All green.
10	Zoutkeetsgracht, Planciusstraat, Haarlemmerplein, Marnixstraat, Leidscheplein, Weteringschans, Frederiksplein, Sarphatistraat, Roeterstraat, Plantage Kerklaan, Plantage Middenlaan, Alexanderplein, Mauritskade, Linnaeusstraat, le van Swindenstraat, Dapperplein, 2e van Swindenstraat, Pontanusstraat, Station Muiderpoort. Time about 34 min.	All red.
11	Station Muiderpoort, le van Swindenstraat (return Dapperplein, 2e van Swindenstraat, Pontanusstraat), Linnaeusstraat, Oosterpark, s' Gravesandeplein, Andreas Bonstraat, Mauritskade, Station W. P., Sarphatistraat, Frederiksplein, Utrechtschestraat, Bakkerstraat, Amstel (return Reguliersbreestraat), Muntplein, Rokin, Dam, Damrak, Stationsplein. Time about 28 min.	Red above yellow.
13	Czaar Peterstraat, Oostenburgergracht, Wittenburgergracht, Kattenburgergracht, Kadijksplein, Schippersgracht, Prins Hendrikkade, Stationsplein, Prins Hendrikkade, Martelaarsgracht, N. Z. Voorburgwal, Raadhuisstraat, Westermarkt, Rozengracht, de Clercqstraat, Bilderdijkstraat, Frederik Hendrikstraat, en Fred. Hendrikplantsoen. Time about 33 min.	All white.
14	Van Hailstraat, near Haarlemmerweg, Van der Hoopstraat (return Groen van Prinstererstraat, Haarlemmerweg), van Limburg Sturumstraat, 2e Nassaustraat, Nassaukade, Marnixplein, Marnixstraat, Rozengracht, Westermarkt, Raadhuisstraat, N.Z. Voorburgwal, Paleisstraat (return Mozes en Aäronstraat), Dam, Rokin, Muntplein, Reguliersbreestraat, Rembrandtplein, Amstelstraat (return Amstel), Nieuwe Amstelstraat (return Waterlooplein), J. D. Meyerplein, Muiderstraat, Plantage Middenlaan, Alexanderplein, Mauritskade, Zeeburgerdijk, Borneostraat (return Madurastraat, Molukkenstraat), Javaplein. Time about 36 min.	Diagonal white and red.
15	Cornelis Krusemanstraat, de Lairessestraat, J. W. Brouwersplein, van Baerlestraat, Roelof Hartstraat, Ceintuurbaan, van Woustraat, Westeinde, Frederiksplein, Sarphatistraat, Roeterstraat, Plantage Kerklaan. Time about 26 min.	Diagonal red and blue.

No.	Route.	Colour.
16	Cornelis Krusemanstraat, de Lairessestraat, J. W. Brouwersplein, Gabriel Metsustraat, Joh. Vermeerplein, Ruysdaelstraat, Albert Cuypstraat, Ferd. Bolstraat, Weteringplantsoen, N. Vijzelstraat, Vijzelgracht, Vijzelstraat, Muntplein, Rokin, Dam, Damrak, Stationsplein. Time about 27 min.	Diagonal blue and yellow.
17	Kinkerstraat, Elandsgracht, Marnixstraat, Rozengracht, Westermarkt, Raadhuisstraat, N. Z. Voorburgwal, Martelaarsgracht (going by Prins Hendrikkade), Stationsplein. Time about 29 min.	Red over green.
18	Mariniersplein, Kattenburgerkade, Kattenburgervoorst, Kattenburgerplein, Kadijksplein, Schippersgracht, Prins Hendrikkade, Stationsplein, Prins Hendrikkade, Haarlemmerstraat, Haarlemmerdijk, Haarlemmerplein, Nassauplein, Haarlemmerweg, Sloterdijk. Time about 36 min.	Halves blue and white.
20	Ferd. Bolstraat, Weteringplantsoen, Weteringschans, Leidscheplein, Marnixstraat, Marnixplein, Westerstraat, Noordermarkt. Time about 20 mins.	Thirds: yellow, blue, yellow.
21	Akerweg, Dorp Sloten, Sloterweg, Sloterkade, Theofie de Bockstraat, Jacob Marisplein, Jacob Marisstraat, Andreas Schelfhoutstraat. Time about 20 min.	
22-7	Circular Line: Stationsplein—de Ruyterkade, <i>via</i> Western viaduct, de Ruyterkade, Eastern viaduct, Stationsplein. Time about 8 min.	All orange.
23	Amstelveenscheweg, Overtoom, Jan Pieter Heijestraat, Bilderdijkstraat, de Clerqstraat, Rozengracht, Marnixstraat, Haarlemmerplein, Planctusstraat, Zoutkeetsgracht. Time about 27 min.	Thirds: red, yellow, red.
Motor bus, Line A.	Kruislaan, Middenweg, Nieuwe weg, Linnaeusparkweg, Hoogeweg, Middenweg, Linnaeusstraat, Pretoriusplein, Pretoriusstraat, Krugerplein, Krugerstraat, Overamstelstraat, Weesperzijde, Amsteldijk, Stadhouderskade, Leidsche Boschje. Time about 25 min.	

Other Steam and Electric Tramways.

To *Haarlem* (electric) every 10 minutes throughout the day to 7.30 p.m., then every 15 minutes. Continues to *Zandvoort*. Start from Spui (near Kalverstraat). Return fare to Haarlem, 60 cents; to Zandvoort, 85 cents. Time of journey to Haarlem, about 40 minutes; to Zandvoort, 1 hour.

To *Broek in Waterland, Monnikendam and Edam* (for Volendam) Steamer Ferry from Prins Hendrik Kade. Trains about every two hours; time of journey, 1½ hours.

To *Alkmaar* by same line *via* Purmerend, every 2 hours; time of journey, 2½ hours.

To *Muiden, Muiderberg, Laren, Hilversum*, by Gooische Steam Tram.

MANY visitors find the city most confusing in its configuration, but a brief study of our plan will solve many difficulties. Shortly, the entire north side is occupied by docks, and the water known as the Ij (pronounced Eye). The Central Station flanks the quays and De Ruyter's Kade, where lie the steamers which ply to all parts. From Station Plein, a broad, commercial thoroughfare, the Damrak, leads south to the Dam, the heart of the city. Amsterdam is built in the form of a spider's web. If the Dam be taken as the centre, the canals, or grachts, are built in concentric rings, with important thoroughfares radiating in all directions, and crossing the grachts at regular intervals. Bearing in mind these broad outlines of the city, perambulation should not be difficult. For shopping, the famous Kalverstraat, with many fine shops rivalling those of London and Paris, is the great attraction.

The Dam,

"the hub" of Amsterdam, presents a busy scene at all hours. Trams from all parts meet here. The Royal Palace, originally designed as a town hall, occupies one side, and close at hand is the New Church, where Queen Wilhelmina was crowned. Flanking the Damrak is the Beurs (Stock Exchange), usually regarded as the ugliest building in Holland. (*Visitors are admitted from 1.0 to 2.30 on payment of 60 cents, but between 1.45 and 2.30, when the House is at its busiest, the charge is 80 cents.*) From the Dam commences the Kalverstraat, leading to Sophia Plein, with its interesting Munt Toren, the ancient mint. From Sophia Plein a short street, Reguliers Bree Straat, leads to Rembrandt Plein, a gay scene on fine evenings, when the cafés are illuminated and the pavements crowded with loungers in Continental fashion. In the immediate vicinity of Rembrandt Plein are the theatres.

The Royal Palace.

Admission at the back. Ring bell at private door. Open, April 1-October 31, 9 a.m. till 7 p.m.; November 1-March 31, 9-3. Fee, 50 cents; Tower, 25 cents. Any additional fee to the attendant is quite optional.

The building was commenced in 1648 as a Town Hall, surely the most sumptuous Stadhuis ever designed. Like the whole of Amsterdam, the Palace rests on piles: the city records put their number at 13,659 for this one building. The



ACHTERBURGWAL, AMSTERDAM.



NIEUWE MARKT, AMSTERDAM.

wonder of the place is its wealth of marble ornament. The city offered the building to Louis Bonaparte, who converted it into a Royal Palace. As a palace it receives little favour from the Queen. The interior is too cold to be comfortable. The Court spends only six days annually here. The rooms are shown in the following order:—

NORTH GALLERY, a marble hall with three rooms. In the first are statues of Jupiter and Apollo. In the second note the marble reliefs over the doors: "Discretion," symbolized as usual in Holland by the finger on the lip, and "Fidelity," a dog. In the third room are statues of Mercury and Diana, and fine carvings around the walls. The paintings above are by *Lievens*.

QUEEN'S SITTING-ROOM, with Louis XV furniture. The huge paintings represent Fabricius, the victor in the Pyrrhic War, by *F. Bol*, and one by *Govert Flinck*; also the heroic act of Lieutenant van Speyk, who blew up his ship rather than surrender to the Belgians (1831). Notice the table in this room of silver, brass, and wood.

AIDES-DE-CAMP ROOM.—The carved marble fireplace represents the triumph of Fabricius. The painting above, by *Lievens*, depicts Consul Suessa ordering his father to do him reverence.

YELLOW TEA-ROOM.—Walls, furnishings and chairs in yellow silk. Has a Florentine overmantel, and a magnificent set of three Sèvres pieces. Finely decorated ceiling (1655).

SMALL DINING-ROOM, with two huge mantelpieces, exquisitely carved in marble. The paintings are scenes in the life of Moses, by *Bronchorst* and *J. de Witt*; and Solomon Praying for Wisdom, by *Govert Flinck*. Note particularly the remarkable painted panel over the door, imitating carved marble, and to represent a continuation of the carving over the fireplace. These were painted by *J. de Witt*, who painted the famous grisailles at Huis Ten Bosch.

ANTE-ROOM, in blue silk, contains a magnificent cabinet in Florentine mosaic. Then return and enter the—

LARGE DINING-ROOM, a vast gallery of white marble, with statuary. Above the door of the former Bankruptcy Petitions Room is a curious marble relief, depicting rats gnawing the empty cash boxes.

THRONE ROOM, in red silk and velvet, a fine apartment with three huge chandeliers. The Queen's throne and the chair of the Prince Consort are draped in red velvet and white satin.

THE GRAND HALL, a stately and finely proportioned salon.
Holland (h)

It is 100 feet high, 120 feet long and 60 feet wide. At one end are flag trophies of Holland, and at the other a colossal figure of Atlas, shouldering the world. The walls are Italian marble, and from the ceiling depend twenty cut-glass crystal chandeliers.

The Rijks Museum.

Admission, 10 cents; Mondays, 25 cents. Open daily 10-5, Sundays, 1-5.

This famous Gallery (the National Museum) is in the Stadhouderskade, and is reached by trams Nos. 1, 2, and 6. The building, commenced in 1877, was designed by *P. J. H. Cuypers*, the most prominent of modern Dutch architects. The great pile is divided into east and west wings. The ground floor is occupied by a most extensive collection of varied exhibits, while the first floor is devoted to paintings. The plans should be consulted.

In recent years the art of Holland has been studied more than that of any other nation, perhaps because it presents what is practically a museum of Dutch life. The Rijks Museum is the best place in Holland to study it, by reason of the completeness of the collection. Owing to re-arrangement it is useless to attempt description room by room, but some of the pictures most worthy of notice may be mentioned, beginning with Rembrandt, whose pictures are more and more engaging the attention of the best judges of art in every part of the world; the student will not lack books for guidance. Here we may note that he brought into art a new form of religious picture, far removed from the romantic fervour of Italian Schools, though perhaps sharing some common human inspiration with the early Siense. Here were the first Protestant religious pictures, no longer the presentation of a man looking like God, but rather of God looking like a man, homely yet serene. Rembrandt sets once more the characteristic note of Dutch art, the democratic independence by which the highest and the lowest are one. The same spirit is found animating Dutch landscape. There is an extraordinary difference between it and the summarized visions of landscape in the backgrounds of the Italian masters, from which sprang Claude and Poussin and the French-Italian School. The Dutch landscape painters saw nature with the same close scrutiny with which Rembrandt looked into the human heart. The intense love for the thing itself which is revealed in the



E. N. A.]

RIJKS MUSEUM, AMSTERDAM.



Photo by]

REMBRANDT : THE NIGHT WATCH (RIJKS MUSEUM, AMSTERDAM).

[F. Hanfstaengl.

regard of Pieter de Hoogh and Metsu and Maes for their own furniture, is shown in the way in which Cuyp and Hobbema and Ruysdael look at their trees and pastures and canals. The flatness of Holland, where scenery is always panoramic, has produced wide landscapes of definite and familiar subjects, such as the view from a church tower or the distant prospect of a town. And Dutch battle-pieces may be named after this or that heroic defence or action, but the spirit of them is of men fighting; not the triumphant rout (for you can seldom say who is winning), but the detail of the fighting, how you fight, how it feels to fight, what happens when men fight. So it is with sea-pieces, which are portraits of ships on sea rather than views of sea-cape with ships, just as a cattle piece by Cuyp is a portrait of cattle in a landscape. Everywhere in Dutch art we strike this deep and intimate passion for the thing itself. Illustration of this will be seen in the examples here cited.

One of Rembrandt's famous masterpieces—

The Night Watch,

has a room to itself. The title is, of course, a misnomer; the subject is not a night watch, for the lighting is of brilliant sunlight; but the name is likely to cling to the picture for ever and it does not much matter. The captain, Franz Banning Cocq, and his company of arquebusiers are leaving the Doelen for exercise. The wonderful effect of lighting is produced by the brilliant yellow costume and white sash of William van Ruytenberg, the lieutenant. The picture was painted in 1642, and is signed with the painter's name. Much has been written of this wonderful picture, which is one of the masterpieces of the world.

Then there are No. 2022, "Portrait of a Young Lady of Rank," one of *Rembrandt's* first portraits; No. 2018, the Anatomical Lecture, which is only part of a larger picture. The central figure is Professor Joan Deyman; to the left of the subject stands the secretary, Calckoen, holding part of the skull. The picture as originally painted was partly destroyed by fire in 1723, and this remainder sold in England in 1811. It was bought back in 1882. No. 2020, The Stone Bridge, a Rembrandt landscape. No. 2024, The Toilet, and No. 2025, the model for which is supposed to have been Rembrandt's father, the miller of Leiden.

Another famous picture is No. 2017, *De Staalmeesters*. (The Syndics of the Cloth Hall). The picture is signed once

on the chimney piece, Rembrandt, f. 1661, and again on the table cloth, Rembrandt, f. 1662.

No. 1135, *B. van der Helst's* "De Schuttersmaaltijd," or Banquet of the Amsterdam Shooters held in celebration of the Peace of Munster, is a picture about which Thackeray wrote with characteristic enthusiasm.

"It is not painted by so great a man as Rembrandt; but there it is—to see it is an event of your life. Having beheld it you have lived in the year 1648, and celebrated the Treaty of Munster. You have shaken the hands of the Dutch guardsmen, eaten from their platters, drunk their Rhenish, heard their jokes as they wagged their jolly beards. . . . The hands of the figures are as wonderful portraits as the faces. None of your slim Van Dyck elegancies, which have done duty at the cuffs of so many doublets; but each man with a hand for himself, as with a face for himself."

Other pictures by Van der Helst worthy of notice are: No. 1134 "Captain Roelof Bicker's Company of Archers, 1643"; No. 1139, "Portrait of Andries Bicker" and No. 1140 "Portrait of Gerard Bicker." The former is one of his best portraits. No. 1137 is another of his portrait groups, "Arquebusers in a tavern, eating oysters."

Paintings by *Jan Steen* include No. 2250, "The Disciples of Emmaus"; No. 2237, "The Eve of St. Nicholas"; No. 2241, "The Quack."

"The Cook," No. 2528A, by *Jan Vermeer* is a most interesting picture. No. 2528, "The Letter," is by the same artist.

"The Floating Feather," No. 1224, by *Melchior d' Hondcoeter*, is the best of the twelve pictures by this artist in the Rijks museum.

"The Endless Prayer," No. 1501, is one of the most popular pictures by *Nicholas Maes*, but No. 1502, "Dreaming," is worth seeing.

"The Y before Amsterdam," No. 2469, by *Van der Velde*, includes the flagship of *Cornelis Tromp*.

"The Evening School," No. 795, by *Gerard Dou*, is a famous picture. Other painters represented include *Van Dyck*, *Cuyp*, *Metsu*, *Van Ostade*, *de Hooch*, *Van Mieris*, *Van der Werff*, *Terborgh*, *Franz Hals* and *Rubens*.

The VAN DER HOOP collection includes *Rembrandt's* famous picture "The Jewish Bride," No. 2019. Other pictures in this splendid collection are: No. 2243, "A Couple Drinking," *Jan Steen*; No. 1503, *Nicholas Maes' "An Old Woman Spinning"*; No. 1189, *Hobbema*; No. 2236, *Jan Steen*; No. 2527, *Jan Vermeer*; Nos. 1259 and 1251, *Pieter de Hoogh*; No. 793, *Gerard Dou*; No. 2246, *Jan Steen's "The Sick Lady"*; No.



Photo by

[F. Hanfstaengl,

NICHOLAS MAES: THE ENDLESS PRAYER
(RIJKS MUSEUM, AMSTERDAM).



REMBRANDT'S HOUSE.



REMBRANDT STATUE.



THE POST OFFICE.

855, a *Van Dyck* Portrait; and No. 2067, *Rubens'* Portrait of Helena Fourment, the artist's second wife.

THE DUPPER COLLECTION comprises good examples of seventeenth-century Dutch painters, and includes No. 791, *Gerard Dow's* Portrait of himself; No. 1504, "A Woman Spinning," *Nicholas Maes*.

The VAN DER POLL COLLECTION is famous throughout the world for Rembrandt's *Portrait of Elizabeth Bas*, No. 2023.

This list introduces the visitor to some, but only some, of the gems of this wonderful collection.

The Gallery of Modern Pictures

is best reached by leaving the main entrance of the Rijks Museum and following the building round to the left till a second entrance is reached. Over the gate is a sign, "Moderne Kunst." This gallery should not be missed by those interested in the wonderful renaissance of Dutch painting in the nineteenth century.

Here will be found pictures by the Impressionists Cezanne, Sisley and Van Goch, a collection of the work of Anton Mauve, a number of paintings by Josef Israels, including "The Jewish Wedding," and works by James Maris and Matthew Maris.

The Ground Floor (Historical Museum).

Among the objects of special interest in this collection are Gothic specimens of wood cabinets and a finely carved oak press; wooden bedsteads, seventeenth-century church architectural relics, stained glass, beautiful gold and silver work, enamelled and jewelled swords, and a large silver drinking horn (the original of that shown in Van der Helst's picture in the Gallery above.) Weapons of various kinds, a superb collection of porcelains, lacquer work, glassware, and a collection of engravings with examples of the work of Lucas van Leiden and Muller (1593-1628).

The Nieuwe Kerk.

Admission.—25 cents. Enter through Koster's house, No. 6, on the right.

This church was erected on the foundations of previous structures destroyed by fires in 1421 and 1645. Here, since the Restoration in 1814, the Kings and Queens of Holland have taken their oath to the Constitution.

The great South Window commemorates the coronation of Queen Wilhelmina (September 6, 1898). The North Window,

or what is left of it, is mediæval glass of about the year 1500.

Among the interesting Tombs are :—

At the east end, the great Dutch naval hero, *Michiel Adriaan de Ruyter*. He was one of the most intrepid and skilful admirals the world has ever seen, and well deserved his epitaph : " He shines in unsullied honour."

To the south of the organ, *Lieutenant van Speyk*, who blew up his ship rather than surrender to the Belgians. " He maintained on the 5th Feb., 1831, before Antwerp the honour of his native flag at the cost of his life."

The Pulpit (1649) is finely carved. Note the remarkable perspective of the panels, especially in the door panel.

The Organ, (1600) has three manuals and 4,444 pipes.

In the Oude Zijds Voorburgwal is—

The Oude Kerk.

(*Koster lives at No. 76, facing the canal on the east side.*)

Perhaps nothing in the city is so typical of Old Amsterdam as this curiously rambling building, dating from the end of the thirteenth century. Here lie buried many old-time burghers, admirals and others who left something more than a name or a laudatory epitaph behind. Note the fine painted glass windows.

Vondel Park, on the south side of the city, behind the Rijks Museum, is a fine garden-park and a popular resort on summer evenings. Café Pavilions on west side. By the pond is a *Statue of Vondel*, Holland's chief bard, who flourished in the seventeenth century.

In Paulus Potterstraat, close to Vondel Park, is—

The Municipal Museum.

Admission to the Sophia Augusta Suasso Bequest, fl. 1; remainder free. Opens at 10.

A florin is not too high a fee for examining at leisure these delightful rooms, brought together to perpetuate the true Dutch style of furnishing, including clocks, exquisite carvings, silver ware and china.

On the first floor is a fine collection of modern paintings, one room being devoted to French artists, including *Corot*, *J. F. Millet*, *Troyon*, *Courbet* and others. Among the Dutchmen, *Israels*, the brothers *Maris*, *Mesdag*, *Mauve*, *Breitner* and *Bosboom*, find honoured places.

The Eastern, or Jewish Quarter, of Amsterdam is quaint

and at times picturesque with colour. Starting from Prins Hendrik Kade (Station Plein), we pass the handsome domed Church of St. Nicholas (1885). At the head of Geldersche Kade (tram route No. 8) is a fifteenth-century tower, with tiny spire, called **Schreyers Toren**, or Weepers' Tower. The tower was ascended by persons who came to bid adieu to departing friends, in order that the vessel might be watched a long distance. It is now used by the Harbour Master.

Following the tram along Geldersche Kade, the Fish Market is passed and New Market entered. Here is St. Anthony's **Welgh House**, a quaint red-brick structure, with round towers and spires. It was originally the east gate of the city, and now houses the Municipal archives. (*Enter by door marked Gemeente Archief, 10-4, except Saturdays.*) The tram continues through St. Anthony Bree Straat and enters Joden Bree Straat, when the canal is crossed. The second house on the right is **Rembrandt's House** (No. 4), containing a collection of etchings and drawings by Rembrandt. (*Open daily, 10-4, Sundays, 1-4; admission, 50 cents.*)

For the **Diamond-cutting Industry** leave Joden Bree Straat by one of the turnings on the right. Cross Waterloo Plein and the second turning (right) is Zwanenburger Straat. The best establishment to visit is **Felix Costers** at No. 12 (*visitors admitted from 9 to 5*). To return quickly to the gayer quarter of the city, cross Blauwbrug (bridge with trams), and in a few minutes Rembrandt Plein is reached.

The **Presbyterian Church** (Begijnen Hof), close to the Spui, but with an entrance between Nos. 130 and 132, Kalver Straat, was once the Roman Catholic chapel of the sisterhood. Towards the close of the sixteenth century, when the nation threw off allegiance to Rome, the chapel was confiscated. The sisters, however, were allowed to continue in their Hofje. In 1607 a party of Scotch weavers entered the service of Amsterdam cloth merchants, and were given the church, since which time the English Presbyterian service has been continuously held here. It is a delightful spot.

The Zoological Gardens and Aquarium.

Admission.—Fr. 1.20; fl. 1.50, to include the Aquarium. Entrance in Plantage, Kerk Laan. Tram Routes Nos. 9 and 10, 14 and 15.

This is the premier collection in Holland, and, indeed, is

second only to the Regent's Park collection in European reputation. The grounds cover 28 acres. There is a comfortable restaurant. The animals are fed at 3 o'clock.

The Fodor Museum, 609, Keizers Gracht. The collection of a rich Amsterdammer, Mr. C. Fodor. (*Admission daily, except Tuesdays, 10-4, 20 cents; Sundays, 12.30-4, 10 cents.*)

The Willet Holthuysen Museum, 605, Heerengracht, contains a fine collection of furniture, Delft ware, glass, porcelain, and a valuable library. *Admission, weekdays (except Fridays) 10-4, 20 cents; Sundays 1.30-4.*

The Six Collection, 511, Heerengracht. Admission by introduction signed by British or American Consul. Weekdays 10-11.30, also 1.30-4 in July and August. The founder, Jan Six, Burgomaster of Amsterdam, 1691 to 1702, was a patron and friend of Rembrandt and other artists, and many of the pictures were painted specially for his collection, which contains examples of Rembrandt, Wouverman, Flinck, Ruysdael, Hals, Paul Potter, Jan Steen, and others.

The Museum Amstelkring, at 40 Oudezyds Voorburgwal, a collection of ecclesiastical antiquities, paintings and coins. *Open week-days, except Saturdays, 10-4, 25 cents. Sundays, 1-4, 10 cents.* The building was used for 200 years (down to 1886) as a Catholic Church in the guise of a private house, and was erected when Catholics were not allowed to hold public worship in Holland.

EXCURSIONS FROM AMSTERDAM.

1. Through the Canals by Motor-Boat. Boats may be hired from H. V. Kiesoun, Weesperzijde, near the Amstel Hotel. One gets an entirely new view of Amsterdam by traversing its canals by boat.

2. Steamer Trips on the IJ. These start from the pier opposite the Central Station, every hour and half-hour. There are three lines, to Nieuwendam, to Schellingwoude and to Ijkade. Return fare: first, 15 cents; second, 10 cents.

3. Steamer Trips on the Amstel to Ouderkerk. Start from the Amstel quay near the Achtergracht (tram No. 9 from the Dam). Return fare: first, 70 cents; second, 55 cents.

4. To Zaandam by Steamer. From Quay 10 or 11. About three boats an hour. Return fare: first, 30 cents; second, 20

cents. **Zaandam** is described on p. 122. Some of the boats belonging to the Alkmaar Packet Company continue *viâ* the North Holland Canal to Alkmaar (*see* p. 128). Boats about six times daily in 2½ to 3 hours. Return fare: first, fl. 1.50; second, fl. 1.05.

5. **By Steamer to IJmuiden.** From Quay 8 along the North Sea Canal. About six times daily in 1½ hours. Return fare: first, fl. 1.50; second, fl. 1.05.

6. **To Aalsmeer from the Schinkelkade** (by tram from the Dam, or from the Post Office), where the steamers lie. There are two lines, in all about ten boats—roughly one every hour. The journey takes 1¼ hours each way. At *Aalsmeer (Hotel de Drie Kolounen)* the canal on both sides is lined with little houses surrounded by the most fantastic gardens, where the cultivation of dwarf trees, clipped yew and shaped box is carried on with—apparently—a sense of humour! The general effect on a summer's day is as though one were walking about on a huge willow-plate. "Terra Nova" are the most interesting gardens.

7. **To Broek-in-Waterland, Monnikendam, Edam, Volendam and Marken.** *See* p. 123.

8. **To the Dead Cities of the Zuider Zee.** *See* p. 127.

9. **To Mulden, Mulderberg, Laren, Hilversum** (the Gooi country). By steam tramway, starting from separate station outside the Weesp Station (tram No. 3 from the Post Office, No. 11 from the Dam). Trams every hour to Muiderberg, every two hours to Laren and Hilversum. This is the country of Anton Mauve and the artists of the school that has followed him, a country of woods and heather, of villages and comfortable inns. The principal places are **Mulden**, with its thirteenth-century chateau, skilfully restored (*open* 8-6, *free*); **Mulderberg**, a pleasant little watering-place on the Zuider Zee, with bathing and fine sea views; **Naarden**, a little garrison town with a fine early seventeenth-century town-hall and an eleventh-century church; **Bussum**, a scattered town famous among artists for the inn of Jan Tabak; **Hulzen**, reached by a branch tramway from Naarden, a "costume" fishing village on the Zuider Zee, best seen on Sundays, when the fleet is in; **Blaricum**, a scattered village of old-world cottages and gardens; **Laren (Hotels Hamdorff, Larenberg)**, the neighbourhood of which is the scene of so

many of Mauve's pictures; and **Hilversum**, the summer residence of the wealthy merchants of Amsterdam.

10. To **Haarlem** and **Zandvoort**. By train to Haarlem from the Central Station in 10 minutes, and thence by tramway to Zandvoort, the quickest route; or by electric railway in 40 minutes, from the Spui station (*see* p. 111).

Zaandam.

Approaches.—From Amsterdam (Central Station) by train in about 10 minutes.

By steamer, from de Ruyterkade, behind the Central Station, quays Nos. 10 and 11, about every-half hour, in 35 minutes.

Cafés.—Several in the square opposite the harbour.

Quay and Station.—From Station to Quay turn right on leaving the exit, follow the road round into the Stationstraat, till the Hoogstraat is reached, then turn right again to the Harbour Square. Here the Amsterdam steamers (outside the sluices to the right) and the Alkmaar steamers (at the entrance to the locks) start. Continue (right) across the Square for the Haarlem boat quay, which is then found on the left.

Post Office.—Gedempte Gracht, 30. Open 7-9 weekdays.

Population.—25,000.

It is best to stay in Amsterdam or Haarlem and visit Zaandam thence.

The little town of Zaandam is noted for its windmills and brilliantly-painted green cottages. The chief interest lies in Czar Peter's Hut, which is close to the Harbour. From the Railway Station turn to right; road curves past a steam sawmill. At the end turn to right and keep on to the Harbour. Here are direction posts. Bear round to the right, passing the Societeit (left). Just beyond on the right is *Czar Peter the Great's Café*. Turn off on right, down the lane; cross the bridge over narrow canal to the hut.

Czar Peter's Hut is now enclosed in a brick building, like a little country chapel. (*Open to visitors in summer, 9-12 and 2-7; Sundays, 9-12 and 2-4. Admission free, but a gratuity is expected.*) The original timber hut has had to be raised and propped up. It was to Zaandam that Peter the Great came in 1697 to learn shipbuilding. Legend has added many details to the story of his sojourn, but in sober fact he stayed only a very short while. The hut has suffered on several occasions through royalties causing tablets to be affixed to the walls to record their visits.

After inspecting the hut, if time allows take the Alkmaar steamer at least as far as **Wormerveer**. The country along the Zaan in late summer is delightful.

THE ISLE OF MARKEN, VOLENDAM AND EDAM.

NO visit to Holland is complete without a trip to Marken and Volendam. The tenacity with which both places have clung to their costumes and customs has long made them famous among artists, and the appearance of a Marken girl or a Volendam fisherman is almost as well-known in London as in Amsterdam. A daily round-trip from Amsterdam enables the visitor to get a glimpse of both places and also of the old-world towns of Monnikendam and Edam. Or the trip can easily be made independently in a day. Still better is it to spend a few days at the *Spaander Inn*, Volendam, the headquarters of the artists, and explore the villages one by one.

I. The Circular Trip.

This is run by the *Tweede Noord Hollandsche Tramweg*. The conducted tour leaves Amsterdam about 9.45 a.m. and reaches the city again about 4.45 p.m. Fare: fl. 3.50; children, fl. 1.75. Tickets can be had in advance from Cook's Office, 10, Vijgendam, at the Public Information Bureau, Damrak, 95, or at the office of the Tramway Co., on the quay opposite the Central Station. The route is as follows: By steamer from the quay across the Ij to the tramway station; thence by tram *vid* Broek-in-Waterland to Monnikendam; then to Edam. Thence by tram or "house-boat" to Volendam; thence by steamer or "botter" to Marken; thence to Monnikendam by "botter," returning to Amsterdam by tram.

An **Independent Route** is by train from Amsterdam (Central Station) to Kwadijk Station on the Enkhuizen line. Thence by tram to Edam and Volendam. *See* time-table for trains. To Marken as in (a), returning to Volendam.

Note.—These two routes can be combined in a variety of ways.

2. The Canal Route.

A steamer leaves the Prins-Hendrikkade, near the Church of St. Nicolas, daily at 9.45 a.m. (April to middle of October). The vessel passes the great Willem locks, Buiksloot and Schouw, thence along the canals to Broek-in-Waterland, where a halt is made. Thence the journey is resumed to Monnikendam, whence the steamer crosses to Marken and Volendam. Tickets are issued at the hotels or on board.

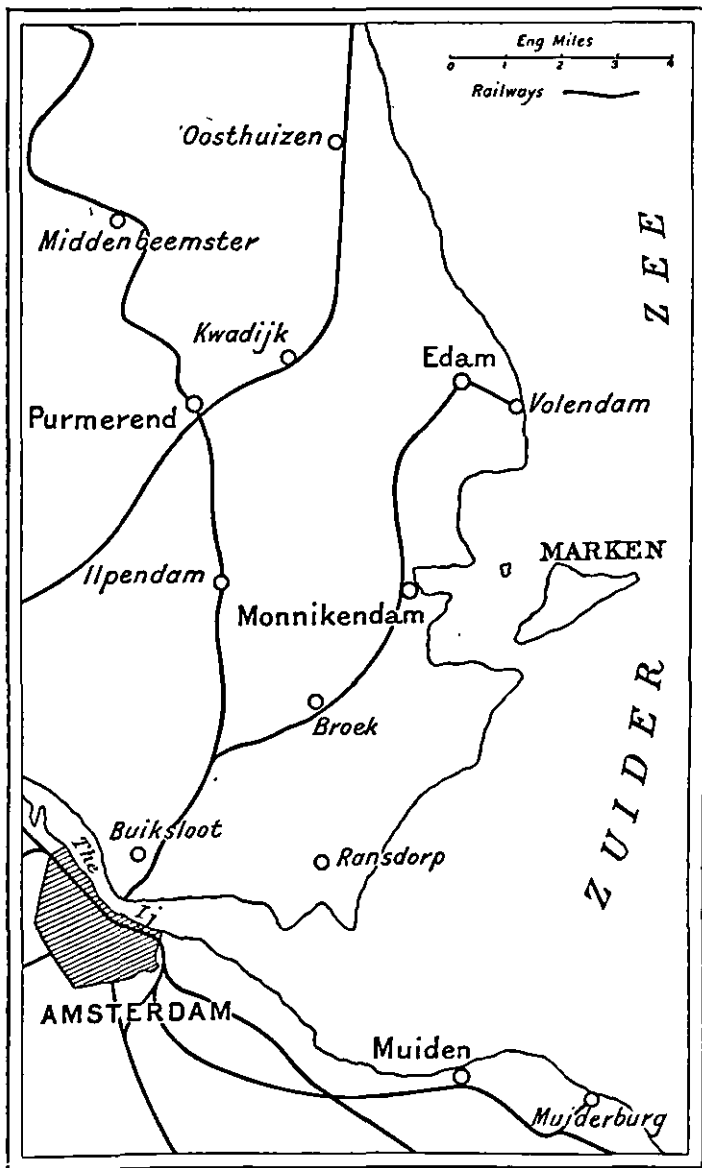
Trips are run daily at slightly cheaper fares by the steamer "Antoinette" from Prins-Hendrikkade.

Broek-in-Waterland

is practically one shady grove of trees, with wooden houses. The Old Church (Dutch Reformed) has some carving around the pulpit and adjacent pews. Notice the ancient stained-glass window depicting the burning of a former church in 1573. The present structure was built in 1648. Adjoining the village hall is a Model Dalry, which should be visited. Here are to be seen the old cheese-presses, with curious weights. The chief feature is a long room like a comfortably furnished barn, part of the house where the cows are kept in the winter, and where their tails (no longer needed as fly-chasers) are supported by a pulley and string. Broek enjoys an exaggerated reputation for cleanliness, but in a country where every village is clean such distinction is a little invidious.

Monnikendam,

formerly of great importance, is now a well-kept, spacious village. (Hotel, *Post Horn*, with a fine front dated 1697.) The Church has much more of interest than that at Broek. It is about 240 feet long, with an old oak wagon roof resting on twenty-four columns. Observe the carved wood choir screen and gates, and a finely carved stone font dated 1340. Ascend the tower by the door beside the organ. The ascent is dark, but quite easy. Fine view from the first stage. Walk round and ascend by the other steps. The old Town Hall is gone, but its ancient tower is typical of Dutch fifteenth-century towers. It contains a clock with a carillon. At the hour, figures come out in the alcove and dance: a conceit dearly loved by the Dutch in former days.



AMSTERDAM TO MARKEN AND VOLENDAM.



A MARKEN INTERIOR.

Marken.

You cannot lose your way in Marken, for the thoroughfares are merely raised brick paths, or dykes, crossing the few acres of meadow that comprise Marken. In fact, there seems to be more water than land in the island. The interest lies with the people, their wooden cabins and curious costumes. Little boys and girls to the age of six are dressed alike, and wear their hair long and flowing. Both wear closely fitting red caps, boys being distinguished by a small round patch in the cap. The raised mound on the island, with iron railings, is the cemetery. Strange to say, there are seven little hamlets on this tiny island. The cabins have fantastic interiors, and some are lavishly decorated with old china and curios. The islanders are Protestant, and will not intermarry with Volendammers, who are Roman Catholics. The children of Marken were formerly renowned for their persistency as beggars, but begging is now prohibited by law. The children who pose for photographers, however, are allowed to ask for payment. The visitor need have no compunction in bestowing a gratuity on the Marken women who show off their houses. The remark is sometimes heard: "Will she be offended if I offer her a trifle?" The proper answer is "Yes, if she doesn't think it enough."

Volendam

is wholly different from any other place in Holland. Much has been written of its quaint alleys, its magenta-clothed fishermen, its gaily dressed girls in striped skirts and winged caps. The secret is out when one walks into that most comfortable of inns, the *Hotel Spaander*. Here the walls are lined with sketches left by the artist colony. Burne-Jones, Stanhope Forbes, Phil May, Tom Browne, Cassiers, Hanicotte and scores of others have left their marks of appreciation. Volendam is the manufactory of most of those Dutch pictorial scenes known the world over. Artists of all lands come to Volendam, and love it for its own sake. It is not that artists have made Volendam, but rather that the village has made the reputation of many painters. Others beside painters come to stay here in summer and to bathe in the placid waters of the *Zuider Zee*. Volendam has one draw-

back: its inhabitants have added duck-farming to their industries, and the smell from the canals is not always pleasant.

Edam

(*Dam Hotel*), as becomes a town with a large past and fairly busy present-day commercial interests, maintains a dignity more pronounced than the other dead cities of the Zuider Zee. Here are several points of interest. The large Gothic fourteenth-century Church, restored early in the seventeenth century, has stained glass in some of its thirty-three windows. The Bell Tower, all that remains of the old church of St. Mary, has a musical chime of charming sweetness. Opposite the Dam Hotel is the Museum (*admission 25 cents*), a remarkable house. The visitor should not lightly pass this curio of curios. The house was built by a sixteenth-century sea-captain, and the interior was fitted up as far as possible in the likeness of a ship. Candles are provided to descend to the "hold." Formerly this portion floated, but now it is fixed, retaining water on three sides. From the lower deck one ascends by a ship's ladder to a small cabin on the upper deck. Here is a curious table: the top shifts and displays secret drawers. What is apparently a cupboard is an enclosed chimney for smoking bacon. It is an amazing house. The top floor contains local exhibits: old books, curios, etc. A large picture represents the raid on Chatham. The Dutch vessels there engaged were built at Edam.

The country around is noted for cheese, and the town gives its name to the manufacture.



Photos,]

VOLENDAM COSTUMES.

[A. Langfier.



CHEESE MARKET, ALKMAAR.

THE ZUIDER ZEE AND THE ANCIENT CITIES OF NORTH HOLLAND.

IN 1918 a bill was passed by the Dutch Parliament for reclaiming part of the extensive saltwater inland sea known as the *Zuider Zee* by the building of a dyke across the northern part, enclosing roughly an area of about 1,380 square miles, of which four portions are to be reclaimed, with a total area of 824 square miles, leaving a lake with channels to Amsterdam and the river *Yssel*, of a total area of 560 square miles. Both a railway and a roadway are to be constructed along the inside of the dam. The estimated cost is fifteen and three-quarter million pounds, and the entire work is expected to take about thirty-three years.

The spur of land which lies between the *Zuider Zee* and the North Sea is known as the province of North Holland. It is one of the most interesting parts of the country, for within its borders one finds those sedate and peaceful towns which M. Havard christened collectively "the Dead Cities of the *Zuider Zee*." "Dead" is hardly the proper term, for they seem to have solved the problem of living out of their age, as they pursue the grave tenor of their existence without apparent effort.

They can be visited from Amsterdam or from Volendam, but those who can spare the time should give them the more thorough examination their merits deserve. Any of them makes a good centre, but perhaps Alkmaar is best. Circular conducted tours are run from Amsterdam *via* Bergen-zee-Alkmaar-Amsterdam by train, tramway and saloon steamer *Alkmaar-Packet*, daily from May 15 till September. Tickets obtainable at Cook's and the ticket offices of the Central Station at Amsterdam.

The country is the great pasture land of Holland, the grazing ground of fat cattle, where much milk is produced. So North Holland has become the principal cheese-producing district, and its cheese markets are famous.

The direct train route from Amsterdam to Alkmaar calls

at Zaandam (*see* p. 122) and at Uitgeest, which is not of interest.

The tramway runs through the greenest stretch of pastoral country, calling at Purmerend, noted for its beautiful flower gardens. Here is a lock and bridge over the North Holland Canal. Tuesday is market day, chiefly for cattle; at all other times Purmerend seems to be in a doze of dreams.

ALKMAAR.

Approach.—From Amsterdam by train in about one hour.

By tram *vid* Purmerend (every 4 hours) in 2½ hours.

By steamer from Amsterdam (the *Alkmaar Packet*) 5 times daily in 2½ hours. Starts from the Ruyterkade. Quay at the end of Verdrongen Oord, corner of the Turf Market.

Baths.—In Het Witte Kruis.

Cafés.—*Toelast* and *Suisse*, Langestraat; *Centrum*, Kraamburt. Lunch room,

Valk's, corner of the Houttil behind the Weigh-house.

Hotels.—Near the station, *Nachtegaal*; in the Langestraat, *Toelast*, *Burg*,

Proof. *See* also p. 13.

Information Office in the Weigh-house.

Market Day.—Friday.

Population.—25,000.

Post and Telegraph Office.—Koorstraat, open 7.30 to 7.30; Sundays, 8-9.

Tramways.—Station to steamer *Alkmaar Packet*, 10 cents.

To Amsterdam (starts from Tienenwal) every 4 hours *vid* Purmerend.

To Bergen-on-the-Sea and Egmond (separate lines) twelve times daily, in connection with the principal trains from Amsterdam; starts from the Station Square.

Alkmaar is full of interest to the tourist. The architecture is typically Dutch in its brightest and gayest aspect. The fine old Weigh-House, unrivalled throughout the country, dominates the town. Friday is the day to visit Alkmaar, for then the Square is yellow with cheeses spread over the ground or stacked like huge piles of ammunition. From the bell-tower above the Weigh-House merry tunes ring out from 12 till 1 o'clock, played by skilful performers, while the vessels in the canals are storing the cheeses as fast as they can be rolled down the hatches.

The **Cheese Market** of Alkmaar sells five million kilos yearly. Every Friday morning the farmers drive into town with their curiously-shaped vehicles filled with yellow cheeses, which are spread out all over the Waag Plein. The cheeses are not painted red unless for export. The market begins about 10 a.m. The seller watches the arrival of a potential buyer with feigned indifference. A price is named, and is immediately rejected by the buyer, who names his idea of price, and bargaining ensues. The purchase is not completed



TOWN HALL, ALKMAAR.



THE WEIGH-HOUSE, ALKMAAR.

until both parties have "struck" hands: the hands are not shaken, but the open palms meet with a quick sliding movement. G. H. Broughton, R.A., thus described Alkmaar cheese market, and his description is as true to-day as when penned:—

"When we reached the scene of action the very air seemed teeming with cheeses. They looked like great golden apples, or rather between a very large apple and a small pumpkin. They are very elastic and slippery too, when new, and these were all very new, and evidently suffering from nervous excitement, judging from the state of 'quiver' they all seemed to be in. The market-place was filled with great high wagon-loads of them, and frantic peasants tossing them down to the porters, who were 'shying' them madly about here and there, to and fro, until it looked like some insane jugglery practice. It was no joke to walk calmly about during these manœuvres; there was a tolerable chance of a stray shot with one of these balls of concentrated indigestion. Fatal error to try and dodge them. Sure to be hit. Keep your course, and the pitchers and tossers allow for you and a rational amount of headway. But, of course, they cannot allow for eccentric dodging. There is much demented shouting, and a seemingly absurd amount of hand-shaking. Then the cheeses go merrily by, piled high on hand-barrows, to the great weigh-house to be scaled. The porters, dressed in immaculate white drill, are a race apart. It is no small job to carry about three or four hundredweight of dodgy and shiftless balls piled up on a hand-barrow, without spilling them. The porters have a curious scuffling, shambling way of gliding over the ground. The arms are outspread, partly for balance, partly to ward off colliders. Every scale in the weigh-house is painted some distinguishing colour, or arrangement of colours, and each set of porters have painted hats and badges of the corresponding tint; and as there are many scales, so does it come to pass that the whole scene looks like a wild revel of all the most positive and crude colours out of the rainbow. The barrow is slung across the shoulders by straps, and as they do not touch their hands to it to steady it, the slightest concussion is enough to bring down the slippery pyramid with a run. We saw a small and heedless

Holland (t)

boy run full tilt against a pair of these carriers, and every golden sphere of bounding cheese went flying to the four winds. The unhappy urchin was not cuffed or even vilified, nor did they speak unkindly of his parents; the crowd simply paused in mad career, and set to work to pursue and bring back the fugitives."

The Weigh-house was built in 1582, the tower being finished in 1599. To ascend the tower apply underneath, at the door next to the telegraph office. The interior is of wood; rather dark, but good firm steps and quite easy to climb. By appointment, the campanologist, who performs from 12 to 1 on Fridays, will exhibit his prowess to visitors (*fee 1 to 2 florins*), and will play tunes to order. He wears leather pads over his clenched fists as he strikes the levers before him. It is a task requiring considerable dexterity, for feet are also at work on a pedal keyboard as at an organ. There is a charming view from the tower gallery. When the clock strikes the hour some wooden mounted figures appear in the clock alcove and race round and round for a few minutes, while above a little man strenuously blows a bugle.

The Stadhuis in Lange Straat can be visited for its Museum (25 cents). The exhibits are interesting and some of the pictures are worth noting, especially *Van der Velde's* "Battle of Copenhagen." The brothers *Everdingen* are represented here. They were born in Alkmaar. Cæsar has a greater reputation than his brother Allart. There is a reproduction of a quaint old North Holland room.

A reminder of the Spanish siege of Alkmaar can be seen in the front of a wooden house by the first bridge below the Weigh-house. A cannon-ball lodged in the wall. The original ball is in the Town Hall Museum, and a painted substitute has taken its place. Note, across the bridge, the house called *De Schopjes*, quaintly built in early Dutch style. Another excellent façade will be found to the old *King William's House*.

The *Groote Kerk* of St. Lawrence (*apply to the Koster in the cottage opposite the south transept porch*) has a somewhat bare interior, though it contains some good stalls, the renaissance tomb of Count Floris V, and an organ case painted by Cæsar van Everdingen. The tower of the church fell, through imperfect workmanship, it was said, and was not re-

built. The best feature of the church is the fine stone tracery of the windows. Note especially the fine window in the south transept.

At the corner of Lombard Steeg and Gedempte Nieuwe Sloot is a little *Hofje* for eight old men. It is a quiet spot, thoroughly Dutch, in the usual form of cloisters. Visitors are welcome. The place was built in 1656.

Victory Park is the N.E. quarter. Beside the North Holland Canal is a small garden with a commemorative statue, *Alcmaria Victrix*, the first stone of which was laid by William III on October 8, 1873, in memory of the successful defence of Alkmaar when besieged by the Spaniards in 1573. The fight was hottest in this spot. In a letter to Philip II the Duke of Alva wrote: "If I take Alkmaar I am resolved not to leave a single creature alive: the knife shall be put to every throat. Since the example of Haarlem (where he executed and drowned 2,300 persons) has proved of no use, perhaps an example of cruelty will bring the other cities to their senses."

At the corner of Verdrongen Oord is a quaint little toll-house with a clock tower. Here the ships paid toll to the town. There are many picturesque old houses and streets in Alkmaar, which is much visited by architects on that account.

Bergen-aan-Zee.

Approach.—From Alkmaar by steam-tram in $\frac{1}{2}$ hour.

Hotels.—*Nassau-Bergen*, and many villas and pensions. At Bergen-in-the-Wood, *Hotel Oranje*, with café.

Bergen-on-Sea has not yet become backneyed, and is therefore a pleasant place for a rest holiday. It has fine sands and excellent bathing, and there are pretty walks among the dunes. For the more strenuously minded there is tennis.

Between Bergen-on-Sea and Alkmaar lies the scattered village of Bergen, interesting for its ruined Church (1574), destroyed at the Battle of Bergen, the Russian Monument and the beautiful Bergen Woods.

When Napoleon ruled Holland, two small armies, one from England and one from Russia, landed near the Helder in 1799. The Russians marched southward to meet the French, but were totally defeated at Bergen. The English, failing to secure the co-operation of the Dutch, and led by that curi-

ously unfortunate general, "the brave old Duke of York," were compelled to surrender.

The ruins of the Church lie close to the Post Office, and are easily found, but the Russian Monument is more secluded. Take the road leading past the east side of the Church, and at the fork turn off, right hand, at the sign-post *Russian Weg*. A hand on a lamp points to *Russisch Gedenkteeken Monument*, which is found after five minutes' walk along this road. The Monument was erected in 1901 in memory of the valiant dead.

Bergen village has several features of interest, including a small Museum in its sixteenth-century Council House. It also boasts the finest race-course in Holland.

The walk along the foot of the dunes to *Schoorl* should not be missed.

For the Woods walk due west from the village, through a densely foliated avenue. It is easy to find one's way, as the roads which have been made through the wood are all at right angles, or parallel to one another, and are as straight as ruled lines.

Egmond-aan-Zee.

Approach.—From Alkmaar in connection with the principal trains from Amsterdam in 19 minutes.

Hotels.—*Trompenberg*, and several villas and pensions.

Egmond-on-Sea is another rising watering-place on the North Sea shore which is making a bid for popularity by extending its attractions. It is quieter and less conventional than even Bergen, and is an ideal spot for an open air seaside holiday.

Near by is *Egmond-aan-den-Hoef*, the home of that Count Egmond who was executed at Brussels by Alva. All that remains of the once famous Abbey of Egmond is the mere fragment of walls by the church. The walk from Egmond to Bergen, at the foot of the dunes, is charming.

If Egmond is visited from Alkmaar the following is a pleasant trip: Tramway to *Egmond-aan-den-Hoef*; walk to *Egmond-on-Sea*; thence over the dunes to *Egmond Binnen*; thence by road to *Helloo*, where there is a church dedicated to St. Willibrord, the first bishop of Utrecht, who is said to have dug the *St. Willibrord Well* beside the church. Thence in 2 miles to Alkmaar.



P. G. Luck.)

LITTLE MISS HOLLAND.



DROMMEDARIS TOWER, ENKHUIZEN.

Nieuwediep, The Helder and Texel.

Routes.—By train from Alkmaar to the Helder in 1½ hours.
 By steamer along the North Holland Canal from Amsterdam *via* Alkmaar to Nieuwediep; takes the whole day.
 By steamer from Nieuwediep across to Texel (Oudeschild Harbour) about four times daily; fare, 50 cents.

The population of Helder is 30,000. It is an important Dutch naval station, but is not very interesting.

Nearly a mile to the east is the sister town of Nieuwediep, where are a Naval Cadet School, several Navy depôts, and the Docks.

To visitors the chief interest lies in the great Helder Dyke, constructed of Norwegian granite. It is 5 miles long, with a good road along the top.

The Isle of Wierengen will possess an interest to some as having been the place of exile for some years of the ex-Crown Prince of Germany.

Texel lies opposite Helder-Nieuwediep. Great quantities of sea birds' eggs are taken from the northern half of the island, which bears the name *Eljerland*, or *Eggland*. Huge flocks of sheep are reared here. Texel is now rapidly coming to the front as a seaside resort, and its shores are much visited by British and American travellers who wish to escape from the beaten-track resorts while retaining touch with the picturesque.

Admirals de Ruyter and Tromp obtained a great victory over the allied fleets of England and France off the Helder in 1673.

HOORN.

Approaches.—By train from Amsterdam *via* Kwadijk (for connection with the Edam-Volendam tram) in about an hour.

From Alkmaar, by train in about 25 minutes. *See also* trams.

From Leeuwarden, *via* Enkhuizen, in about 3 hours.

Hotels.—*Doelen*, in the Achter Straat; *Park*, Achterom 53; *Keizerkroon*, 31, Breedstraat; *Friesland*, *Bellevue*, *Roshum*, *Caland*. *See also* p. 15.

Market Days.—Cheese Market, Thursday; Cattle Market, Saturday.

Post Office, in the Groot Oost, open 8-9; Sundays, 8-9 a.m.

Trams.—Train to Wognum (on the Medemblik line), thence tram to Schagen, on the Helder line.

Hoorn, once the capital of North Holland, has an advantage over Alkmaar in that it is prettily situated on the shore of the Zuider Zee. A rampart, or dyke, protects the town from encroachment, and forms a pleasant promenade. The

streets are irregularly built and crowded with quaint architecture of three centuries ago. A good example is in *Het Achterom*, a house with double gables called *Diacony Huis*, and built in 1615. Another is the row of houses at the corner of *Slapershaven*, with a quaint frieze of ships. *St. Jan's Gasthuis*, in the *Langestraat* should also be mentioned; but in these old cities such examples of ancient craftsmanship meet the eye at every turn.

Hoorn has two fine mediæval gateways, which should be seen. The *Hoofdtoren*, in reality the Water Gate, is on the east side, by the harbour and jetty. This well-preserved specimen of Dutch sixteenth-century architecture has many quaint features. Notice the little alcoves, high up in the walls on both sides, and the dormer windows. A clock-tower and bells give a fine finish to the high pointed roof. The tower was built in 1532. The other gate is on the north-east side, and is called *Oosterpoort*. It is a small and well-designed structure, dated 1578, with a groined roof over the passage.

The *Stadhuis*, built in 1613, is a fine double-gabled structure, surmounted by figures. Unfortunately the building is spoiled by a huge square iron telephone exchange on the roof.

In the *Kaasmarkt* is the *Weigh-house*, much in request on Thursdays. It was built in 1609. In the square is a *Statue of Jan Pieterszoon Coen* (1587-1629), the founder of the Dutch possessions in the East, by *Leenhoff*. Opposite the statue is the *West Friesland Museum* (*open 9-6; admission, 25 cents*). It contains a few pictures, but the chief treasures are the sword and cup of Admiral *Bossu*, the Spanish commander who was captured by the Dutch fleet improvised by *William the Silent* in 1573. On the water the Dutchmen, even against odds, had little difficulty in proving their superiority. *Bossu's* ship, the *Inquisition*, was the last to hold out, but it was taken after a sanguinary hand-to-hand fight, and the Admiral was imprisoned at Hoorn.

Hoorn was the birthplace of *Schouten*, the navigator who discovered the passage to the Pacific by rounding South America. *Cape Horn* was so called by him after his native town. *Tasman*, the traveller, was also born here. His name survives in *Tasmania*.

Excursions from Hoorn.

(1) By train and tram, or sailing-boat, to Monnikendam and Marken.

(2) By train to Enkhuizen and steamer to the Island of Urk (*see* p. 136).

(3) To Stavoren and Friesland, for the Friesland meres or broads (*see* p. 159).

(4) By rail to Alkmaar (*see* p. 128).

(5) By rail to Medemblik.

Medemblik.

Approach.—By train from Hoorn about five times daily in about 50 minutes. Junction at Wognum-Nibbixwoud for tramway to Schagen, on the Helder line.

Hotels.—*Stations Koffyhuys*, at the Station; *Hotel Wapen van Medemblik*, at the inner harbour.

Medemblik seems literally at the end of the world, the deadest of all the dead cities. Not a sound stirs in its main street leading from the station and town hall to its almost empty harbour. The little canal-streets seldom show a sign of life, and the stranger walks among them almost with a sense of awe. Two great church towers rise above the town—the new Catholic Church and an old Church now Protestant, very much dilapidated, although it was restored in 1894. Out at the harbour mouth, at the far end of the quays, is the old Castle Radboud, a thirteenth-century structure, and the most interesting example of Gothic military architecture in Holland. In its neighbourhood one may see many fine gabled roomy old warehouses of the sixteenth and seventeenth centuries, built to house the rare produce of distant Indies in the days when Medemblik was haven for a hundred ships. Now they are dropping to pieces in sheer decay, along with the houses where their owners once lived. And right across the town the Government has built a huge criminal lunatic asylum. It does but add to the deathliness of Medemblik.

Enkhuizen.

Approaches.—From Amsterdam *via* Hoorn by express train (three times daily in 1 hour 20 minutes. Frequent slow trains.

From Stavoren by steamer in about 1 hour 10 minutes. From Leeuwarden by rail and steamer in about 2½ hours.

Hotels.—*Oranjeruaal*, in the Cheese Market; *Poort van Kleef*, on the Dijk, with view of harbour; *du Passage*, near the station. For tariffs *see* p. 14.

Post Office.—Opposite the tower of the *Zuider Kerk*.

Steamers.—To Stavoren, for Friesland, starts from Railway Station Quay. To Amsterdam, Wednesdays and Saturdays; to Harlingen, Tuesdays and Fridays. To the island of Urk, daily except Sundays, continuing to Kampen. Start from the Dijk.

Like Hoorn or Dort, Enkhuiizen should be approached from the sea, for then it is seen in its quaintest aspect. The great **Dromedaris Tower**, a splendid relic of the old fortifications, stands guardian over a queer little harbour and lock. This tower (*admission 10 cents*) was erected in 1540, and was restored in the seventeenth century. In it are hung two anchors, left behind by the Gelderland ships after the attack on Enkhuiizen in 1537.

Enkhuiizen receives, and passes on, a large number of visitors annually, for it is the quickest way of reaching Friesland from Amsterdam. A small steamer crosses the Zuider Zee between Enkhuiizen and Stavoren in connection with the fast trains.

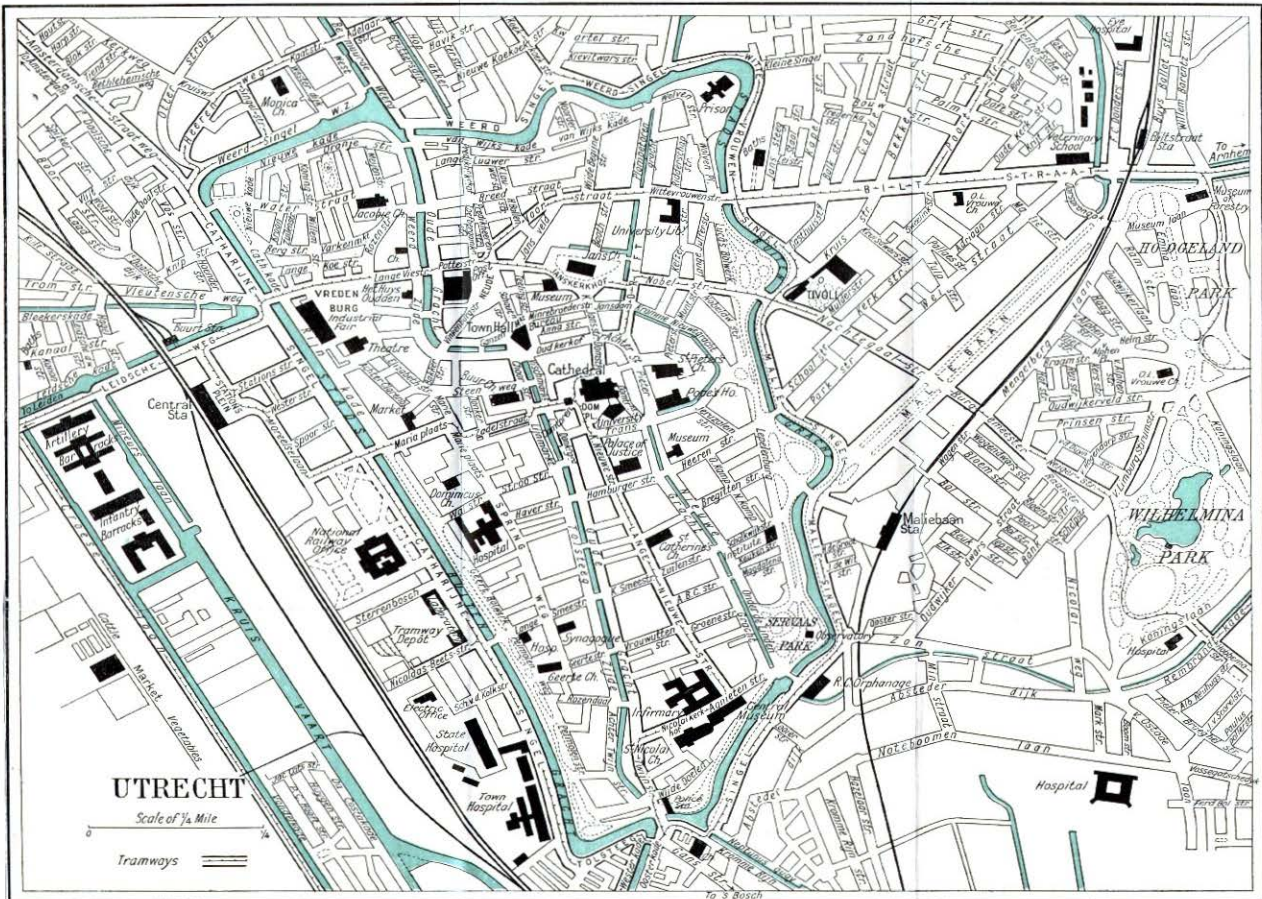
The streets are well kept, and the gardens receive special attention. The population, which once exceeded 40,000, is now about 5,000. One may gather some idea of the size of the ancient city by walking round Enkhuiizen along the Singel. The circuit of the town is an hour's walk. Where once were busy streets teeming with people are now gardens.

The **Zuider Kerk** is distinguished among North Holland churches by reason of its tall square tower, built in 1525. The **Wester Kerk** (*admission 25 cents*) should be visited, if only to see the fine choir screen. This is sixteenth-century work, and took many years to complete. After seeing these really good carvings, a walk should be taken through the town to see the quaint buildings. Note especially the fine Renaissance front of the *Protestantsch Weeshuis*. The **Stadhuis**, erected in 1688 (*admission 10 cents*), contains some interesting tapestries. Note also the *Pepper Huis* and the houses in Breedstraat. The small **Van Loosen Park** was a gift to the town by a worthy citizen.

The Island of Urk.

Approach.—From Enkhuiizen by steamer daily in about 2 hours. After a short stay, the vessel proceeds to Kampen (*see p. 156*). Single fare to Urk, 60 cents; to Kampen, fl 1. 15. To visit Urk from Enkhuiizen it is necessary to spend a night there or in Kampen. It can be visited from Kampen in a day (*see under Kampen*).

To visit Urk, far out in the Zuider Zee, is like leaving



Holland for another country. The islanders, who are chiefly North Sea fishermen, live a life separate and apart from the rest of Holland. When the Zuider Zee was yet unformed, and the area was occupied by green pastures and fields of waving corn, with villages populated and prosperous, there was one spot that appeared to be quite a considerable hill. It was a raised plateau about 20-30 feet higher than the rest of the plain. Subsequently the ocean rolled in; villages were engulfed and swept away; yet the plateau on the little hill remained above high-water mark. It is now called Urk, and is peopled by a curious section of the early "Free Frisians." The men are somewhat short in stature, but the women are abnormally tall. The women's costumes, though distinct, are sombre, and lack the bright colours of Marken and Volendam. They affect dark skirts, dark fancy bodices, with black and white caps. The complete headgear, worn on Sundays and festivals, includes small gold ornaments worn close to the ears.

UTRECHT.

The route from Amsterdam to Utrecht as far as Hilversum has already been described (*see* p. 121). The remainder of the route is not of interest.

Approaches.—From Rotterdam by fast train in 42 minutes; from Amsterdam in 35 minutes; from Arnhem in 55 minutes; from Zwolle in 1½ hours.

Hotels.—*Pays-Bas*, in the Janskerkhof; *Kasteel van Antwerpen*, Bakkerbrug; *Terminus* and *Central*, opposite the Central Station; *de l'Europe*, Vredenburg; and others. For tariffs *see* p. 16. Several good cafés in the neighbourhood of the Vredenburg.

Musical.—Concerts in the Park Tivoli, a club, in the Wittevrouwen-Singel, on Sundays, 2-4 and 8-10, and Wednesdays, 8-10. Strangers admitted on payment of 50 cents.

Information Bureau.—Verkeershuis, 7 Potterstraat.

Population.—140,000.

Post Office.—Behind the Dom Transept, open 7-9.30; Sundays, 8-9.30, and 12-2.

Stations.—Utrecht has five stations—*Central*, for Amsterdam and other direct through trains; *Buurt*, for the direct line to Zwolle; *Bildtstraat*, *Malieban* and *Lunetten* for trains to Hilversum. Passengers should inquire from which their train starts.

Trams (electric).—1. Circular Route from Central Station through the Singel.
2. Central Station to Bildtstraat Station, the line to Zeist, and the Malieban.
3. From the Amsterdamsche Straatweg to the Ledig Erf, for the Vreeswijk line.

The tourist will find a few hours sufficient to devote to the city, yet it should not be overlooked, for it has a grand tower which once formed part of the great Utrecht Cathedral. Utrecht is called "the city of spires." There are ninety-five bridges within the Singel. Utrecht is largely residential, and is much favoured on account of the University and the Archbishop's See. Two *International Trade Fairs* are held at Utrecht—one in February and one in September.

From the Central Railway Station follow the trams to the left, and cross the Singel. Vredenberg, a large open space, is on the right. This was the site of a stronghold erected by Charles V. Its chief feature now is the huge buildings in which are held the biennial Fairs. Following the tram, the hub of the city is soon reached, the *Oude Gracht*, with its canal considerably below the street level. Still following the

trams along Oude Gracht to the right, the Mint is passed (left), from whence issues the Dutch coinage for both home and colonial use. Directly opposite the Mint is a curious building like a renovated embattled chateau in red brick. It is called *Het Huys Oudaen*, MDCLXXX. It is a survival of the fourteenth century, and is now used as a pensionary for aged people.

All that is left of—

The Cathedral

(*Koster lives at No. 10, Achter Dom*), a building of some magnificence, dating from 1267, is the tower, and—at some distance—the chancel and transept. The entire nave has fallen. It was practically blown away during a great storm in 1674. Standing in the Dom Square one can imagine what a vast building it must have been. The *Dom* was built in 1200 on the site of the earlier church. The transept is now used as a Dutch Reformed Church. The interior has a curious appearance, for the space is filled with pews rising in tiers. Except for the actual columns supporting the roof, the entire superstructure seems to be windows. These, with the vaulted roof and slender shafts, combine to give architectural grace to the great building. In the choir is an altar tomb to Admiral de Gendt. Close by is a tomb with arched canopy in Renaissance style to Bishop George van Egmond.

The adjoining Cloisters should be noticed. They were built in the thirteenth century, and have been restored in recent times by Cuypers. There is some delightful stonework still to be seen here, also some good brick work (for which the Dutch were celebrated) in the remains of the Archbishop's Palace.

The finely vaulted passage beneath the Cathedral Tower has been utilized by the authorities as a thoroughfare for trams! This tower, which was erected in the fourteenth century, is 338 feet high; formerly it was higher. It is a beautiful structure in three stages, the two lower brick, the upper stone. It has been undergoing renovation for many years and is now almost completed. The Tower, as far as the second stage, should be ascended for its wonderful view (*apply to Servetstraat 7*). The ascent is quite easy, for the steps are built square instead of the usual spiral. There are

55 steps to the first platform; then 64 more to the buffet floor; then 207 to the top of the great second stage; total, 326.

The University adjoins the Cathedral. (*It may be visited between 12 and 2; apply to the janitor.*) The Dutch universities are not residential. About 750 students are on the rolls at Utrecht. The attendant conducts visitors through several fine apartments, including the Hall, with a painted ceiling.

In the Dom Square is a *Monument to Graaf Jan van Nassau*, by Stracké, whose work in bronze is generally admirable.

The Museum van Oudheden (antiquarian), outside the Singel, on the east side, can be reached either by tram or a pleasant walk of a quarter of an hour through the Maliebaan promenade. For centuries the Maliebaan has been famed for its fine avenue of trees, but better examples can be seen at Arnhem. Handsome villas and public gardens surround the Maliebaan, and at the far end, just beyond the railway, is the Museum.

The Museum van Oudheden.

Admission.—Sundays and Wednesdays, 1-4, free; other days, 10-4, 10 cents.

GROUND FLOOR.—*Room I* (left): Roman potteries and prehistoric relics. Many of these were discovered in the locality on excavating the sites of former Roman encampments. Utrecht was called by the Romans *Trajectum ad Rhenum*.

Room II: Has some inscribed stones.

Room III: Stone cists and remnants of decorated church architecture.

Room IV: Sixteenth-century oak carvings and a portion of a stone chimney frieze.

Rooms V and VI: Decorated stonework.

Room VII: Chiefly later work of the seventeenth century.

FIRST FLOOR.—*Passage or Room I*: A long Renaissance gable, with a statue of Charles V illuminated in gold and green. Some indifferent paintings here illustrate old Utrecht.

Room II: Relics of local guilds. Coins and moulds for coin-making. Utrecht has always had a famous Mint. Notice the painting in grisaille, framed in the style of Louis XV.

Room III: A fine exhibition. The room is typical of the early sixteenth century, though the floor tiles represent a



D. McLeish.]

THE DOM, UTRECHT.



THE OUDE GRACHT, UTRECHT.

much earlier period. Notice the fine "Passionael," dated 1450, bound in parchment, with decorated initials.

Room IV: In early seventeenth-century style, with examples of wooden furnishings. Fine reading-desk, with quaint feet.

Room V: In early eighteenth-century style. The ceiling is painted. In a glass case are the keys of the city on a cushion. Fine chimney-piece of Louis XIV period. By the window stands a decided curio, an elaborately-wrought doll's house, about 6 ft. 8 in. high, showing eleven apartments complete to the minutest detail. Even the paintings on the walls are miniatures by some of the great masters. The tiny books in the library are parchment-bound, and the student at work there has within easy reach a bottle or two, some glasses, and a bowl of pipes. In the best bedroom an interesting event appears to have recently occurred, and callers with congratulations are arriving. The doll's house was constructed in 1680: In this room stands the table on which the Treaty of Utrecht was signed in 1713.

Room VI has a grisaille painting over the mantelpiece.

Room VII: In late eighteenth-century style. Collections of coins and medals. Two curious blue and white grisailles over the doors, like examples of Wedgwood.

Room VIII: Some old stained glass (1599) and a wooden pulpit (1644).

Room IX: Ecclesiastical mementoes.

Room X: A fourteenth-century tomb of a knight, and four curious statues representing SS. Paul, George, Agnes, and Mary Magdalene, taken from a church. They are reputed late fifteenth-century work.

SECOND FLOOR.—Wooden models of the Dom and Tower, as they now are, and model of the docks.

The *Wilhelmina Park*, prettily laid out, is close to the Museum.

The *Archiepiscopal Museum*, No. 20, *Nieuwe Gracht*, is the best of its kind in Holland. (*Open on weekdays only from 10-5. Fee for two persons, 50 cents.*) The exhibits include embroidered vestments, laces, altar-cloths, missals, chalices and patens. A few choice paintings and sculptures. Illuminated manuscripts and treasures of a similar character.

Other interesting museums are the *Natural History Museum*, the *Anatomical Institute* and *Zoological Museum*, in the *Janskerkhof*, and the *Arts and Crafts Museum*, in the *Wittevrouwkade*.

There is a small collection of pictures at the Art Gallery, **Museum Kunstleide**, 152, Oude Gracht, opposite the Jacobijn bridge. (*Open Sundays, 1-4, free; weekdays, 10-4, 25 cents.*) The chief work is by *Jan van Scorel*: portraits of thirty-eight pilgrims who journeyed to Jerusalem. It is a remarkable picture, each face being, no doubt, a scrupulously careful portrait. The artist Scorel, or Schooreel, came from the small village of the same name near Alkmaar. He lived 1495-1562. One has seen a good deal of what has been seen this one picture, but there is little else of note in the museum.

Excursions from Utrecht.

1. To **Hilversum** and the **Gool** country (*see* under Excursions from Amsterdam, p. 121). By train in 20 minutes from the Maliebaan station. Trains about every half-hour.

2. To **Maarsse**, **Brुकelen** and the **Vecht** country, by train. *See* route from Gouda to Amsterdam, p. 107. The fast trains from Utrecht stop only at Nieuwersluis.

Maarsse (*Hotel Harmonie*) is one of the prettiest towns on the Vecht. Near by is **Haarzuylen**, with its *Château de Haer*, a reproduction of an ancient castle, made by the architect Cuypers.

3. To **Zeist** (by tram *viâ* de Bilt), a small town among pine woods and undulating sandy hills. Zeist has a small Moravian community, with a little white chapel and pretty gardens—a model village which has flourished for over 150 years.

4. To **Driebergen** and **Doorn** by rail from the Central Station by frequent local trains. Doorn is an old picturesque village with a small Gothic church.

5. To **Baarn** and **Soestdijk**, from the Buurt Station by frequent trains in 30 minutes. Walk from Baarn to **Soestdijk**, the Queen's palace. The *château* was presented to the Prince of Orange (afterwards William II) by the Dutch nation. (*Visitors are shown over the various rooms.*)

It will be remembered that it was at **Amerongen**, some 15 miles south-east of Utrecht, that the ex-Kaiser first found refuge after his abdication in November, 1918, afterwards removing to Doorn.

AMERSFOORT.

Approaches.—From Amsterdam by fast train in 30 minutes; from Rotterdam in 1½ hours; from Utrecht in 20 minutes; from Zwolle in an hour; from Almelo in 50 minutes.

Hotels.—*Bellevue*, opposite Station; *Zwaan*, *Poort van Kleef*, *Birkhoven*, *Monopole*. See p. 13 for tariffs.

Tram.—From the Station to the Kampstraat, fare 5 cents.

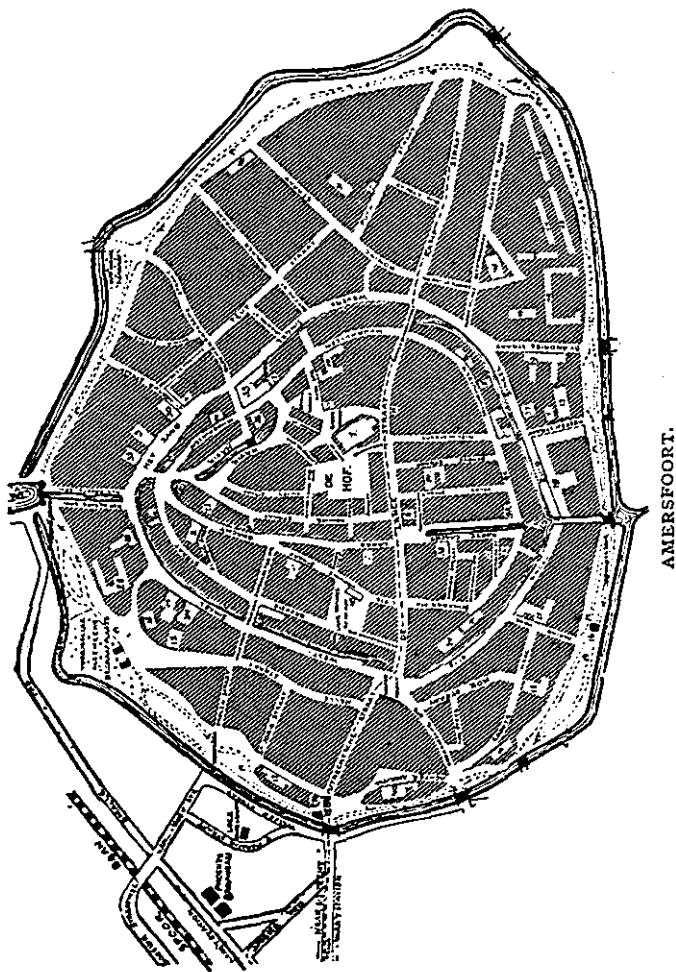
Though Amersfoort lies on the direct route between Amsterdam and Deventer—the main line *viâ* Salzbergen to Hamburg and Berlin—it is very little visited by tourists. Artists know Amersfoort well, and find a wealth of subjects among its old streets and canals. It is a very old town, retaining many of its mediæval characteristics; its walls still stand in places, and its outline is sharply marked by a defensive moat. Formerly it was much smaller, and an inner outline of singels can be traced, with the remnant of an ancient gateway across the Kampstraat in what is now the heart of the town.

The Utrechtsche Straat leads from the station to the **Varken Markt** (pig market), whence the Lange Straat continues across the length of the old town to the Kamp Binnenpoort. To the left of the Lange Straat is **de Hof**, an open square, formerly the site of a château. On the farther side is the great **St. Joris Church**, built in 1450 on the site of a former Romanesque church, some traces of which may be seen in the lower part of the tower. (*Apply to the Koster, 9, Groenmarkt.*)

Behind the church is the Groenmarkt, leading by the Lavender Straat to the **Havik**, an old canal street of gabled buildings (note especially Nos. 14, 16 and 22). At the end of the Havik cross Het Zand and continue along the Spui to the **Koppelpoort**, a crenellated gateway with bridge and water-port, one of the most picturesque gateways in Holland. In Breede Straat, on the left before we reach the Spui, is the **Museum**, containing a collection of interesting objects relating to old Amersfoort. The street opposite the Museum is the Gracht; here is the old **Church of Our Lady**, with a tower, built in 1441, containing a sweet-toned carillon of 35 bells. (The keeper of the tower lives at No. 14, Breede Straat.)

The town is full of interesting corners and streets; here we have only space to mention the street called **Muurhuizen**, running along the inside of the old wall; and the inner

Singel, which completely encircles the older part of the town.
From Amersfoort the villages of **Bunschoten** and **Spakenburg**



can be visited. The costumes of the villages are as pretty and interesting as those of Volendam and Marken.

ARNHEM AND NIJMEGEN.

The route from Utrecht to Arnhem lies across a stretch of sandy hill country covered with pine and heather. In parts it is very beautiful; elsewhere it is very desolate. The intervening places are not of great interest.

ARNHEM.

Approaches.—By train from Utrecht (direct train from Amsterdam) in 1½ hours.

By direct train from Rotterdam (*via* Dort, Kesteren, Vork) in 2½ hours.

By steamer from Rotterdam daily, leaving Maaskade. Time occupied, about 7 hours. Single fare: first, fl. 2.55; second, fl. 1.55; restaurant on board. Steamboat connection also with Amsterdam, 's Hertogenbosch, Nijmegen, and the Rhine.

English Church Service.—Lutheran Mission Hall; Tuin Steeg.

Hotels.—*des Pays-Bas*, Grootte Markt; *Soleil* (Oude Kran); *Orange Nassau*; *Belle Vue*, in the Utrechtsche Straat; *de Pauw*, in the Pauwstraat; *Sonsbeek* (Park Sonsbeek); *Bristol*, *Continental* and others. For tariffs see p. 14.

Inquiry Office.—Bureau opposite the railway station at Station square 13.

Market Day.—Friday.

Population.—71,000.

Post Office.—Jansplein. Telegraph Office, Jansbuiten Singel.

Restaurants.—*Café Central*, Vijzelstraat; *Musis Sacrum*, Velperplein; *National*, Bakkerstraat; and many cafés.

Swimming Baths.—Up river on the east side of town. Reached by electric tram, line 2.

Tramways.—Electric-trams in the town, also to Velp, thence to Dieren-Doesburg; Wageningen and Rhenen, along the Lek, thence connection to Zeist and Utrecht. Steam-tram to Lent (Nijmegen).

Arnhem, with its hills and vast pine woods, is one of the surprises of Holland. It is a charming town for a short stay, with opportunities for excursions in all directions. It stands on the north side of the broad and swiftly-flowing Rhine. Pre-eminently clean, luxurious with lawns and flower-gardens, with steam-tram excursions to the great pine forests, it is no wonder that the Dutch regard Arnhem as a resting-place towards Paradise. It is more favoured than any other district by wealthy Hollanders on retiring from business, or on returning from the colonies to settle down. The Singel which surrounded the old town when it was something of a stronghold has almost disappeared, but its course can be traced by the flower-gardens of Nieuwe Plein, Willems Plein, around the tram route to Velper Plein, and the ornamental

waters leading thence down to the Rhine. The old town, encircled by the tram-lines, retains its narrow winding streets.

The town is of great antiquity. Records are extant to show that it held municipal rights early in the thirteenth century. In 1282 Otto III, Count of Guelder, granted it the privilege of a mint. In 1343 Arnhem joined the powerful Hanseatic League, a connection which lasted for 200 years. In 1466 William of Egmond captured the town from the nominee of Charles IV, but two years later Charles the Bold recaptured it. Loyal still to its own Dukes of Guelderland, Arnhem endeavoured to reinstate Charles of Egmond in 1492, but suffered siege and capture by Philip I. In 1514 Charles, Duke of Guelder, took the town by storm and held it to his death in 1538. The powerful Emperor Charles V, ruler of half Europe, made an easy capture of the town in 1543. Again in 1672 Arnhem suffered by surrendering to a foreign monarch, for the French king held possession for two years. The eighteenth century was disastrous by reason of the civil wars, and in 1795 the French recaptured the town. In 1811 Bonaparte marched through Arnhem, but two years later the French were driven out by the Allied Armies.

The Town Hall, in Groot Markt, opposite the Groot Kerk, is called the Devil's House, because the façade is supported by three satyrs. It is a restored late fifteenth-century house. Within is the Public Library, including some old and treasured volumes, for example *Breviarium Ecclesie Trajectensis*, published in 1508, and the great engineering work, *La Castrametation*, printed in Rotterdam in 1618.

The Groot Kerk has a conspicuous tower, 319 feet high. It contains a fine peal of forty-five bells, which chime at the half quarters of the hour, with a long chime at the hour and half-hour. The church was commenced in 1452, and is particularly lofty (*admission 25 cents*). The organ was added in 1769 (*organ recitals every alternate Tuesday, 2-4 p.m., admission free*.) Notice the magnificent Tomb of Charles, Duke of Guelders. On a slab of black marble is the Duke's effigy in white marble. Six lions bear the arms of his family. Round the tomb are sixteen panels in high relief representing the twelve apostles, the Virgin Mary, the child Christ, etc.

The only other church of interest in Arnhem is St. Walburg, a fourteenth-century building with two spires.

The Welgh-house, in Groote Markt, has a symbolic pediment in relief. The building also contains the Museum of Antiquities (*open weekdays, 10-3, 4 or 5, according to season; admission, Monday, Tuesday and Friday, 20 cents. Free on Wednesday and Saturday, and on Sundays after 1 p.m.*). The Museum contains fine silver-gilt cups, of the seventeenth and eighteenth century, and several items of municipal regalia, a collection of coins, the earliest of which is dated 1181, and several examples of Roman pottery.

In 1918 there was opened on the Schelmsche Weg—

The Dutch Open-Air Museum.

Admission, 25 cents.

It is reached from Arnhem by tram from the Velperplein. Modelled on the lines of similar institutions in Norway, Sweden and Denmark, this museum is designed to show the development of the Netherlands as portrayed in its buildings. There is a seventeenth-century farmhouse, brought here from Terente; an eighteenth-century bakehouse, with apiary; a large mill brought from Delft, and so on.

On the south, or river, side of Groote Markt are the Government buildings and the Sabels Poort, the only remaining fragment of the once extensive fortifications of Arnhem. It is dated 1647. The sites of the old fortifications are now laid out in gardens and squares.

The Musis Sacrum, in Velper's Plein, is a fine building. The local musical society hold excellent concerts here on Sunday afternoons and evenings. Special concerts on Thursdays as announced. A good restaurant is in the building, which is pleasantly situated.

Arnhem is especially noted for its excursions. The pine forests of the neighbourhood are magnificent, but are seldom visited by strangers. The great Middachter Allee, or Avenue, is famous, even in this land of avenues, and is easily reached by a short tram-ride. The excursion to Dieren also should not be missed.

Excursions from Arnhem.

1. To Velp, three miles by electric tram from the Musis Sacrum, and on to Dieren, through the great Avenue, and visit the forest of Carolinenberg.

The route to Velp is past villas with pretty flower-gardens. Begonias of every shade flourish abundantly. Velp is a little yet substantial village, with one hotel and a boarding-house or two. Velp railway station lies just off the main road, on the right as one approaches from Arnhem. The next village is Desteeg, very prettily situated on the Rhine, with a small hotel. The private parks around are open to visitors.

Proceeding, the tram enters the **Middachter Avenue**, a mile in length and perfectly straight. The Middachter Wood lies to the left. The *Kasteel Middachten* is to the right, a squarely built mansion approached by a bridge over a very wide moat.

After passing the hamlet of Ellekom, the tram enters **Dieren**. Just before the village, notice on right-hand side *Huis Dieren*, a mansion belonging to a ducal family. The **Forest of Carolinnenberg** lies to the left. Directly opposite Huis Dieren is an avenue leading into the forest. At the top of the hill in the mid-forest is a large tree with circular seat. From this no fewer than fourteen avenues radiate. Each avenue seems as straight as ruled lines, and the effect is astonishing.

The return from Dieren can be made by train to Arnhem.

A variation of the above route is to turn off on the left on arrival at Velp (avenue is opposite the hotel) to **Rozendaal**, a walk through the Forest of twenty minutes. Admittance to the seat of the lord of the manor only if accompanied by a guide. No admittance on Saturday. The gardens are prettily laid out. Fine views overlooking the valley of the river Ijssel.

2. To **Steenen Tafel** (Stone Table). Lying due north of Arnhem, a walk or drive of half to three-quarters of an hour. The route is by the road called *Apeldoornsche Weg*, commencing at back of railway station, or proceed to **Velper Plein**. Opposite the *Musis Sacrum* is a tram station. Go up the *Hemmel Straat*. Pass under the railway arch, and in another ten minutes join the *Apeldoornsche Weg*. The road ascends through the trees. On the left is a red granite *Monument to Karel van der Heijden, 1826-1900*, with the general in bas-relief. Continue up the road for another 100 yards, to a signpost on right marked "*Weg naar de Steenen Tafel.*" The **Steenen Tafel** lies within the plantation. Either of



Copyright

WARD, LOCK & CO. LTD. Hurst House, Salisbury Square, LONDON

the paths leads to it. From here we get a fine view of the Rhine.

The return should be made *viâ* Sonsbeek Park, a pretty park, with hotel and café, gardens, and some small waterfalls that are highly esteemed by the Dutch. *Belvedere Tower*, on the highest point in the park, can be climbed by a hundred steps for the view.

3. To Oosterbeek, a charming drive to the west of Arnhem, in wooded and hilly country. It is a popular holiday resort. Oosterbeek has a high and a low village.

On the return visit *Castle Doorwerth*. In this neighbourhood is the village of Renkum, with a royal residence, called *Orange Nassau's Oord*, given to Queen Emma in 1881 by King William III. It is now used as a sanatorium.

NIJMEGEN.

Approaches.—From Rotterdam by train direct in about 2½ hours; from Amsterdam direct in 2½ hours.

By steamer from Rotterdam (Prins Hendrikkade) daily in about 8 hours. Single fare, first, fl. 2.50; second, fl. 1.50.

Hotels.—*Oranje Hotel Keiser Karel*, in the Stationsplein; *Mulder Boggia*, Burcht Straat (see p. 16). At Berg-en-Dal, *Groot Berg-en-Dal*, the biggest of them all. There are many smaller hotels and pensions. Restaurant in the Oranje; many cafés.

Information Office.—Kiosk in Station Square.

Market Day.—Monday.

Population.—67,000.

Post and Telegraph Office.—Ziekenstraat. Open, 7.30–9.30; Sundays, 8–9, 12–2.

Tramways.—Lines to Neerbosch, Beek, Berg-en-Dal, and St. Anna. Tramway connection with Arnhem and Wamel (for Tiel).

Steamers.—To Arnhem, Tiel, 's Hertogenbosch, etc.

Like Arnhem, Nijmegen is much visited by holiday-makers for its surroundings. The best way to see the town is to stay in one of the resorts on the tramways, such as Berg-en-Dal, and visit it from there.

The *Groote Markt* should be visited first. The buildings around preserve much of their mediæval quaintness. The *Welgh-house*, with its double flight of steps and dormer windows, was built in 1612, a fine effort of the Renaissance.

The Groote Kerk.

Apply for key at 22, Groote Markt, a greengrocer's shop at right hand of the ancient archway.

St. Stephen's is reached through a fine gateway built in 1545.

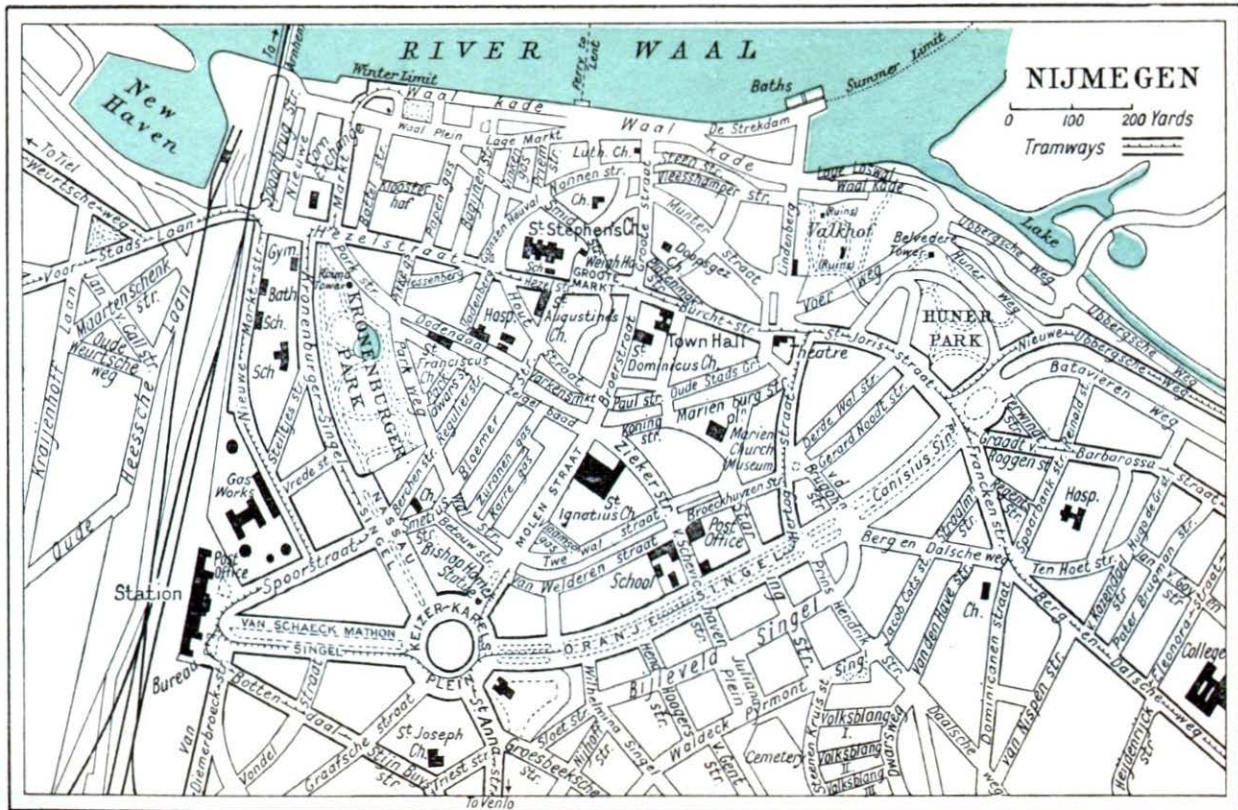
The church has the remains of some beautiful stonework,



GROOTE MARKT AND GROOTE KERK, ARNHEM.



THE GROOTE MARKT, NIJMEGEN.



Copyright

WARD, LOCK & CO LTD Warwick House, Salisbury Square, LONDON.

though time has not been kind to the somewhat soft material used. The building dates from 1271, and has a fine south porch. The roof is supported by thirty-six columns, with their capitals at an unusual height from the floor. At the east end is the tomb in black marble of Catherine of Bourbon, Duchess of Guelders. Opposite the pulpit is the royal pew of Prince William V. The twelve brass chandeliers date from about 1600. Among the various examples of wood-carving, notice the pew with the panels, in one of which appears the word Anno, in the next the arms of Nijmegen, and in the third the foliage forms the figures 1657. The date is rather florid, but it is there. (Organ recitals in summer on Tuesdays, 2-3 p.m.) Outside the church are the remains of the old cloisters and grammar school, formerly a convent.

Cross the Groote Markt to Korte Burcht Straat.

The Town Hall.

Admission, 10 cents each, or 20 cents to the Museum. Open weekdays, 10-4, Sundays, 12-3, 10 cents.

The Stadhuis, a fine Renaissance building, was erected in 1554 on the site of a former Town Hall. The entry hall contains some fine benches, called the Vierschaar, the judgment-seat in the Court of Justice. A curious clock stands here in the form of a clock tower, with a large set of chimes. It was built in 1597. Upstairs, the Raad Hall should be seen for its fine modern oak carvings and panellings. Here meets the Gemeente Raad (Municipal Council). In the adjoining room observe the oak-beamed ceiling and tapestries, and fine Spanish mahogany cabinet. Descending from the vestibule, another hall, dated 1665, is reached, containing a painting of the city's triumph over the Spaniards.

Continuing along Burcht Straat, the *Railway Commemoration Monument* is reached. Here is seen the oldest part of the old town, with streets so hilly that a viaduct has actually had to be erected for traffic. The little park, or garden, is called the Valkhof. In the left-hand corner is a curious building with sixteen sides—the oldest Church in Holland. The porter of the Valkhof has the key, but it is hardly necessary to enter, as one easily sees through the window spaces. This building was originally intended as a baptistery, and was consecrated by Pope Leo III in 799. It was part of the

castle built on this spot by Charlemagne. Walking through the gardens, with fine peeps at the Waal, we reach the "ruin." This is the shell only of the choir of a church added by Barbarossa to Charlemagne's castle. Close outside the grounds is the **Belvedere Tower**, erected in 1646, reached by crossing the iron bridge (*fee, 10 cents*). The view from the top is very fine. Light refreshments may be obtained here. In Huner Park are remains of the old city walls.

From Huner Park, St. Canisius Singel, followed by Oranje Singel, leads to **Keizer Karels Plein**, with flower gardens and shaded seats. Here is a *Statue of Bishop Hamer*, with memorials to three other missionaries massacred in China in 1900. From here take the finely-laid-out thoroughfare called Nassau Singel leading to **Kronenburger Park**. At the lower end are the old ivy-clad ramparts, with the Tower, a well-preserved piece of the old fortifications.

Lent, across the Waal, is reached by a floating bridge.

Berg-en-Daal is reached by tram starting from the railway station and crossing the city to Berg-en-Dal. Time occupied, 25-30 minutes. The service is about twelve times each way daily. The situation and scenery are delightful.

ZUTPHEN, DEVENTER, ZWOLLE AND KAMPEN.

Route.—From Arnhem by express to Zutphen in half an hour, Deventer in 55 minutes, Zwolle in 1 hour 20 minutes. From Amsterdam by train *via* Amersfoort and Apeldoorn to Deventer direct in 50 minutes to an hour; change at Apeldoorn for Zwolle or Zutphen. Apeldoorn is also the junction for the Royal palace of Het Loo.

By steamer from Amsterdam (Quays 5 and 6), dally except Sunday, to Kampen in about 4½ hours, and Zwolle in about 6½ hours. Fare: first, fl. 1.25; second, 75 cents. Steamers also from Amsterdam to Deventer and Zutphen dally, starting from Prins Hendrikkade, near the Nieuwebrug, in about 12 hours.

These towns lie along the river *Ijssel*, an arm of the Rhine delta that falls into the *Zuider Zee*. They are old historic towns, not much visited by tourists, but well worthy of attention. Travellers proceeding to Friesland from the south should not overlook them, while those who reach Zwolle *via* Amersfoort should at least break the journey at that place.

ZUTPHEN.

Approach.—See above.

Hotels.—*Grand Hotel du Soleil, Holland Tuin, Café Central, Poort van Kleef.*

Steamer *via* Deventer to Amsterdam dally. Starts from the *Ijsselkade*.

Tram to Groenmarkt. Steam-tram to Emmerich; steam-tram to Hengelo in-Gelderland.

Zutphen is conveniently situated on the confluence of the rivers, and has a thriving timber trade. Though now with under 20,000 inhabitants, it has, like other towns in Holland, had a great past. The Sack of Zutphen by the Spaniards was its most terrible experience. Motley writes:—

“Zutphen attempted a feeble opposition to the entrance of the King's troops and received a dreadful chastisement in consequence. Alva sent orders to his son to leave not a single man alive in the city, and to burn every house to the ground. The Duke's command was almost literally obeyed. Don Frederic entered Zutphen, and without a moment's warning put the whole garrison to the sword. The citizens next fell a defenceless prey, some being stabbed in the streets, some hanged on the trees which decorated the city, some stripped stark naked and turned out into the fields to freeze

to death in the wintry night. As the work of death became too fatiguing for the butchers, 500 innocent burghers were tied two and two, back to back, and drowned like dogs in the river Ijssel."

Zutphen is famous also in history for the battle fought on September 22, 1586, between the Spaniards and the English, who were helping the Dutch. In it Sir Philip Sidney was killed. A memorial was unveiled here in 1913.

The town has some interesting old houses in Zaadmarkt, a few remains of the old walls, a restored **Town Hall**, a carillon tower, called the **Wijnhuilstoren**, and a large **Church** (*admission 25 cents*). Among other treasures can be seen the iron crown of Duke Otto III, dating from 1113. The Library in the Chapter House is well worth a visit. It has a fair number of old works, chained to the reading-desks.

Of the old walls, the tower gate called **Drogenapstoren** is specially noteworthy. From a square embattlement with corner turrets rises a large central tower and spire, the latter with curious little dormer windows.

From Zutphen **Apeldoorn**, 10 miles distant, can be visited by train (*Hotels Keizerskroon, van der Burg*). It is a prettily-situated little town, well provided with parks. This district was formerly a vast hunting-ground for large game, and a royal hunting-box was established. Subsequently at **Loo** (steam-tram from Apeldoorn station, a few minutes' run) a royal residence was built. This has been used by successive monarchs, and is the favourite home of Queen Wilhelmina and her husband. The Queen is usually here in summer, but the Château is shown in her absence. The fine park is open daily: apply to the Head Gardener.

DEVENTER.

Approaches.—From Amsterdam in 1½ hours; some of the Berlin expresses stop here. From Zwolle in 30 minutes.

Baths.—Binnensingel 5. *Swimming baths* in the Ijssel.

Hotels.—*Moriaan, Engel, Keizer, Keizerskroon* (see p. 14). Many cafés.

Post Office.—Corner of Nieuwstraat and Smedenstraat; open 7.30–9.30; Sunday, 9–12 noon.

Steamers to Amsterdam, Arnhem, Nijmegen and Rotterdam start from the Pothoofd.

Trams.—To Lochem and Boreculo. Station Pothoofd.

Though Deventer is a thriving manufacturing town, it has much to interest visitors. The **Groote Kerk**, the tower



THE WAAG, DEVENTER.



BROEDERPOORT, KAMPEN.

of which is a landmark through the countryside, is curious among Dutch churches in that it retains a good deal of the original Romanesque basilica, subsequently rebuilt into a Gothic church. The crypt is perfect. The church contains some old stained glass. The artist Terburg, or Terborch, was born at Zwolle, but lived nearly all his life in Deventer, where he became a member of the Town Council, but not Burgomaster, as is frequently but erroneously stated. He painted a view of the Council Chamber with its members, which now hangs in the Stadhuis.

In the market place is the *Waag*, a late Gothic building merging into Renaissance. Interesting is the *Munttorentje*, the remains of a sixteenth-century house, later used as a mint; the court can be entered by a narrow passage from the *Rijkmanstraat*.

ZWOLLE.

Approaches.—From Amsterdam *via* Utrecht in 2½ hours; from Groningen in 1½ hours.

Baths.—*Dijkstraat*. *Swimming Baths* in the *Wetering* and in the *Zwarte Water*.

Hotels.—*Keizerkroon*, *Kamperstraat*; *Heerenlogement*, *Groote Markt*; *de Zon*, *Groote Markt*; *Central*, *Voorstraat* (see p. 16). The *Garden Cafe*, near the station, is a Club, but strangers have the use of it without fee or introduction.

Post Office.—In the *Melkmarkt*. Open weekdays, 5.30 a.m. to 8.30 p.m.; Sundays from 7.30 to 8.30, 10.30 to 11.30, and 1.30 to 2.30.

Steamboats.—To Amsterdam *via* *Kampen* in about 6 hours; fare: first, 1.25 fl.; second, 75 cents. Day service (except Sundays) starts from *Thorbeckegracht*, night service (except Sundays) starts from *Roodetorenplein*. Other steamboat services to *Kampen* (frequent), *Zwartsluis*, *Blokzyl*, *Assen* and *Aimelo*.

Tram.—From Station to *Groote Markt*, *Rhijnvis Feithlaan*; *Groote Markt* to *Katerveer*. Steam-tram to *Ter Apel* (joins the tramway from *Veendam*) *via* *Dedemsvaart*; station *Thomas à Kempisstraat*.

Zwolle is an important railway junction, no fewer than seven lines meeting here. The busy station lies outside the town, which was formerly walled. Of the nine gates that formerly existed only one, the *Sassenpoort*, still stands; the remains of another, the *Vischpoort*, can still be seen in the *Buitenkant*. The town is surrounded by a wide moat, the *Stads Gracht*, the banks of which are covered with big shady trees in many places. The centre of the town is the *Groote Kerk Plein*, with the great Church of *St. Michael*, a fifteenth-century basilica, considerably restored by *Cuypers*, and added to. (*Koster lives at the corner of the Sassenstraat*, admission 25 cents.) It contains some carved stalls. In

the Melkmarkt is the Provincial Museum of Overijssel, housed in an old patrician mansion (there are several such in Zwolle) of the sixteenth century. In the Ossenmarkt is the Church of our Lady, a fifteenth-century Gothic building with a lofty tower.

On the other side of the Groote Kerk Plein is the *Stadhuis*, noteworthy for a Council Chamber with fifteenth-century decoration. It was a quaint conceit of the folk at Zwolle to say that the figures which supported the ceiling of this hall represented the Kampen councillors. There was always great rivalry between the two towns, and sometimes more than verbal reprisals were exchanged.

Zwolle will always be associated with the immortal name of Thomas à Kempis, whose *Imitation of Christ* has been translated into more languages than any other book except the Bible. He was born at Kempen, in Germany (S.E. of Nijmegen), but lived for sixty-four years at a monastery on Agnietenberg Hill, three miles from Zwolle. He spent laborious days copying manuscripts and preparing for his great work. Efforts have been made to identify his grave, but without success. Mr. Charles Wood records in his book on Holland the strenuous efforts he made to this end. It is assumed that Thomas was buried here, and not at Kempen, but all trace has been lost. Confusion has sometimes been caused by his long proximity to Kampen, but this was merely accidental. His real name was Thomas Hammerkin, of Kempen in Germany.

The village of *Giethoorn*, with its tree-bordered Water Street, can be reached from Zwolle by taking the train to Meppel or Steenwijk, thence by cycle or carriage. The last stage of the excursion is made in a punt.

KAMPEN,

On the Zuider Zee.

Approaches.—By train from Zwolle in 20 minutes. The railway station and town are on opposite sides of the broad river IJssel, and are connected by a bridge.

By steamer from Amsterdam in about 4½ hours.

By steamer from Enkhuizen, calling at Urk, daily except Sundays, in about 5 hours.

Hotels.—*Pays Bas* in Broederweg, a quarter of an hour from railway station, and others (see p. 15).

Kampen is one of the dead cities of the Zuider Zee. The

town is well-kept, but the inhabitants, by reason of its great inherited wealth, pay no rates. Five hundred years ago Kampen was an important member of the great commercial Hanseatic League: to-day its commerce is quite inconsiderable. The small military barracks had an air of importance to the place more apparent than real. Three of the town gates stand as in the old days; the spire of the "New" Church is tottering with age; and the Town Hall seems to have lost all significance except as an exhibit for casual tourists. But the broad waters of the river IJssel flow on, passing the frontage of the town with more energy than is to be found elsewhere in Kampen.

There were formerly four city gates, but in 1890 one had to be taken down as it had become ruinous. Those remaining are the **Broederpoort**, at the bottom of Broederweg, a fine relic, well preserved. It has four towers, and bears the date 1619, when it was restored. It was erected in 1465.

The **Cellebroederspoort**, at the end of Geer Straat, was so named after a small monastic establishment of (literally) "Cell-Brothers" close at hand. This gate was also built in 1465, and carries the same quaint spires as the first-named. Geer Straat has some curious little houses.

The **Koornmarktspoort**, the oldest of the three, dates from the fourteenth century. Formerly the chief gate of the city, and on the river side, it is solidly built and could offer in its time stout resistance.

The **Groote Kerk** of St. Nicholas, here called the *Bovenkerk*, is ranked as the third most important Gothic edifice in Holland. The Cathedral at 's Hertogenbosch takes premier position, and the remains of the Dom Kerk at Utrecht second. The Church is now Dutch Reformed, though formerly Roman Catholic. It is very lofty, and has a decorated ceiling. There are thirteen chapels around the chancel. Here the architect lavished his best work, and the effect of the slender columns and narrow vaulting of the roof above the chancel is very beautiful. The organ, erected in 1670, is the third largest in Holland, being exceeded by those at 's Hertogenbosch and Haarlem. The church has three fine chandeliers.

The **Oude Stadhuis** dates from the fourteenth century, but the elaborate pinnacles, quaint tower, and curious spiral chimney were embellishments added at the restoration after

a fire in 1543. A porter shows visitors over the building. There is a small Museum here, with some good drinking horns. Note especially No. 5, dated 1658. These horns were used at special banquets. The wooden roof has been excellently restored. The statues in this room decorated the façade before the fire. The other half of the room represents the Court of Justice, and is divided off by a screen with open panels. It was through these panels that the advocates pleaded or prosecuted. Notice the "bar" at which they stood. This is the finest example in Holland of a mediæval Court. The great fireplace is especially noteworthy. It bears the date 1545, and was the work of Colijn De Nole of Utrecht. The figures represent at the top Justice, supported by Prudence and Fortitude. Below are the former arms of Kampen. The lower groups are Faith (left), Charity (centre), and Hope (right).

Some pretty gardens ornament the town, and with shady avenues around the Singel add much charm to this quaint old place. The railway station is on the opposite side of the river, and is reached by a long and rather ugly bridge. On the station side of the bridge is an open-air *Swimming Bath*.

A few miles north of Zwolle is the small town of Mepell, always missed by tourists, for it has no claims on their time. It is a market town for the butter largely manufactured in this district. Steenwijk, a little farther to the north, is noted for its pauper colonies. For centuries the whole of this district, including the provinces of Drenthe and Overijssel, was not much better than a vast morass. Miles upon miles of territory have been drained, and the peat in enormous quantities has been marketed.

THE PROVINCE OF FRIESLAND.

Routes.—From Amsterdam *via* Enkhuizen and Stavoren, by the Holland Railway. Through expresses with steamer connection across the Zuider several times daily. Steamboat passage from Enkhuizen to Stavoren lasts about an hour.

From Amsterdam (Quay No. 5) to Lemmer by the Holland-Friesland line of steamers daily, in 4 hours. The tramway for Sneek runs in correspondence with the boats.

From Flushing all the way by train *via* Utrecht and Zwolle.

From London to Harlingen direct, by General Steam Navigation Co.'s boats. *See* p. 12.

The province of Friesland is one of the greenest and fairest in Holland. It receives a fair amount of tourist traffic, and caters for their comfort on the beaten track, though away from the through routes accommodation is apt to be a little primitive. The country has many towns of historical interest. The race of the Frisians differs in language, manners and customs from the rest of Holland, peculiarities which are ardently retained by the very conservative inhabitants.

Travellers who have been staying at Amsterdam usually cross to Friesland from Enkhuizen after a visit to the Dead Cities of the Zuider Zee, but the country can also be approached direct from Amsterdam by boat, or by steamer from London to Harlingen. Beginning with the first-mentioned route, we land at—

Stavoren,

practically a landing-stage, a railway station, and an inn with a surrounding hamlet. Centuries ago it carried on a considerable trade with all parts of the world, particularly the vast Dutch colonies. A sandbank now chokes the harbour, and the quays lie silent and deserted. Legend has it that the sandbank was caused by the wilfulness of a woman. The story declares that she instructed the captain of one of her husband's boats to search the world and to bring back as cargo the most precious freight the world could supply.

The captain pondered, and in due time returned with a cargo of wheat. In a rage she ordered him to fling the cargo overboard. It is said that the wheat actually rooted, and the floating currents of sand which continually sweep round the Zuider Zee, finding a convenient bank, silted up until an insuperable bar was raised to all commerce. Stavoren is hardly a dead city; it is rather the graveyard of a once rich and powerful community.

The steamers to Stavoren run in connection with through trains northward to Leeuwarden. The next place of any importance *en route* is Sneek, but a break of the journey may well be made at Hindeloopen, a typical Frisian agricultural village.

Sneek.

Hotel.—Restaurant de Stad Munster.

Sneek (pronounced *snahe*) is a busy little trading town, second only to Leeuwarden among the eleven cities of Friesland. It owes this position to its geographical advantages in the matter of waterways, and was formerly an important market; but modern methods of centralizing the transit of produce have destroyed its consequence, and its butter and cheese markets, though still considerable, have dwindled. Tuesday is market day, when its canals and quays are crowded with shipping. Of its buildings the most noteworthy is the **Watergate**, built in 1613. The great day of the year in Sneek is the third Wednesday in August, when the *Annual Regatta* is held. Sneek is a good centre for sailing men cruising among the **Friesland Meres**. Boat trips on the lakes are arranged by the Information Offices at Leeuwarden, Sneek, Grouw, Akkrum and Bergum.

The largest of the lakes is **Fleussen Mere**, near Stavoren. A canal connects with **Sloter Mere**. The route is thence northward into the maze of broads and islands around Sneek, called **Sneeker Mere**. Away to the south-east is **Tjeuke Mere**, reached by about 7-8 miles of canal, and then southward into the Zuider Zee at Lemmer. *See also* p. 28 under "Sailing in Holland."

Sneek is reached from Lemmer by steam-tram, calling at **Joure**, the junction for the tramway to Heerenveen. **Joure** consists chiefly of one broad street, the **Midstraat**,

TO READERS

A GREAT part of the success of this series is due, as we gratefully acknowledge, to the enthusiastic co-operation of readers. Changes take place, both in town and country, with such rapidity that it is difficult, even for the most alert and painstaking staff, to keep pace with them all, and the many readers who so kindly take the trouble to inform us of alterations that come under their notice in using the books, or to draw attention to errors of commission or of omission, render a real service not only to us but to their fellow-readers. We confidently appeal for further help of this kind. All such communications will be duly acknowledged and the information utilized at the earliest opportunity.

THE EDITOR.

Address—

MESSRS. WARD, LOCK & Co., LIMITED,
Warwick House,
Salisbury Square,
London, E.C.4.

and, except for a few old houses, is not interesting. Sneek is also the junction for the tramway to Bolsward, Makkum and Harlingen.

Bolsward

(*Hotel Wiebes*) is a business town with some good buildings, notably the *Groote Kerk*, one of the oldest in Friesland, the *Broerkerk*, dating from 1281, and the *Town Hall*, built in 1616, a fine Renaissance example, with balustrade, gable

TO READERS

A GREAT part of the success of this series is due, as we gratefully acknowledge, to the enthusiastic co-operation of readers. Changes take place, both in town and country, with such rapidity that it is difficult, even for the most alert and painstaking staff, to keep pace with them all, and the many readers who so kindly take the trouble to inform us of alterations that come under their notice in using the books, or to draw attention to errors of commission or of omission, render a real service not only to us but to their fellow-readers. We confidently appeal for further help of this kind. All such communications will be duly acknowledged and the information utilized at the earliest opportunity.

THE EDITOR.

Address—

MESSRS. WARD, LOCK & Co., LIMITED,
Warwick House,
Salisbury Square,
London, E.C.4.

~~side is the *Rooster Kerk*. Passing the *Sint Jans Hospital*, and walking along *Wissedwinger*, we reach the *Town Gardens*, with a lake. These are also called the *Prince's Garden*. Here is a small *Café* and *Concert Pavilion* for Sunday concerts. Continuing along the *Singel*, another plantation is reached, *Holland* (1)~~

and, except for a few old houses, is not interesting. Sneek is also the junction for the tramway to Bolsward, Makkum and Harlingen.

Bolsward

(*Hotel Wiebes*) is a business town with some good buildings, notably the **Groote Kerk**, one of the oldest in Friesland, the **Broerkerk**, dating from 1281, and the **Town Hall**, built in 1616, a fine Renaissance example, with balustrade, gable and tower. Among the treasures in the archives of the town hall is a signature of Alva.

Makkum, the terminus of the tramway, has for centuries been famous for its pottery and tiles in the style of Delft.

The direct train continues past Sneek to—

LEEWARDEN.

Approaches.—From Amsterdam by express (four daily) in about 3½ hours; the crossing from Enkhulzen to Stavoren takes about an hour.

From Harlingen by train in about 40 minutes.

Hotels.—*Amicitia* and *Klanderij*, both with cafés and gardens, near the station. *Oranje*, opposite the Station; *Nieuwe Dolen*, Korenmarkt; *Phanis*, St. Jacobstraat: *Wapen, Oldehov*, near the Tower. See p. 15.

Information Office.—Ruiterskwartier, 103.

Market Day (Cattle).—Friday, best for seeing the Frisian costumes. Leeuwarden is the great centre for the cattle trade of Friesland.

Population.—44,000.

Post Office.—Tweebaksmarkt. Open weekdays, 7-9.30; Sundays, 8-9.30.

Steamers.—To Dokkum and Sneek from the Amicitia Quay; infrequent and rather uncertain.

Trams.—To Franeker and Berlikum, connecting with the whole Friesland tramway system; station in the Westersingel.

Leeuwarden, as a town, still retains many of its former characteristics, and manages to maintain most of itself within the old limits of the Singel. The modern railway station is just outside, on the south side. For the centre of the town take Station Weg, to the right, cross the Singel, and proceed straight ahead. For the Cattle Market turn to left from station.

The Gardens are a feature of the town. On the north side is the Noorder Plantage. Passing the Soldiers' Hospital, and walking along Wissensdinger, we reach the Town Gardens, with a lake. These are also called the *Prince's Garden*. Here is a small Café and Concert Pavilion for Sunday concerts. Continuing along the Singel, another plantation is reached,

and then the Wester Garden. The pleasant *Wilhelmina Plein* is on the south side. As is obvious, these gardens now take the place of the former "bolwerks" and bastions.

The *Groote Kerk*, built about 1480, with its far-seen spires, has a more pleasing effect than is usual with Dutch churches. It contains tombs of the remote ancestors of the Orange-Nassau family.

The *Frisian Museum* (by the Turf Market, on the east side) contains many intrinsically valuable exhibits, for the district was formerly noted for its goldsmiths and silversmiths. (Open 10-4; Sundays, 12-4; admission 25 cents, with 25 cents extra for the porcelain collection in the annexe.)

The upper floor has a few good pictures. See No. 22, by *Israels*, "Mother's Help," and No. 41, by *Mesdag*. The two quaint *Hindeloopen* rooms are most interesting. They are exact copies of old rooms at the village of *Hindeloopen* (see p. 160). The city's valuable collection of Delft ware is separately housed in the annexe. It is the best collection of its kind in Holland.

The *Stadhuis*, an imposing eighteenth-century building of red brick, is interesting only to students for its library and archives. Across the road is the *Queen's Palace*, built in 1587. It was formerly the residence of the Stadtholders of Friesland, and is now the residence of the Governors of the province. In the centre of the Hof, or Square, is a *Statue of Wm. Lodewijk, Count of Nassau*, the first Frisian Governor.

The trade of the town has grown, and a new and not very elegant *Bourse* has been built near the station. The old *Waag*, however, stands on the *Nieuwestad*. It was built in 1595, and did duty twice weekly as a butter market till 1880. It is perhaps the best thing in the town.

The *Kanselarij* (Chancellery) should not be missed. It is in the *Tweebaksmarkt*, almost opposite the *Frisian Museum*, and is a splendid example of late Gothic architecture. (*The interior can be visited on Mondays, Wednesdays and Fridays from 9.30-12 and 12.30-3.*)

At the west end of the town is the *Oldehove*, an ancient red-brick tower that leans considerably. It stands alone in a large square, and is apparently the west tower of a church that was never built. It dates from the early years of the sixteenth century. Note the carved tombstone in the south

wall. The tower can be ascended by the steps inside. The view from the top extends over the whole province (*for key apply 13, Boterholk*).

Excursions from Leeuwarden.

Leeuwarden is an important railway and tramway centre, and offers many excursions. Among them may be noted :

1. To Marssum by tram from the Wester Singel station. The *Château of Popta*, now an almshouse for twenty-six old women, founded in 1713, is worth seeing. Its best feature is the Renaissance gateway with the date 1631. Farther on is Berlikum, an agricultural village, where the tramway forks, the left branch going to St. Jacobi Parochie, and the right to St. Anna Parochie. The latter is the more interesting for its queer little cupola church, which looks as though it had been built for a customs-tower rather than for a church.

2. To Franeker by train (*see p. 166*).

3. To Dokkum by tram *viâ* Veenwouden, or by train direct. This village is famous for the fact that the inhabitants slew the saintly Bonifacius in the year 853, a deed which they expiated, as Mr. Lucas has it in his *A Wanderer in Holland* :—

“ King Pepin was furious, and sent an army on a punitive mission ; while Heaven supplemented Pepin’s efforts by permanently stigmatising the people of the town, all the men being thenceforward marked by a white tuft of hair and all the women by a bald patch.”

So legends go and grow. As a monument to Bonifacius the town has erected a pump !

HARLINGEN.

Approach.—From London direct by General Steam Navigation Company’s steamer. *See p. 12.*

By direct steamer from Amsterdam (Quay 2) on Tuesdays, Fridays and Saturdays, calling at Enkhuizen : fare, first cabin, fl. 4 ; second, fl. 2.50.

From Sneek by tramway ; from Leeuwarden by train.

Bathing.—From sea-wall, close to the Stone Man.

Café Restaurant.—*Zeezicht*, near Harbour.

Hotels.—*Heerenlogement* (3 minutes from Harbour) ; *Oranje*, and one or two others.

Steamers.—To the Islands of Vlieland and Terschelling, daily ; fare to either or both : first, fl. 1.25 ; second, 75 cents. Return fare (round trip), first, fl. 1.50 ; second, fl. 1.

Trams.—To Sneek and Makkum.

The beauties of the approach to Harlingen across the Zuider and a hint or two as to the attractions of the town are well conveyed in the following naïve extract from a local booklet :

" Reader, do you know that famous picture of the painter Vermeer of Delft, representing the view of that place ? Well, about a like aspect Harlingen gives from the seaside. Peacefully the towers of the Reformed and Catholic churches, and the little tower of the Townhall arise above the houses with their red roofs, that just like on the ' Vermeer,' are purpled in the sunset. Mills on both sides make of this view the typical Dutch picture. The dikes protecting the low lands lose themselves in the dimly distances and embrace like a belt the whole, only giving the necessary opening, the entrance to the harbours and docks. The numerous towers of villages in the distance prove that Friesland has a tight¹ population and is a prosperous and fertile province. A couple of funnels show that industry is not unknown, but their number is so small, that they do not at all interfere with the purity of the air. The fresh seawind, the excellent sanitary regulations, the well known cleanliness of the streets, make of Harlingen what is called a healthy place. We approach the quay, and in a few moments we can go ashore. The loading and discharging of steamers and sailers, canal and seagoing vessels is in full swing, causing an agreeable activity never degenerating into the bustling and noisy traffic of other seaports.

" On entering the town to find the hôtel or the lodgings, one notices at once the broadness of the streets and the well-known Dutch cleanliness.

" The Dutch women do not only want their house to be clean inside but also the outside is being kept clean by scrubbing and washing of walls, steps and streets.

" Especially on Saturdays the servant-girls with their rosy faces can be seen ' doing ' the streets, this occupation only being interrupted by a waggish or a would-be angry eye cast to those people who are bold enough to say something agreeable or to allude to their pretty appearance.

" Without going into details the foreigner immediately gets the impression of a real Dutch town, on account of the peculiar style of many houses, dating from former centuries, reflecting their stepped gables in the clean water of the numerous canals crossing the town.

" The traveller gets a very agreeable emotion in seeing

¹ We are not responsible for this totally unwarranted implication.—Ed.

the red roofs and the fresh green of the elms under a dimly blue summer sky."

Harlingen is a quaint little seaport, remarkably clean, where the men and women still retain their old-fashioned costumes. The Friesland women, who are among the best-looking of the Dutch women, wear a curious head-dress, or "kapsel," like a gold or silver skull-cap, closely-fitting and covered with lace.

Harlingen is the second, if not the third city that has been built on this site. The first was swallowed in the great inundation which practically formed the Zuider Zee, in the fourteenth century. Again, in the sixteenth century, Harlingen was engulfed. Stout dykes now protect the coastline. These were erected by direction of a Spaniard, Caspar di Robles, the governor under Philip II, and a man who had the interests of his subjects at heart. The Steenen Man (Stone Man) on the sea wall is a statue to his memory. There is plenty of scope for camera work around the docks at Harlingen and in the town itself.

The place has an attractive "homeliness" that is very appealing. The tree-lined streets and the network of canals reflecting the quaintly gabled houses on either side always please at first glance. The principal thoroughfare is the Voorstraat, where, according to the authority already quoted :—

"Shops and stately mansions follow each other alternately, especially in the evening there is an agreeable noise of the many people walking here, the young ones make of it their meeting-place.

"However, at ten o'clock at night, when the bell of the townhall starts ringing, the pleasure is to an end.

"In former times the bell was ringing in order to inform the citizens that the gates were being closed and that nobody could enter unless a fine was paid.

"The gates have disappeared and the isolation of the towns has come to an end, but the old custom remained and still is the sign for the people that it is time to close the shop and to think about going to bed. Only the cafés remain open till a little later, 11 o'clock, but at that hour the visitors must leave them, if they don't like to get in touch with the police."

An interesting excursion by train or tram can be made to the ancient and at one time university city of—

FRANEKER.

The late sixteenth-century **Town Hall** is a building somewhat out of the usual style of Dutch *Stadhuis* architecture. The charm of Franeker lies in its old buildings and quaint architecture. See particularly the *Planetarium* of Eisea Eisinga, made 1774-1781 by the famous Frisian; and the very fine early seventeenth-century *House of the Wheat Porters*.

Beyond Franeker is **Dronrijp**, a scattered and wooded village. Dronrijp was the birthplace of the late Sir Lawrence Alma-Tadema. The house is marked by a tablet presented by the British Royal Academy of Arts.

THE PROVINCE OF GRONINGEN.

THIS province has the university city of the same name for its capital. In this outlying portion of the Netherlands one seems in a different country.

The province has contributed its full share to the making of Dutch history. In 1568 Count Louis, the lion-hearted brother of William of Orange, entered Groningen to urge the populace to join the movement designed to overthrow the Duke of Alva. "Freedom for fatherland and conscience" was the banner he carried. Aremberg, the Stadtholder of Groningen, with Count Meghem, collected several regiments of Spaniards and hurried forward to quell the insurrection. The town of Groningen also supplied six pieces of cannon to aid Alva, whose troops numbered from four to five thousand. Louis of Nassau, not approving of his camp at Dam, hastily retreated a few miles to the south, not far from Aremberg's force. The latter's instructions had been to join hands with Meghem before giving battle, but the apparently careless disposition of Louis' troops told on the eager Spaniards. Too late did Aremberg observe the treacherous nature of the battleground to which Louis had enticed him. His soldiers and cavalry were already struggling in a fatal attempt to reach the little band across the swamp. A narrow causeway was the only means of access, and of this the Spaniards were unaware. The battle was disastrous to the hitherto "invincibles." With consummate skill, the patriots brought the Spaniards into their net. In one way it was a classic fight, for Louis' brother Adolphus, rushing into the fray, made straight for Aremberg, the Spanish leader, and a duel ensued. Adolphus was killed in the hand-to-hand fight, while Aremberg only lived to stagger to the causeway, where his wounds and the weight of his armour brought him to the ground. Motley's tribute is worth repeating: "A troop of the patriots advanced soon afterwards, and Aremberg fell,

covered with wounds, fighting like a hero of Homer, single-handed against a battalion, with a courage worthy of a better cause and a better fate."

Later, in 1580, when the cause of William of Orange was a national rather than a local matter, and the Spaniards were being harassed on all sides by their tenacious enemies, the city of Groningen was basely betrayed by Orange's friend, Count Renneberg.

GRONINGEN.

Approaches.—From Amsterdam *via* Enkhuizen and Stavoren in about 5 hours (change at Leeuwarden); *via* Utrecht and Zwolle in about the same time. Through connections with Germany *via* Nieuwe Schans and Leer (for Oldenburg and Bremen.)

Cafés.—*Monopol* and *Royal*, in Heerestraat; several others in the Groot Markt.

Hotels.—*Frigge*, Heerestraat 76; *Doelen*, Groot Markt; *Elrenga*, Carolieweg 13; several smaller hotels. See also p. 15.

Information Office.—In the Goudwaag (i.e. Gold Weigh-house), Grootmarkt.

Population.—90,726.

Post Office.—Munnikeholmstraat, at a corner of the Aa Church Square.

Steamers.—To Delfzijl, daily except Sundays, starts from Oosterhaven.

To Appingedam, daily except Sundays, starts from Steentilpoort.

To Amsterdam *via* Sneek and Lemmer (daily except Mondays), starts from Aapport.

To Borkum and Norderney, starts from Oosterkade. See local time-tables.

Trams (electric).—*Helpman-Halte*; *Kranenweg-Ziekenhuis*; *Groot Markt-Station*. Every five minutes. All lines cross the Groot Markt.

Steam-tram to Paterswolde and Eelde starts from Westerhaven; about 9 trains daily.

Many of the prominent buildings of Groningen have had to be rebuilt on account of age, for the town was of considerable importance in the twelfth and thirteenth centuries. Its records go back even to the ninth century. The "restorations" have not always been wise, the Greek classical style having in some cases been superimposed on the Renaissance.

The Raadhuis is an example of this "restoration." It stands on one side of Groot Markt, and bears on its pediment the date MDCCCX. It must be admitted, though in Holland one would prefer the national mediæval architecture, that the Greek style is not unsuited for municipal buildings.

The University, behind the Raadhuis, is a fine building erected in 1850. There are several hundreds of students, and on Feast Days they make their presence known. The University was founded in 1614. The exterior is more interesting than the interior. The Senate Hall contains portraits of Principals. The University Library (*open* 10-4

on weekdays only; during holidays 1-3), opposite the Roman Catholic Broerkerk, is especially valuable for its foreign books, as well as national manuscripts. It also possesses the New Testament used by Erasmus.

The Church of St. Martin, in the Groote Markt, dates partly from the thirteenth and partly from the sixteenth century. The choir has splendid proportions. The tower, 332 feet high, should be ascended for the remarkable view. The summit is a ball made of iron bars, with a tiny platform in the centre. This last point of vantage can only be recommended to those with steady nerves.

St. Joseph's Church (R.C.), with its fine Gothic tower, is a recent building. The interior has one long continuous wall painting that commences at the N.W. corner and finishes at the S.W. corner.

The Museum van Oudheden (open daily from 10-12 and 1-5, fee 25 cents, Sundays 10 cents), contains a few Roman antiquities and architectural remains, mantelpieces, etc., tapestries, china from the East, and a good collection of modern Dutch paintings. Note in Room XI, Cabinet D, a typical *Josef Israels*, "Looking Out," and "The Church at Wedde," by *Koning*. The best, however, are in Room XVII. Particularly noteworthy are "View of a Town," by *James Maris*; "Polder near Kampen," by *Gabriel*; to the right of the Second Taco Mesdag room a *Matthew Maris*, "View from a Window"; and in the inner room, *Mauve's* "On the field," *Gabriel's* "Early Morning," a *Blommers*, and a fine *Matthew Maris*, "In the Hofje van Nieuwkoop." Those who care for pictures should not miss this exhibition.

The Northern Plantation, at the north-west corner of the city, is a well-laid-out little park on the site of the old fortifications.

Two minutes' walk from the centre of the Northern Plantation is the Hortus Botanicus, or Botanic Garden of the University. (Open free on weekdays, 9-12 and 2-4; apply to *Koster*.)

Among the many old buildings in Groningen which, though restored, retain interesting features of mediæval times, are the Oude Regthuis, adjacent to the tower of St. Martin's Church. It is a small brick structure dating from the early part of the sixteenth century. Behind the Stadhuis stands

170 EXCURSIONS FROM GRONINGEN

an ornate building of the mid-seventeenth-century period, called the **Goudkantoor**, literally the "Gold Office." The house was restored in 1844.

During the French occupation of Holland, the town of Groningen was well esteemed by them. They planted before the **Stadhuis** a "tree of liberty." This was subsequently removed by the Dutch, and a lamp now stands in its stead. The French olive-branch was not appreciated.

The British Royal Naval Brigade were interned at Groningen after the fall of Antwerp in October, 1914.

Excursions from Groningen.

1. By train or steamer to **Delfzijl**, on the Dollart, whence a ferry steamer runs to **Emden**. This quaint old town is worth a visit. Note also the village of **Stedum**, on the same route, with a fine old church.
2. A line of steamers runs from Groningen in summer to the German North Sea islands of **Borkum** and **Norderney**.
3. By tram to the village of **Paterswolde**, with woods and heather stretches. The place is much frequented by Groningen people for water picnics.

From Groningen trains run direct across the great lonely heaths of Groningen and Drenthe to **Zwolle** (*see* p. 155).

INDEX

Where more than one reference is given the first is usually the principal.

- AALSMEER**, 121
Alkmaar, 128-131, 120
Amerongen, 142
Amersfoort, 143-4
Amsterdam, 108-120
 Municipal Museum, 118-120
 Nieuwe Kerk, 117-8
 Oude Kerk, 118
 Rijks Museum, 114-7
 Zoological Gardens, 120
Apeldoorn, 154
Area, 21
Arnhem, 145-7
Art, Notes on, 32-40, 114-5
Axel, 51
- BAARN**, 142
Badhuisweg, 50
Bauer, N., 38
Beggars of the Sea 71
Berg-en-Dal, 152
Bergen-aan-Zee, 131-2
Bergen-op-Zoom, 59
Berlikum, 163
Biggekerke, 56
Bilders, G. W., 39
Blaricum, 121
Blauwe Trappen, 103
Bloeme, H. A. de, 38
Bloemendaal, 103
Blommers, 39
Bois le Duc, 60
Bol, Ferdinand, 37, 32
Boisward, 161
- Books to read**, 21-23
Bommel, 61
Borkum, 170
Bosboom, 39, 33
Boyman's Museum, 68-9
Boskoop, 106
Brasemer Meer, 97
Breda, 59
Bredius, Dr. Abr., 86
Breskens, 51
Brunkelen, 107, 142
Brielle, 71, 72
Broek-in-Waterland, 124, 121
Brouwershaven, 55
Bunschoten, 144
Bussum, 121
- CAROLINENBERG FOREST**, 148
Castle Doorwerth, 150
Climate, 23
Culemborg, 71
Customs (Baggage), 23
Cycling, 23
Czar Peter's Hut, 122
- DELFT**, 73-6, 72, 88
Delfzijl, 170
Den Deijl, 98
d'Hondecoeter, Melchior, 38, 32
Desteeg, 148
Deventer, 154-5
Diamond Cutting, 119
Dieren, 148
Dokkum, 163

- Domburg, 58, 59
 Doorn, 142
 Dordrecht, 62-5, 71
 Dou, Gerard, 35, 32
 Driebergen, 142
 Dronrijp, 166
 Dutch Republic, 44-5
- EDAM, 126, 121
 Egmond-aan-Zee, 132
 Eijerland, 133
 Emden, 170
 Enkhuizen, 135
 Erasmus, 69
- FLEUSSEN MERE, 160
 Flinck, Govert, 37, 32
 Flushing, 47-50
 Route, 10, 9
 Franeker, 166, 163
 Friesland, 159-166
 French Rule, 45
- GABRIEL, P. J. C., 39
 Galge Water, 91
 Geldermalsen, 61
 Gemeente Raad, 24
 Giethoorn, 156
 Ginneken, 59
 Golf, 23-4, 77, 98, 99
 Goes, 59
 Gorinchem, 66, 71
 Gooi Country, 142, 121
 Gorkum, 66
 Gouda, 104-6
 Goudswaard, 72
 Government, 24
 's Gravenhage, 77-88
 Groningen, 167-170
 Grotius, Hugo, 75
- HAARLEM, 99-102, 122
 Hague, The, 77-88
 Bibliotheca Regia, 88
 Bredius House, 86
 Excursions, 88-9
 Huis Ten Bosch, 84-6
- Hague, The (*continued*):
 Mauritshuis, 80-4
 Mesdag Museum, 86
 Municipal Museum, 86
 Willems Park, 88
 Hague School, the, 39
 Hals, Frans, 34, 32, 100
 Haarzuylen, 142
 Harlingen, 163-5
 Heiloo, 132
 Helder, the, 133
 Helder Dyke, 133
 Hellevoetsluis, 72, 56
 Helst, B. van der, 36, 32
 's Hertogenbosch, 60-1
 Hillegersberg, 71
 Hilversum, 142, 121
 Hindeloopen, 160
 Historical Note, 41-6, 90-1
 Hobbema, 37, 32
 Hoogh, Pieter de, 35, 32
 Hoogvliet, 56
 Hook of Holland, 89, 72, 11, 9
 Hoorn, 133-4
 Hotels, 13-16
 Huis Ten Bosch, 84-6
 Huizen, 121
- IJMUIDEN, 103, 121
 Inquiry Offices, 25
 Israels, Josef, 39, 33
- JOURE, 160
- KAMPEN, 156-8
 Katwijk-on-Sea, 97-8
 Katwijk-on-the-Rhine, 98
 Kempis, Thomas à, 156
 Kijkduin, 89
 Koekkoek, B. C., 39, 33
 Koudekerke, 56
 Krallingsche Veer, 72
 Kruseman, C., 38, 33
- LANGUAGE, 25
 Laren, 121
 Leeuwarden, 161-3

- Leiden, 90-7
 Lent, 152
 Literary Note, 21-3
 Loo, 154
 Loenen, 107
 Loevestein Castle, 66
 Loosduinen, 89
- MAAS RIVER, 61**
 Maes, Nicholas, 34, 32
 Maarsen, 142
 Makkum, 161
 Maris, the brothers, 39, 33, 68
 Marken, 115, 121
 Marssum, 163
 Mauritshuis, 80-4
 Mauve, Anton, 39, 33
Mayflower, The, 96
 Medemblik, 135
 Mepeel, 158
 Merwede Manor House, 66
 Mesdag, H. W., 39, 33, 86
 Middelburg, 51-55, 58, 50
 Middelharnis, 56, 72
 Mieris, F. van, 35-6, 32
 Money, 25
 Monnikendam, 124, 121
 Motoring, 26
 Muiden, 121
 Muiderberg, 121
- NAARDEN, 121**
 Nieuwediep, 133
 Nieuwersluis, 107
 Nijmegen, 150-2, 66
 Noordwijk Binnen, 98
 Noordwijk-on-Sea, 98
 Norderney, 170
 North Holland Canal, 128
 North Sea Canal, 103
 Nuyhuis, A., 39
 Nuijen, W. J. J., 38
- OLDENBARNEVELDT, J., 79,**
 88, 107
 Oosterbeek, 150
 Oosterhout, 59
- Oostvoorne-gn-Sea, 72
 Orange, Royal House of, 45-6
 Oude Wetering, 97
 Ouddrop, 56
 Overschie, 67
 Overveen, 103
- PAINTERS, DUTCH, 32-40,**
 114-7
 Passports, 27
 Papendrecht, 65
 Paterswolde, 170
 Photography, 27
 Pieneman, 38, 33
 Population, 21
 Postage, 27-8
 Potter, Paul, 37, 32, 68
 Provincial States, 24
 Purmerend, 128
- RAILWAYS, 28**
 Religion, 28
 Rembrandt, 34, 32, 115, 119,
 68
 Renkum, 150
 Rijks Museum, 114-7
 Rijnsburg, 97
 Rijsoord, 65
 Rijswijk, 88
 Robinson, Rev. John, 96
 Roelofs, 39, 33
 Roosendaal, 59
 Rotterdam, 67-71, 65-6
 Routes to Holland :
 Air Route, 12, 10
 Folkestone-Flushing, 10, 9
 Grimsby-Rotterdam, 12,
 10
 Harwich-Hook, 11, 9
 Hull-Amsterdam, 12, 10
 Hull-Harlingen, 12, 10
 Hull-Rotterdam, 12, 10
 Leith-Amsterdam, 12
 London-Amsterdam, 12, 10
 London-Harlingen, 12
 Gravesend-Rotterdam, 11,
 10

- Rowing, 28
 Rozendaal, 148
 Russian Monument, 131
 Ruysdael, J. van, 37, 32
- SAILING, 28-9**
 Scheffer, Ary, 38, 33, 64
 Scheveningen, 89
 Schiedam, 72, 71
 Schoorl, 132
 Schoonhoven, 71
 Schwartz, Mlle. Therese, 40
 Skating, 29
 Sketching, 29-31
 Sloter Mere, 160
 Sneek, 160-1
 Sneeker Mere, 160
 South Beveland, 59
 Soestdijk, 142
 Spakenburg, 144
 Spanish Rule, 42
 State Council, 24
 States General, 24
 Stavoren, 159-160
 Steamboats, 31
 Stedum, 170
 Steen, Jan, 36, 32
 Steenberg, 59
 Steenen, Tafel 148
 Steenwijk, 158
 Strijen, 72
- TERBURG or Terborch, 155**
 Terneuzen, 50
 Texel, 133
 Tjeuke Mere, 160
 Time, 31
 Trams, 31
- UITGEEST, 128**
 Urk Island, 136-7 —
 Utrecht, 138-142, 61, 71
- VALKENBURG, 98**
 Valkenisse, 56
 Van Goch, Vincent, 40
 Van Hove, H., 38
 Van Strij, J., 38
 Veere, 56-8, 50
 Velp, 147-8
 Vecht Country, 142
 Vermeer, Johannes, 35, 32
 Vlaardingen, 71
 Volendam, 125-6, 121
 Vreeswijk, 71
- WAAL RIVER, 61**
 Walking Tours, 31
 Walcheren, Isle of, 47-61
 Wassenaar, 98
 Weenix, Jan, 38, 32
 Weissenbruch, 39
 Werf, Van der, 95
 Westenberg, 38
 Westhove, 58
 West Kapelle, 56
 Where to go, 19-20
 Wierengen, Isle of, 133
 Willemsdorp, 65
 William the Silent, 43-4, 75,
 78
 Tomb of, 74
 Wormerveer, 122
 Woubrugge, 97
- YACHTING, 28-9**
- ZAANDAM, 122, 128, 120**
 Zandvoort-on-Sea, 103, 122
 Zeist, 142
 Zierikzee, 55
 Zoutelande, 56
 Zuider Zee, 127, 121
 Zutphen, 153-4
 Zwijndrecht, 65
 Zwolle, 155-6, 170

Notes.

The Editor will be greatly obliged by corrections or suggestions for the improvement of this book. Please address c/o Ward, Lock & Co., Ltd., Warwick House, Salisbury Square, London, E.C.4.

176

NOTES