



LA BELGIQUE
PICCORESQUE



A CENTURY OF PROGRESS-1933



La Belgique Pittoresque

(Picturesque Belgium)



A CENTURY OF PROGRESS

Chicago, 1933



Foreword

HARDLY had Belgium succeeded in restoring the ruins which a treacherous war had accumulated when the universal financial crisis seemed to have doomed the entire economic structure of Belgian industry.

For this reason the Belgian Participation at A Century of Progress is confined to a private effort, although with the moral support of the Government and official departments.

The presentation of an ancient city composed of the oldest monuments of the land has been conceived from a similar exhibit at the previous international expositions held in Belgium, notably in Brussels, Ghent, Liege, and in 1930 with such great success in Antwerp.

It is also due to a pious sentiment for the glorious past of the country, a past remarkable for the industrious minds of the courageous Walloons and the artistic and intellectual richness of the Flemings as well as for their bravery and abnegation at the altar of liberty and democracy.

America and Belgium have memories and also sufferings in common. Champions of liberty, both have placed honor above all. If the after war has not favored them both equally, none the less, an imaginary return to the past will reveal to them their ancestors who trod before them on the road to "Duty."

These ties exist, and their memory will remain indissoluble.

LE COMITE D'HONNEUR
(COMMITTEE OF HONOR)



H.R.H. ALBERT I
King of Belgium



H.R.H. ELIZABETH
Queen of Belgium



PRINCE LEOPOLD and PRINCESS ASTRID
Heirs to the Belgium Throne



MR. ADOLPHE MAX
State Minister
Burgomaster of Brussels
President Executive Committee of International
Exposition, Brussels, 1935



MR. FRANZ VAN CAUWELAERT
States Minister



MR. J. DESTREE
Deputy
Former Minister



MR. C. HUYSMANS
Burgomaster of Antwerp
Deputy
Former Minister



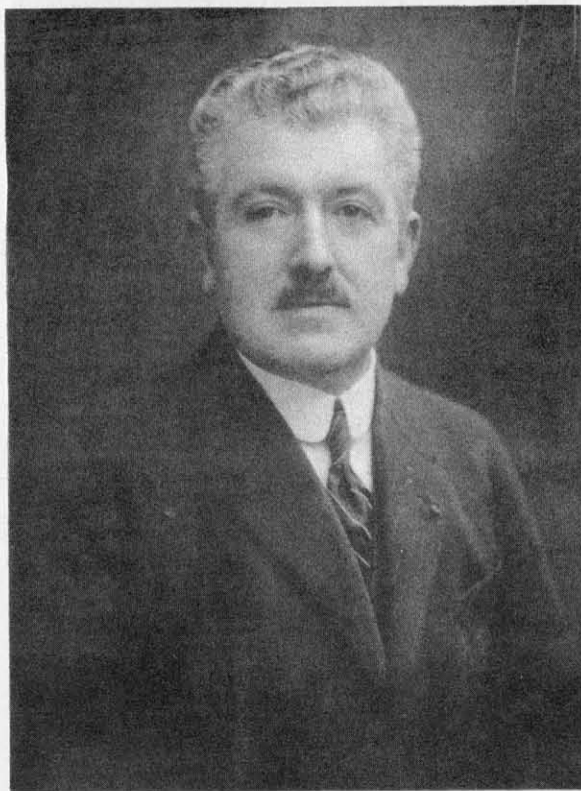
A. LABOULLE
*Senator
Former Minister
General Commissioner
for the Government,
World's Fair, Liege, 1930*



MR. R. PETITJEAN
*Deputy
Former Minister*



MR. G. DE GERADON
Deputy
President of The World's Fair at Liege, 1930



MR. ALFRED MARTOUGIN
President of
The Chamber of Industry of Antwerp
President of the
World's Fair, Antwerp, 1930



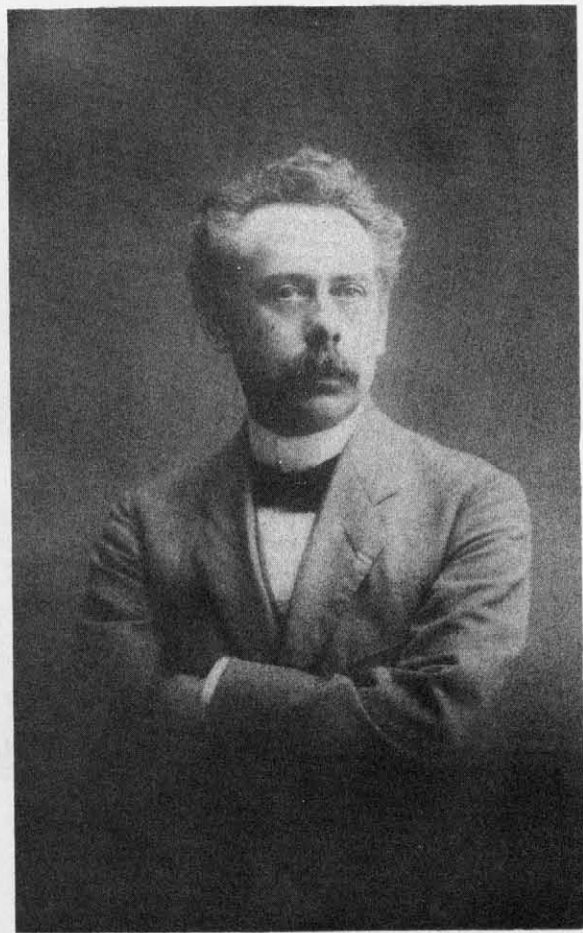
MR. L. PIERARD
Deputy



MR. F. VAN ACKERE
Deputy



MR. J. CAPART
*Honorary Member of the American Association
of Museums, Advisory Curator of Egyptian
Dept. Brooklyn Museum, Member of the Royal
Academy of Belgium, Chief Custodian of the
Royal Museums of Arts and History*



MR. MAURITS SABBE
*Chief Custodian of the
Plantyn-Moretus of Antwerp*



MR. PAUL LACOSTE
*Government Commissioner of
National Labor Exposition*



MR. EMILE WIRTZ
*General Adviser of The Touring Club
of Belgium*



GEO. M. POTIE
Director — Organiser

TO the American people I hereby bring the expression of Belgian friendship with what I hope will prove to be a most pleasant picture of my country.

I thank the authorities and all the officials of A Century of Progress for helping me realize my dream of a Belgian Village at the 1933 World's Fair.

I thank my collaborator, the architect and sculptor A. DeRydt for the technical skill and artistic genius he has contributed.

May the Belgian Participation at the Chicago Worlds Fair contribute largely to tighten the ties of sympathy between a great nation, young and powerful and a small nation with a long historic past which glories in the esteem of the universe.

GEO. M. POTIE.



A. DE RYDT
Architect — Sculptor

I AM happy to be able to present the most picturesque corners of my country and to be able to give the enjoyment of all their poetic beauty to the American People, who come every year in such large numbers to Antwerp, Bruges, Ghent and Brussels to admire our artistic treasures.

I hope also to add my part of veneration and homage to the artists who have made the glory of Belgium.

I hope that my work will serve to testify to my deep attachment to my country and that it will contribute to making the other nations of the globe like it still more.

A. DeRYDT.

Historical Belgium

THE historical development of Belgium is indeed one of the most fascinating stories ever told. As in the weaving of a giant tapestry, here is the intricate pattern of social evolution, portraying the rise of a people possessed of high ideals and artistic talent, from the earliest primitive days to an honorable place beside the geographically larger nations of the world.

Prehistoric skeletons and fossil remains, now so wonderfully preserved in the museums at Brussels, silently testify to the presence of man in Belgium during the Tertiary period, before the dawn of recorded history. We do know that the Celts occupied what is now Belgium, early in the Quaternary period.

In 300 B.C., the Germanic tribes peopled the hillsides and even the marshlands — until 51 B.C.

In turn, they were succeeded by the Romans — invading the country and bringing with them the advanced Roman civilization of that time. Under the rule of Rome, not only did construction, industry and commerce develop to a high degree, but Christianity supplanted the native paganism of the people. The rise of Christianity in Belgium proceeded without the force of arms and strife . . . transforming the customs and habits of the people through education and constant teaching of Christian thoughts and ideals of Goodness, Justice and Love for the meek and humble.

So flourished Belgium under Roman rule . . . until the invasion of the powerful Franks in the fifth century. However, so strong had grown the Church that the Franks saw fit to perpetuate its power, using its influence as the intermediary between the people and themselves. Finally the King of the Franks was converted to Christianity.

Belgium became the center of the empire of Charlemagne and early benefited from the general development of the nation. During this time the individual communities like Liege and Flanders became centers of political and commercial power, becoming autonomous political governments so based

on the ideals of republics that the people possessed considerable privileges of liberty and freedom.

But these territorial governments within the nation naturally led through marriages and inheritance among the ruling nobility class, to the passing of power to other nations. There followed a succession of outside rule from Austrian to the Spanish — back to Austrian, then to the French, and finally to Dutch domination after the fall of Napoleon.

Throughout this time and in spite of the inevitable turmoil and social confusion, the people held fast to their 14th Century ideals of liberty and freedom for the masses. They were persecuted and extorted, suffered the inquisitions even unto bodily torture — and in revenge against their domination by outsiders, destroyed and burned many of the early creations of Belgian art.

In 1830 a democratic revolution began, and during this period a new wave of destruction laid waste to many cultural productions of the artistic genius of the country.

But the revolution of 1830 did liberate the nation and established a constitutional dynasty, retaining the final word on all matters for the people themselves.

The first King — Leopold I, carried on the great work of organizing the divisions of the country into a single national state. He led the movement for the greater development of commerce and industry, introducing the first railways into the country.

Leopold II, continued the forward, progressive movement, creating as the beginning of Belgian colonial expansion, the great independent state of Congo, in Africa — later called Belgian Colony. It was through this program that Belgium governs one of the biggest colonial possessions in the world.

King Albert I, now the reigning King, succeeded Leopold II and through his wise and courageous actions, demonstrated to the world the great characteristics of honesty and bravery of the Belgian people.

His has been the task of safeguarding the honor of his people . . . perpetuating their liberty and ideals and it is a matter of simple historical fact that King Albert I has gloriously carried on the work of his illustrious forefathers.

The work of Reconstruction has been immense. The re-opening of ransacked factories, the re-establishment of commerce, industry and financial progress and security has

been fostered by him in such a manner as to avoid the return of a disaster as that of 1914-18. And in the thirteen years since then, the Belgian people can well point with pride to their co-operation and unselfish efforts toward the renewal of the progress and prosperity of every nation on earth.

THE FLEMISH PAINTERS AND SCULPTORS

CONSECRATED TO THE GLORY OF BELGIUM

THE start of the thirteenth century marks the rise to fame of the Flemish painters. Even at that time, the love and respect for artistic expression by the Belgian people placed the talented painters in positions of great power within the "Guilds".

The complete story of the development of Flemish painting, fostered and nourished by the common people, is such an important and interesting narrative that the libraries of the world and especially yours in America, are well stocked with volumes dealing with every phase.

Space does not permit a detailed account here, yet we cannot omit mentioning the names of at least the more important painters.

XIV Century — The Three Johans . . . Melchoir Broederlam

XV Century — The Brothers Van Eyck . . . Van der Weyden . . . Bouts Van der Goes . . . Memling.

XVI Century — Van Orley . . . Coecke Floris . . . Martin de Vos . . . Otto Venius.

XVII Century — Rubens . . . Jordaens . . . Van Dyck . . . Synders . . . Terriers . . . the Breughels . . . De Crayer Quellin . . . Rombauts . . . Van Cost.

From these pinnacles of painting supremacy, the cause of Belgium art suffered a decadence — due to wars as related in "Historical Belgium". This was followed by a renaissance of interest in painting and the arrival of a new group of geniuses in the XIX Century. Among these were:

Anneesens . . . Artan . . . Boulanger . . . de Braeckelee . . .

Hermais . . . Leys . . . Lies . . . Madon . . . Navez . . .

Meunier . . . Stevens . . . Smits . . . Wappers . . . Wiertz.

WHILE painting has usually ranked first in importance to the Flemish people — yet the art of Sculpture has not suffered, in comparison. The Flemish artistic genius,

wrought in imperishable stone, metal and wood, has produced a considerable number of artists of first rank.

Feleur, Horne, Godele (XV Century), Jongelinckx, Van den Schilden (XVI Century), Duquesnoy, Quellyn, Verbrugghen, Faid'herbe, Meunier, Vincott and de Vigne — are the Flemish Sculptors who must be mentioned; and their works have been sincerely admired chiefly for the shape of their figure work, drapery and decoration. Also of note has been their ability to transform marble into beautiful laces of startling lifelikeness.

GEOGRAPHICAL, INDUSTRIAL, COMMERCIAL

Belgium

COVERING an area of 3,000,000 hectares, Belgium proper has a population of 8,000,000 inhabitants. By way of contrast, its colony — Belgian Congo — is 80 times larger.

The majority of the people speak the Flemish language, although the walloons, located in the East and Southeast portions of the country, speak French. German is used only by a very small minority.

THE GOVERNMENT

The country is governed by a Ministry whose members are nominated by the King and chosen by the two parliaments.

There is a House of Representatives, elected by the people — and a Senate. To validate a law, the agreement of these two powers and that of the King, is required. Elections are held every six years.

INDUSTRY AND COMMERCE

Belgium's principal industries and products are:

Diamond Cutting — Laces — Linens — Cloth — Carpets — Sugar — Beer — Cigars — Glues — Chemical Products — Foundries — Metallurgy — Glassworks — Paper Mills — Cocoa and Chocolate.

Antwerp is the chief commercial city — as is shown by the following, interesting, statistics.

In 1931, more than 10,000 sea-going ships docked at Antwerp, having a tonnage capacity of 23,000,000. Their unloading cargoes totalled 10,000 tons, valued at 15,000,000,000 francs.

Of even greater importance was the passage of 42,000 inland boats (*bateaux d'interieur*) — *unloading* 4,500,000 tons of goods, valued at 3.6 milliards of francs. These same ships *loaded* 2.6 millions of tons, valued at 3.3 milliards of francs.

By rail and road Antwerp received 500,000 wagons of goods, and leaving the city there were registered 380,000 loaded wagons.

Although a general commercial decline was noted for 1932, due to the Depression, Antwerp maintained its comparative ranking. Its ports are among the best equipped in the World — its seaway is ample and its quays are easily accessible to all ships.

Indeed the interior of the port accommodates ships using a depth of 35 feet and more and there are large and numerous dry-docks directly connecting with the port, where any and all ship repairs and reconstruction may be made.

Among the lines and ships for which Antwerp is a regular and important port of call, are the Belgenland, Pennland (Red Star Line) and the ships of the Canadian Pacific.



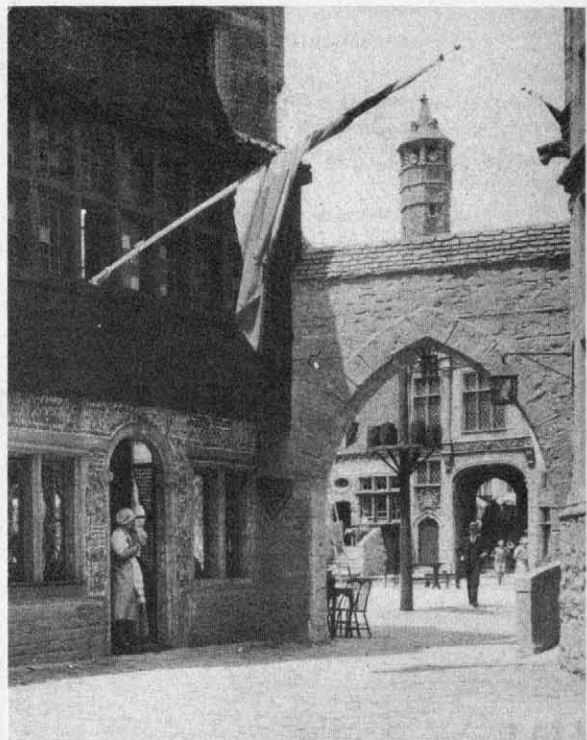
Picturesque Belgium

THE village "Picturesque Belgium" — constitutes the Belgian participation in the A Century of Progress Exposition — the 1933 World's Fair in Chicago, Ill., U.S.A.

In general, the village consists of a grouping of the greatest attractions in Flemish towns in the mother country. Conveying a delightful sense of peace and rest, the many gables and towers as silhouetted against the sky form a lacework of beauty and charm.

Not only does the architecture accurately portray the typical effect of a village in Belgium but the very spirit of joyous cheerfulness of the inhabitants fills the air of our "Picturesque Belgium".

Each year, thousands of tourists visit the many Flemish towns abroad, enjoying the quaint houses, the imposing buildings and admiring the independent spirit of Flemish forefathers evident everywhere.



Arch from Steen Castle
Antwerp

And so it was decided that our participation in the Chicago World's Fair would be of the greatest interest and enjoyment if we would create a "Picturesque Belgium" in every sense of the name.

Indeed this very idea of reliving the past centuries, was employed by the Flemish people and particularly by the residents of Antwerp, for other exposition purposes.

In the International Exposition at the end of the nineteenth century, held at Antwerp, the old Flemish towns were re-created and enjoyed a liberal success of interest and pleasure from the visitors at that time.

And at that exposition no effort was spared to produce the most realistic effects. There we saw the Cobbler and the Saddler . . . the Blacksmith, the Baker, the Tripe-seller . . . and the Butcher — in their shops, wearing the costumes of four and five centuries ago and selling their wares in the manner of those early times. Even a live pig was secured to the front of the tripe-shop and slain on the spot . . . not to mention the barber who shaved the visitors from afar to his modest establishment!

Since that great exposition there have been worthy successors at Brussels, Ghent and Liege. In 1930, in Antwerp, "Vieille Belgique" was the meeting place for all. These expositions created the beautiful surroundings for which Flemish towns and Antwerp in particular are noted.

There were corteges forming a long mosaic of glistening, harmonious colors . . . costumes of regal splendor . . . flags of the finest silk, floating in the wind, saluting the joyous occasions!

Theban trumpets, rumbling drums, bagpipes, carillions . . . and a People, smiling with pride — joyously singing to their accompaniment.

It is our wish that the American people know the Flemish people who can laugh so happily and joyously — and to partake of the beauty and pleasures of living in our little country through the means of a visit to "Picturesque Belgium". You are truly Welcome!



Toll House from Antwerp

THE BELGIAN TOWNS REPRESENTED IN "Picturesque Belgium"

AS previously mentioned, "Picturesque Belgium" at A Century of Progress Exposition is a village grouping of many of the most famous buildings and storied sites in the Belgian towns over seas.

To reproduce the actual appearances, all of the leading cities in Belgium were carefully searched until a representative selection was assembled.

Since 1929 Alphonse De Rydt studied the different towns in Belgium to find the most perfect examples of architecture representative of the various types of buildings. During the first month in 1932 he went, together with Geo. M. Potie to make a final selection following his inspiration. In order to present as complete a picture of the entire country of Belgium, as many towns were represented in the selection as possible.

Consequently Picturesque Belgium is a composite town, containing only architectural and historical gems from all over the nation.

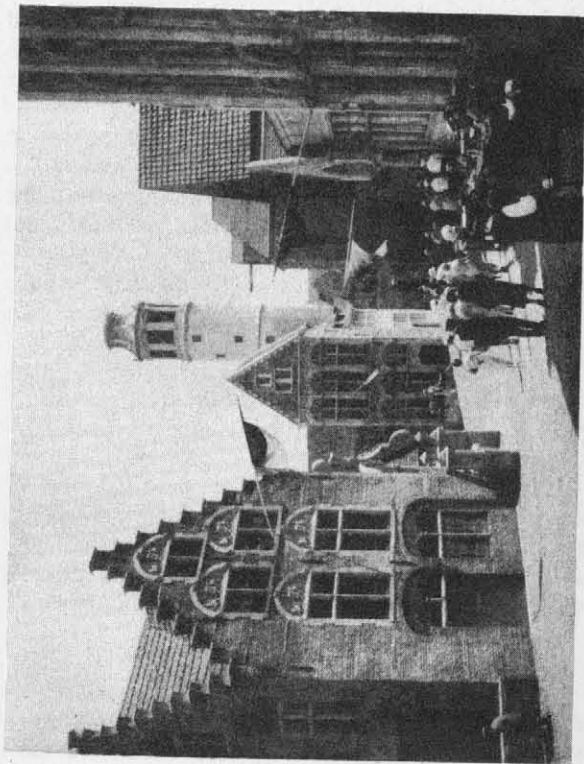
To create the architecture and construction details faithful to the original, great moulds were made in Belgium directly from the original buildings. These moulds were then shipped to Chicago and in them were cast the buildings, fountains, sculpture, etc., which constitute the village of "Picturesque Belgium".

The finished village as it is on exposition is truly a credit to the high order of craftsmanship employed on it for four years. To the smallest detail, the tiniest measurement, everything is an accurate, faithful replica and were you to see the originals and *our* productions, side by side, it would be exceedingly difficult to distinguish one from the other!

Now let us proceed to the Belgian towns represented:

ANTWERP

Although this history of Antwerp is rich in episodes of terror, persecutions, revolts and political incidents . . . though



West Side of Market Place

it is geographically and commercially important — her chief glory and greatest pride has been her outstanding Artistic accomplishments. The St. Lucas School, later the Academy of Arts, has excited the attention of all the monarchs of the world and from its halls have gone forth students whose names and accomplishments are immortal.

Antwerp has experienced the sharpest extremes of splendor and misery. From a government of tolerant minds the people, under foreign domination, have suffered persecution, revolting torture and oppression.

The fierce religious and political disputes, the wars and sieges to drive out the foreign invaders have been responsible for the destruction and damage of many of the works of art of the earlier schools.

Yet, through it all, has been an amazing courage to recover and a re-birth of artistic sentiment and genius has always effaced the tears, by a new set of worthy productions. The present population is about 300,000 with an additional 450,000 living in the adjacent suburbs. It is an artistic, intellectual center, quite as much as a commercial one and the population possesses an unlimited philanthropic nature and an enthusiastic sentiment for all the Arts.

Located in Antwerp is the Royal Flemish Opera — considered one of the finest lyric stages in Europe.

Antwerp is also frequently called the City of Schools — and it was in Antwerp that Europe's first printing plant was created.

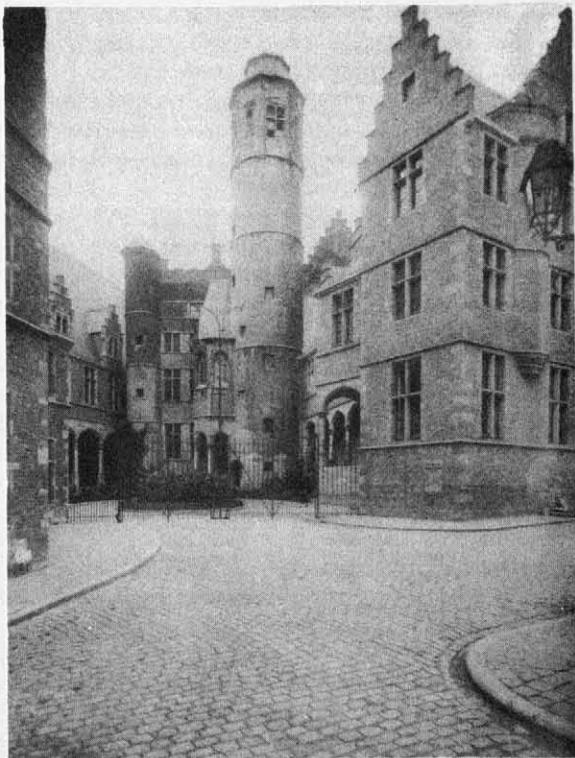
This printing plant is located now in the Plantin Moretus museum, under the direction of the conservator, Professor Mauritz Sabbe — the Flemish writer so renowned among the literary men of his country and well known abroad, as well.

BRUGES

Formerly called the Venice of the North, because all of the rich merchants of Europe maintained representatives to do business with the ships which gathered there from the world over — Bruges is the town in Belgium which most closely retains its appearance of the Middle Ages.

The loss of its communications with the sea ended Bruges' commercial supremacy — and diverted the rich profits to Antwerp.

Bruges is a city of convents and monasteries — and its museums contain many unique and priceless treasures.



The Achter Sikkel of Ghent

Bruges numbers among its renowned painters — Van Eyck, Memling, Gerard, David Vander Goes.

During the World War, it was the headquarters of the German Imperial Marine. Eleven inhabitants of Bruges as well as Captain Fryatt of the British Marine, were executed in Bruges.

BRUSSELS

The history of this town is recorded from the VII century. Since the middle ages its fortune has been varied and eventful. Destroyed twice by fire (1326 and 1405), it was bombarded in 1695 by the French; in 1706 it was put to fire by the English troops; in 1746 it fell into the hands of the French and was restored in 1749. Again conquered by the French in 1792 and in 1794, and in 1814 by Holland. Since 1830 Brussels has been the Capital of Belgium.

During the war 1914-1918, the city was the headquarters of the German Governors. The burgomaster of Brussels was imprisoned in Germany during the war.

It is in Brussels that the King lives with his courageous companion the Nursing Queen — also called the Mother of the Soldiers.

It is in Brussels that the next International Exposition will be held in 1935 on which occasion several congresses will be held, notably in the Free University, entrance to which is based on free examinations.

In addition to the Free University the Solvay Institute of Scientific Researches is one of the institutions which is writing a glorious page in the history of Belgium. It is devoted to worldly utility and service and perpetuates in its name that of its founder.

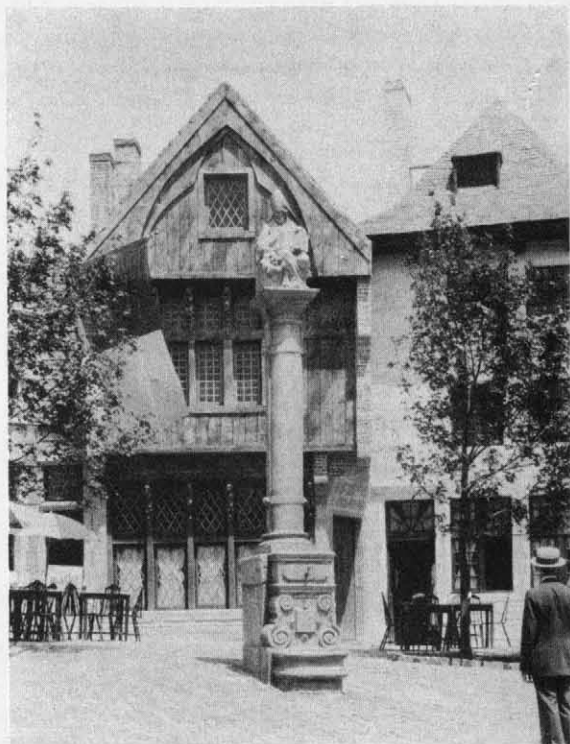
GHENT

From a historical viewpoint during the XV to the XVIII century, Ghent was the rival of Bruges. All her buildings bespeak the grandeur of the past, and reveal, particularly, the power of the civil government.

Ghent has long been the headquarters of the Emperors of the North or of very powerful alliances, and has dealt with other monarchs on footing equal to that of a nation.

The people are proud of this and are not inclined to compromise when it becomes a matter of their liberty of deed or conscience.

The floral industry and especially that of cultivated flowers, is very widespread, and its importance is so great that it holds



St. Nicholas Pump
Antwerp

the famous flower shows every three years. The show of this year has again astonished thousands of foreigners, notwithstanding the fact that foreign participations contribute largely to its success. It is a unique sight to behold . . . these halls filled with the most precious of flowers.

Let us also mention that in Ghent is a very well known Flemish university and that it is the center of a big social democratic cooperative activity of Belgium to which comes the honor, (particularly to its leader, E. Anseele, minister of State) of having bettered the lot of the workman and having contributed largely to their moral and intellectual welfare.

HASSELT

A small town of Limburg which has jealously guarded her peace and shunned all noisy progress.

LIERRE

Lierre is reputed to have been founded in 760 by the knight Commaire who established a hermitage there. It is a little town — peaceful and quiet, which suffered a great deal during the last war.

The number of her artistic and architectural treasures has been increased by a mechanical masterpiece.

The watch called "Zimmer Watch" after the name of its inventor, presenting twelve dials, draws thousands of visitors.

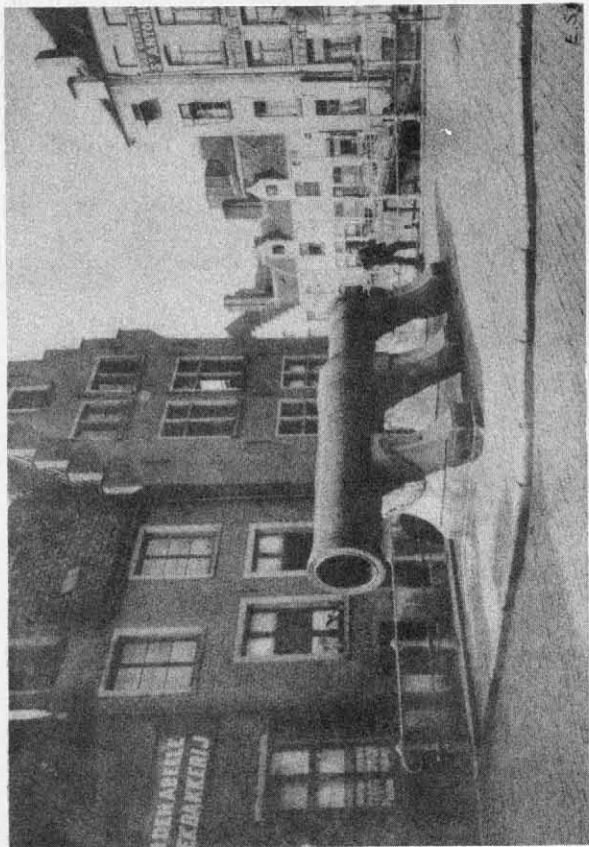
LIEGE

A town of about 200,000 inhabitants whose origin dates back to before our era. It was the seat of the free episcopates who did not miss any opportunity to enter into armed combat against the people. The protectors were generally dragged into these wars, producing a condition of veritable anarchy or an interrupted state of war.

From an artistic viewpoint, Liege does not lack importance and the musical world of two continents know of the fame of such names as Gretry, Cesar Franck and Ysaye.

During the war, 1914-1918, Liege was renowned for its heroic defense. The Belgian army, composed of too few soldiers, was able to break the advances of the German army which was ten times its superior in men and material . . . and thus saved Europe from German domination.

Her university is the French replica of the one that is renowned in the city of Ghent.



The Big Gun "Dulle Griet"

LOUVAIN

An old Roman city situated on the road connecting the North Roman possessions. Soon afterwards it was the headquarters of the Norman pillagers who were driven away in the year 884.

It is in Louvain that Corneille Jansenius was born and where he wrote, in 1618, his master work, "Augustinus".

The architectural aspect of the city was very much influenced by the return of King Henry I, from the crusades in the XII century, which inspired architectural motifs of the near east. His son, Henri II, less of a designer than a poet, added to the artistic movement created by his illustrious father, and gathered around him all of the intellectuals of Europe.

In 1340 Louvain was a powerful city. Nevertheless the quarrels between the people and the nobles contributed to its fall and were the cause of the removal of the cloth industry to England.

In 1426 a great revival was inspired in the intellectual world, by the opening of the Catholic university. But successive fires, floods and the plague were mortal blows to the general prosperity. However, evergrowing renown of its university continued in spite of them.

Louvain was destroyed in 1914 by the German army. Subsequently, its scientific temple was rebuilt, thanks to the American donations, and its famous library also was reconstructed by the peoples of countries the world over.

MALINES

Already was famous in 970. The town possesses numerous churches and chapels. It was the headquarters of the Regent Marguerite of Austria who transformed it into an intellectual center of the first magnitude.

The town now is very much visited to view its architectural remains and its carrillon concerts.

MONS

A town which was originally a "Roman Opidium", fell into oblivion after the departure of the Romans. In the VIIth century it revived, thanks to the Sainte Waudru who constructed a monastery there, around which the inhabitants grouped their dwellings. Mons was a very important manufacturing center in the middle ages and has continued a very prosperous city.



Tower Watcher of the Belfrey of Ghent
(12th Century)

TOURNAI

Headquarters of the Nerviens who longest withstood the Roman invasion in the year 53 B.C. In this city the first king of France was born.

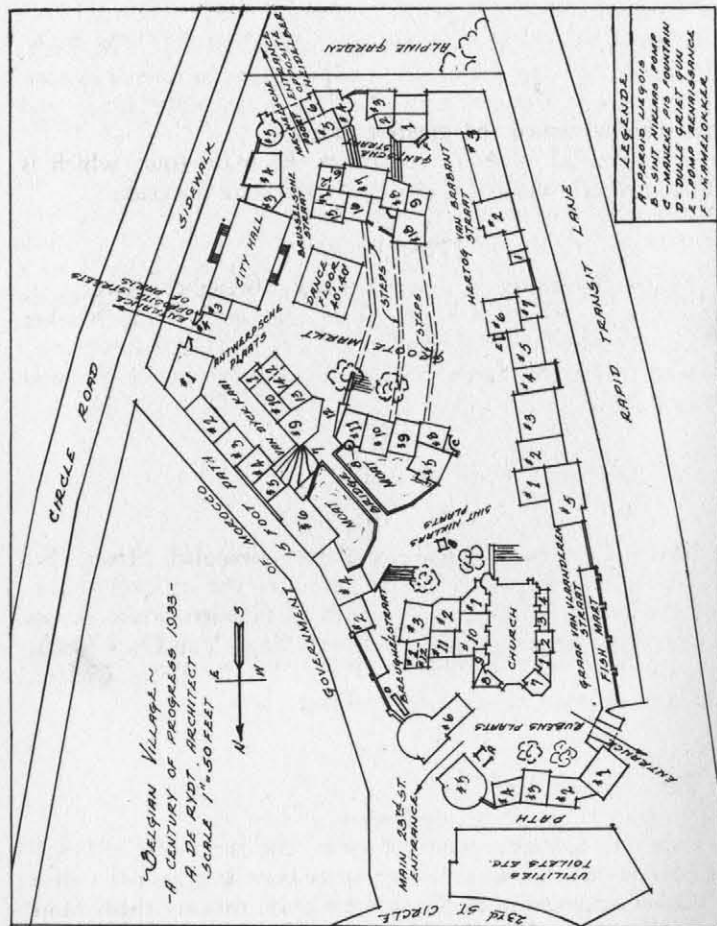
It remained the principal center of the province of Hainaut in Belgium.

Its monuments are very imposing, although during succeeding troublesome times which the city has endured through the years have caused the destruction of many of them.

WATERLOO

It is of little or no importance. In 1815, an allied army of 800,000 men marched against Napoleon who commanded only 120,000. Victorious until nightfall, thanks to his artillery, Napoleon fought as a simple soldier and was himself present at the downfall of his troops when his cannons stuck in the mire. He had the courage to surrender himself as a prisoner and to endure the fate that the allies had allotted to him — to be exiled for life at Saint Helena.





How to See Picturesque Belgium

PICTURESQUE BELGIUM is arranged in such a way that four itineraries may be made in order to see all the places of interest in the Village.

This is one of the advantages offered by Mr. De Rydt, the architect, who, inspired by fellow artists in former expositions, is the only one to bring new ideas to the old plans — and has thereby earned the greatest praise.

The detailed itinerary comprises the main tour, which is equally worth while if taken in the opposite direction.

ITINERARY I

MAIN ENTRANCE — Rubens Place, Breughel Street, St. Donatus Bridge, Van Dyck Quay, Antwerp Place, Market Place, Brussels Street, Ghent Street, Count of Flanders Street, Market Place, St. Nicholas Chapel, Brabant Street, Rubens Place.

II

The opposite direction.

III

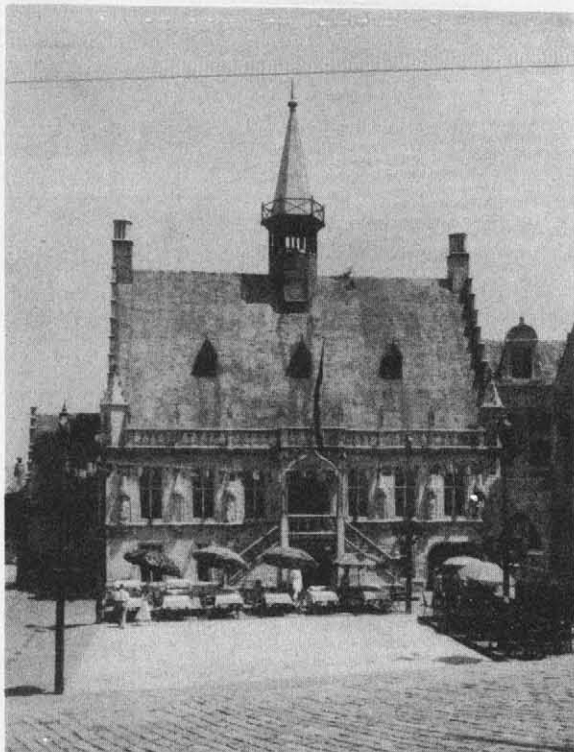
MAIN ENTRANCE — Rubens Place, Breughel Street, St. Boniface Bridge, through the arch to the market place, Brussels Street, Ghent Street, Count of Flanders Street, across the market place diagonally, Antwerp Place, Van Dyck Quay, St. Donatus Bridge, Market Place, St. Nicholas Chapel, Duke of Brabant Street, Rubens Place.

IV

The opposite direction.

From an aesthetic point of view, the entry of the Porch of Malines is certainly the most interesting. It gives the visitor a gradual impression of the surroundings, making them more comprehensible. Nevertheless, itinerary III above, is to be preferred for visits to all the buildings.

Visitors will enjoy discovering the most delightful corners themselves, since Picturesque Belgium is unusual in offering



City Hall
Damme Lez Bruges

new beauties at every turn — changing with the intensity of the light, the color and position of the sun. Even in the soft, warm evening light — or perhaps one should say especially then — it presents a surprising and unforgettable picture.

Once again, all honor to the artist for this beauty of arrangement! We hope that he may have the pleasure of receiving his fellow sculptors and painters who would not forego the pleasure of putting their impressions on canvas as a tribute to him.

DESCRIPTIVE TOUR

ENTRANCE THROUGH THE GATEWAY OF BRUGES. The visitor enters through the Bruges Gateway, which represents the Gate of Ostend, or the Donkey's Gate of Bruges. It dates back to the thirteenth century, and was once a part of the old fortifications. It is surmounted by two massive towers.

On first entering the Village, the visitor beholds a vision of the middle ages.

The Rubens Place, named after the great Flemish painter, is encircled by a series of small houses and the rear of the chapel, against which is a sculptured representation of the calvary.

Rounding the offices on the left, we enter a narrow little street named after the Antwerp painter, Breughel. On the left we see the big gun, "Dulle Griet," a monument which is to be seen in Ghent and which dates from 1429. This gun is the most mammoth of all the artillery used in the middle ages. It is entirely hand-forged. It weighs 38,000 lbs. and was used to shoot stones weighing 720 lbs.

On the right, we find:

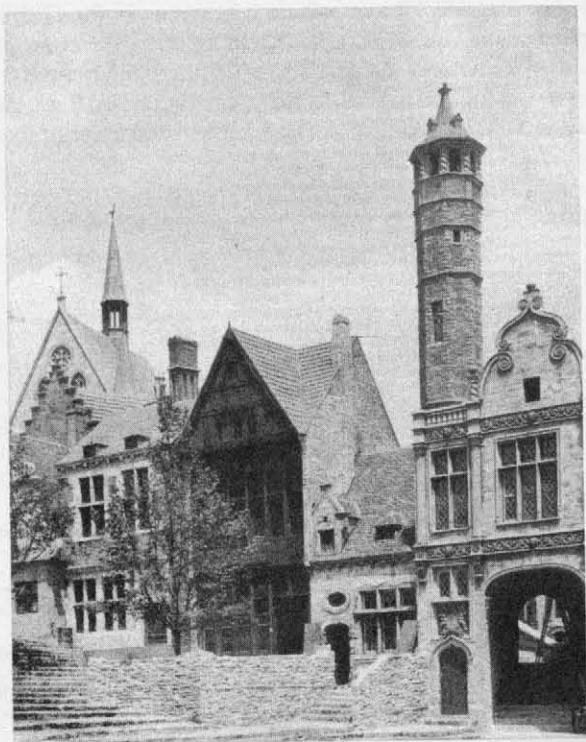
No. 1. Patrician House from Diest.

No. 2. Workman's House from Antwerp (1600).

No. 3. Toll House of Antwerp of the 15th century.

We next approach one of the most poetic spots of Belgium: St. Donatus Bridge which is part of the Gruuthuse, one of the most imposing castles in Bruges.

On the left side of the bridge, we see first of all a reproduction of a house of the sixteenth century of Lierre, near Antwerp, which once belonged to a miller. Next to it is one of the most exquisite houses of the convent of Diest, which was founded in 1252.



Tower Pagador — Spire of St. Nicholas Church
in the background

On the right side of St. Donatus Bridge:

The Pagode Tower, which still exists in the Old Exchange in Antwerp and which was used by the important merchants and shipowners of the 16th and 17th centuries as a lookout tower from which to watch for the arrival of their ships bringing treasures from the Orient, the Dutch East Indies, and the New World.

Another facade represents the wooden front of a house of the 14th century in Bruges. Next to it is a clay house of Diest.

The arch at the foot of the bridge is a replica of the "Vis-schers huisje" (fisherman's house) of Bruges.

Turning now to the left at the steps, we come to the Van Dyck Quay, named after the famous pupil of Rubens. Although Van Dyck lived at the court of London, he was born in Antwerp in modest surroundings.

On the left, we see, successively:

No. 5. A Workman's house of Louvain, in which we find the wooden shoe maker.

No. 4. The house called "In the golden Lamb" of Bruxelles, built in the Renaissance style of the 17th century and situated at the "Marche aux herbes" (Herb Market).

No. 3. House of Diest (16th century).

No. 2. Farm house of the "Campine" (North of Belgium).

No. 1. House of the Prior of the Episcopal Palace of the Abbey of Aflighem near Brussels, dating back to the 11th century. Destroyed in 1796-97 during the French Revolution.

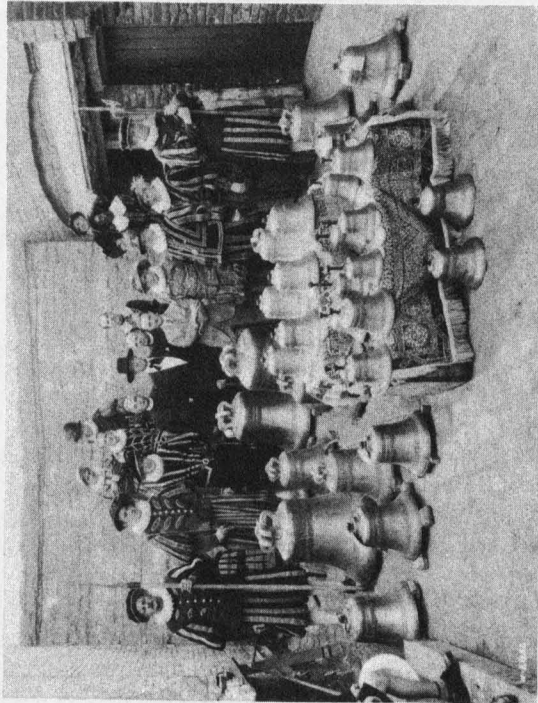
No. 9. The house of the devil from Malines. The sculptures on the wooden facade represent little devils.

No. 10a. A house called "Galgenhuis" from Ghent.

No. 10. House called "Old Antwerp," dating back to the 11th and 12th centuries during the period of Spanish domination.

We now come to the Antwerp Plaats where we see the gateway of the castle of "The Sherckxhof" of Deurne, near Antwerp. No. 3, on the right, represents a house from Tournai.

We then reach the Market Place, where we pass the Town Hall of Damme, dating back to the 14th century and constructed in Gothic style. Damme was the birthplace of Tyl Uilenspiegel, immortalized by the Flemish poet, De Coster. Tyl represents the mocking, critical and satiric spirit of the oppressed Flemings aspiring for liberty and justice.



The Collegium of Picturesque Belgium Accepting the Bells.

Next we pass through an arched passageway, a reproduction of the entrance to the Steen fortress at Antwerp, dating from the 9th to the 11th centuries. It was used as a prison. According to legend, the castle was inhabited by a giant who demanded a duty of each sailor passing up the Scheldt. One hundred sailors, who did not obey, were thrown into prison and their right hands cut off on the block. A Roman warrior, Brabo, mastered the giant and made him submit to the same fate as that of the sailors. A fountain-statue, made by Jef Lambeaux, commemorates this legend. It is located at the Grand Place and attracts attention through its aristocratic, if somewhat nervous composition.

To the left, in the rue de Brussels, at No. 3, is the house called "In 't Voske" of Brussels. It dates from the 17th century and was originally the seat of the haberdashers' guild. No. 4, next door, is a Renaissance house of Malines, built at the end of the 17th century.

To the right, No. 1 has a curious facade, mingling Flemish with Spanish architecture. There are still many specimens of this type in Belgium.

We come now to the "Rue de Gand," where attention is first attracted by an imposing gate called the Malines Gate, which represents "La Halle au Beurre" of Bruges (15th century). This is a replica of the left front only, the tower and gateway. It leans against old houses and next to a very imposing tower.

No. 5. A house of Louvain, Renaissance style.

No. 1. The tower of the "Acktersikkel" of Ghent which dates back to 1481. Constructed partly in Gothic style. The upper part represents all the characteristics of Renaissance architecture.

In the tower is a set of thirty-six bells that were sent from Belgium for the Century of Progress. Daily one of the best pupils of the old Flemish Master, Jef Denyn, peer of all carilloneurs, sends out in the air the voices of bronze. The bells were made in Tournai — tested and approved in Malines by Jef Denyn.

The Mammelokker is a bas relief representing a woman giving her breast to her imprisoned father, who has been condemned to die of hunger. This work of art is still to be seen outside an old prison in Ghent.

In the middle of the Ghent Street, the front of the houses are still to be examined:



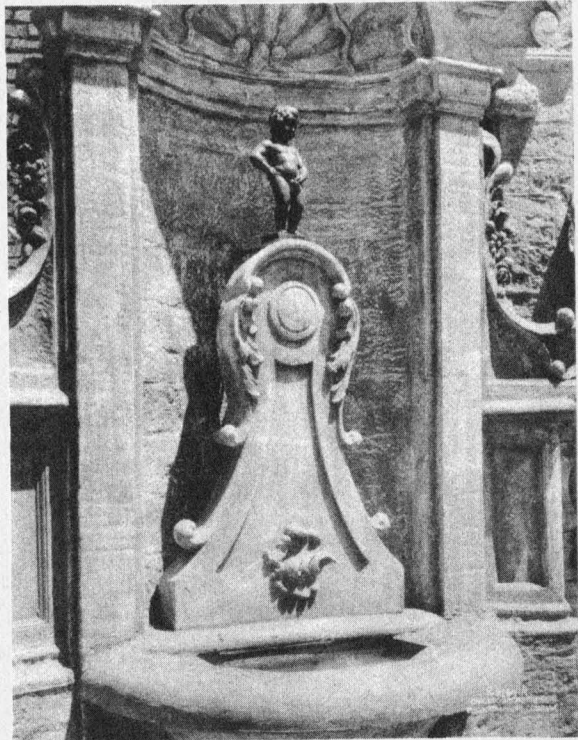
Making Belgian Lace

No. 8. A house in Renaissance style, Ghent, situated at the Flax Market and bearing the name "In de Zwaan" (In the Swan). The side facing the inner court dates back to the 12th century (Ghent, Tripe Market). Next to it is another house of Ghent on the walls of which are reproduced scenes from charity. On the corner, there is a house from the town of Hasselt during the time of the Spanish domination.

Ahead of us now is the Duke of Brabant Street where we see first a Gothic gallery of the Old Exchange of Antwerp (16th century). The corner house, No. 2, once belonged to a burgher of Diest. The entrance gate of the convent of Lierre is just beyond. The rear of the Hertog Van Brabant straat represents the gate and outside wall of the farm, "La Haie Sainte" of Waterloo, where Napoleon passed the last night before his fall. "La Haie Sainte" recalls to mind the great figure of Napoleon I—soldier, general, and counselor, emperor and later, exile—grieved for by some, cursed by others. His existence, though clouded with smoke and the horrors of war, was marked in the glorious history of France and in that of humanity by the civil codes which today are the basis of all European jurisprudence, and which have greatly influenced American codes. By the unification of right, he endeavored to obtain a united people, but by pursuing his dream of conquest, instead of waiting for evolution, he—great patriot himself—stumbled against the patriotic sentiments of the very people whom he wished to conquer. Nevertheless, Napoleon I will always remain an example of French bravery. It was in Haie Sainte that the great emperor escaped from his first banishment, in an encounter between 120,000 recruits and the allied troupes comprising 800,000 men. Here he passed the night before the battle. At dawn, the farm was occupied by the English troops.

The farm today is respectfully cared for in memory of this great military event which decided the fate of Europe. All Europe is interested in the spot where its peoples have shed blood and where numerous monuments commemorate the first great European alliance. In passing, it should be noted that the presentation is conceived in such a way that an isolated house always reveals at least two, and sometimes three different sides. In this way, the entire house, covering a small area, offers to the eye the maximum representative possibilities.

At the market place on top of the hill we have:



Fountain "Manneken Pis"

No. 7. A burgher's house of Bruges, the lower part of which is supported by only one beam.

No. 6. A lovely square-shaped burgher's house of the 16th century.

No. 5. A workman's house.

No. 4. A house with a wooden front, Bourg Place, all from Antwerp.

Most striking is the little statue, "Manneken Pis" of Brussels. This is known as the first citizen of Brussels. Tourists passing through Belgium almost invariably stop for a few minutes before this fountain. It is doubly natural as representative of the joyous, careless and frank spirit of every Belgian. Naturally a lot of stories are told about the little man who seems so happy and free.

First of all, it seems that as a child, having escaped from the paternal eye during a feast, he was found three days later "doing what he is doing", and the father was so glad to find him that he wished to commemorate the happy event—of having found his child showing such signs of good health.

Others say that a carefree child, forgetful of the respect due his surroundings, was found in the posture represented by the statue, in front of a sorceress's door, and was punished by being condemned to continue eternally. The arrival of a monk dispelled the danger, for he carved the little fountain-statue.

The third story is more serious. It is said that revolutionaries, wanting to set fire to the town, lighted a wick leading to the interior of a house. At that time, as the majority of all the houses were made of wood, destruction of the town was certain. The little boy, appearing on the scene, was able to put out the murderous flame, and his act was thus turned into a heroic deed. No self-respecting citizen of Brussels will tolerate any mocking of this statue.

It is certain that this little statue has always been envied. Stolen several times, it was once violently insulted by the soldiers of Louis XV who had invaded the town. This nearly led to disaster, since the people wanted to be avenged. The great King Louis XV, however, heard of the matter, and wishing to win the esteem of the people, punished his soldiers by making the statue a Royal Knight having the right to wear a sword and carrying a noble title and the cross of St. Michael. The little man was replaced in his corner and the army saluted him. Since then, it has been the custom for



Making Wooden Shoes

each monarch or president, visiting Belgium, to give to Manneken Pis a costume of his country, made to measure, and at the same time to confer upon him a decoration.

Going back to the market place, we find down the hill on the north side:

No. 14 and No. 13 which are reminiscent of the market place at Antwerp. These houses, while the purest in style, are less imposing than the structures known by the names of their owners — the family Kreglinger, who possess great ranches in South America, and who contributed, together with the Bunges (another Antwerp family) to the creation of the independent state of the Congo, founded by King Leopold II.

No. 12. The porch which leads to the bridge of Bruges.

No. 11. A house of Diest.

No. 10. A wooden house of Malines (Spanish domination).

No. 9. A house of Namur (16th century)

No. 8. A beautiful burgher's house of Louvain

On the south side of the market place, we have a very beautiful view and we find there No. 18, a gothic house.

No. 17. A very curious back entrance of one of the houses of the rue de Gand.

No. 16. A typical house of Namur.

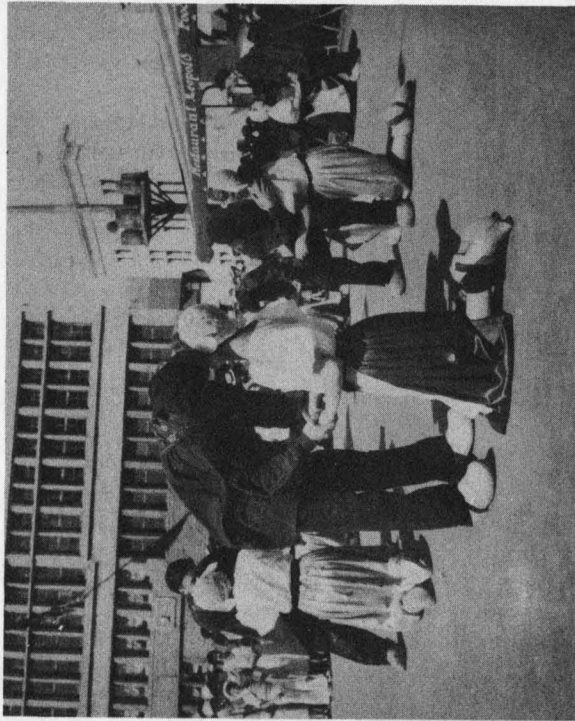
Let us now cross the market place and find again our little Manneken. On the left, we have market place No. 3, which represents the entrance to the Chapel of St. Julienne of Antwerp. It is part of a structure founded in 1303 by Ida Van der List and used as a shelter for travelers and pilgrims, who could obtain three days of shelter there. Every year, on Good Friday, twelve old men are offered a big dinner by an institution aided in this charitable act by the inhabitants of the city.

No. 2. A shop of the 17th century of Diest.

No. 1. House of the 14th century of the prior of St. Donat of the old Cathedral of Bruges. The north front of this building represents a house of the fishmarket of Bruges (Renaissance style) which, since 1600, has been used for selling fish.

We now come to St. Nicholas Square, where we have a really magnificent view of the St. Nicholas chapel of Antwerp.

Other churches of Antwerp might have been represented: for instance, the cathedral with its 125 columns and 230



The Kissing Game Dance

arched arcades, and its stone tower chiselled like lace and 400 feet in height. It dates back to 1422.

There is also St. Jacobs Church, a veritable museum of treasures in paintings and sculptures, some of which have been destroyed by fire. There is also St. Charles Boromee Church and St. Paul's and many others, reproductions of which were not to be thought of. It is doubtful if ever again such works of art will be made.

St. Nicholas church is modest and pure in style. It dates back to 1450. In those days, it was used as the chapel of the shoemakers' guild. Inside, visitors will see the tomb of Cardinal Mercier, whose name will always be linked with the history of Belgium, and who during the Great War personified passive resistance of the Belgian people in the face of the invader. He held himself proudly before all abuse of power, before the persecutions and deportation of healthy men designated to work in the war factories of the invading army. The names of Cardinal Mercier, representing the Christian world; Minister Magnette, representing the Free Masonry; Louis Frank, president of the Relief Commission in Belgium, who is now (or who was) State Minister and Governor of the National Bank; Burgomaster Max, representing the civil power; Batonnier Theodore, representing the legislative power — all these are Belgians who have paid for their pride and patriotism by imprisonment. Dead or living, they are on the honor roll which every Belgian respects.

The tomb of Cardinal Mercier could not be omitted from the chapel, since such an omission would be an injustice to a great patriot.

All around the chapel are the small houses previously inhabited by workmen: stonecutters and tower constructors. Some of these houses are still standing around the cathedral of Antwerp.

At the St. Nicholas Place we also find:

No. 1. A convent house.

No. 2. House with a wooden front. Both houses are from Antwerp.

No. 3, at the corner, is the old toll house of Antwerp, dating back to the 15th century.

On the west side of the church we find:

House No. 1. A convent house from Diest.

House No. 2. The west entrance of the church is a porch from Ghent "Pharaildepoort."

Houses Nos. 3 and 4. Convent houses of Bruges. In front of these houses we have a gallery representing part of the Fishmarket of Malines.

Then you come in the Rubens plaats. The first thing you see is another gateway, replica of an ancient gateway and watch house of Liege from the 5th Century which was built on the ruins of the old fortification walls.

House No. 1 represents one of the old houses which served as a rest place for travellers.

House No. 2. Typical house of one of the still many to be found old houses in Tournai.

House No. 3. House of Mons. In front of this house we have the famous fountain "Le Perron Liegeois."

House No. 4. One of the most beautiful houses of Tournai.

House No. 5. Gateway of Bruges.

House No. 6. Little house attached to the gateway and generally used for guard's rooms.

House No. 7. House from the Convent of Diest.

Houses Nos. 8, 9 and 10. Houses from the convent of Lierre. This city was practically destroyed during the World War, and these three specimens are some of the rare houses saved from destruction.

House No. 11. House from Namur from the 12th century.

House No. 12. Patrician house from Diest.



The Folk Dances

NO visit to "Picturesque Belgium" is complete without seeing the Folk Dances which have so entertained those who have witnessed the joyous carnival of song and dance, that they have become one of the genuinely famous "sights" of the World's Fair!

In the heart of the Village, surrounded on all sides by the quaint architectural charm of the middle ages, is a large open square on which front little shops, cafes and outdoor restaurants.

It is here that at the start of every hour that flaxen haired maidens and peasant boys of old Belgium stage their native group dances to the strains of rhythmic and charming waltzes.

There is a clatter of heavy wooden shoes, a never ending chorus of song and laughter as the boys and girls go through their formations in the same manner as did their forefathers down through the ages.

Never failing in its appeal to the audience, is the grand finale . . . the kissing game. Here is clean, fast fun — and a kiss is the same in any language the world over!

To the strains of the lilting music, the boys and girls dance about the stage in a circle, with one boy or girl alone in the center. The dancer in the center chooses a partner of the opposite sex from the outside ring, and the two then become the leaders of the dance. At given breaks in the music they kneel, and first he kisses her, then she kisses him. Dancers of the circle follow suit. It's great fun, but the laughs are yet to come. There is a pause in the music. One of the peasant boys leaps from the circle and takes the hand of a girl selected at random from the audience. Then she must become his partner in the center of the dance. When the dance is over, all the boys rush to initiate the new dancer with their kisses, much to her embarrassment and to the merriment of the on-lookers. The stunt is then repeated with a boy from the audience. When visitors leave the kissing game, they are sure to have become genuine admirers of the Belgian Village, and are ready to accept the more serious beauty of it in a proper mood.

Most of the information in this book is due to the courtesy of Mr. H. Odeurs of Antwerp.

