

side city rampart). Despoiled and damaged by fires at different times, the present restored Gothic cruciform structure is considered to be one of the most attractive churches in Holland. It is three hundred and fifteen feet long, and two hundred and ten feet through the transepts. The arched wooden ceiling of the nave and the groined stone ceilings of the aisles are supported by fifty-two clustered columns of stone. The building is lighted by seventy-five large windows. In the middle of the church hang five large and twelve smaller brass chandeliers; the first having respectively thirty and the others sixteen or twenty branches with sconces. The elaborately carved wooden pulpit (*predikstoel*), with its massive canopy, is a conspicuous feature of the spacious interior. A number of memorial pillars and monuments in different parts of the auditorium serve to preserve the fame of the achievements of some of the great admirals of Holland whose bodies are buried beneath them.

The Palace (*het Paleis*), opposite the *Nieuwe-Kerk*, is one of the most imposing buildings in the city. It is two hundred and eighty-two feet broad, two hundred and thirty-five deep, and one hundred and forty-six high, exclusive of the tower, which is forty-one feet in height. After Napoleon I. had made his brother, Louis Bonaparte, King of the Netherlands, the building (the erection of which had been begun, in 1648, as a city hall (*Stadhuis*), and was finished, in 1655, at cost of eight million florins), was presented, in 1808, to King Louis, by the city, for his majesty's residence. The great hall (*de groote zaal*) on the second floor, now the royal reception room, is one hundred feet high, one hundred and seventeen long, and fifty-seven wide. The walls of this magnificent chamber are lined with white marble brought from Italy. "In the centre of the marble floor," as described by Baedeker, "is a representation of the firmament, inlaid in copper, which, however, is covered by a thick carpet manufactured in Deventer, and is not shown to the public. Above the entrance to the throne-room is a representation of Justice, with Ignorance and Quarrelsomeness at her feet; to the left is Punishment, to the right a skeleton (now concealed), and above, Atlas with the globe." From a set of bells, in the clock-tower surmounting the building, is elicited, at the end of each quarter of an hour, a popular tune, by automatic machinery. The foundation of the weighty edifice rests on thirteen thousand six hundred and fifty-nine piles.

The enlargement of the city's commerce in the beginning of the seventeenth century necessitated the erection of several public weighing-houses. The brick, towered structure, erected in 1488 as a part of the city wall, and used as a gateway, called Saint Anthony's gate (*Sint Antonis-Poort*), was, in the spring of 1617, modified and reconstructed for a weighing-house, which obtained the name of Saint Anthony's weighing-house (*Sint Anthonieswaag*). Its situation at the south end of the *Zeedijk*, where now is the open space