

shuffling them, and re-issuing them. This got them out of a difficulty, but left the hospitals as bad as before. It was only when active operations ceased that the hospitals were provided with mule transport, and could take, and keep, their position on the line of march."

It is further stated that on the line of march the hospitals were during active operations insufficiently guarded. That is a question to be decided by the military authorities; but it may be taken for granted, even by a civilian, that when men and animals were unable to get into camp by nightfall, in a strange country, and with an enemy who was always more active at night than during the day, some guard was necessary; and this was not always given. The encampments throughout were cramped. Sometimes the ground did not permit of more space being given; but whether there was space or not, the hospitals were all huddled up in a heap. At Maiden, one full hospital, which had over 100 sick, many of whom were wounded, was given a space scarcely sufficient for one company of a regiment. There was not an inch of spare ground. Tents, followers, equipment, dying ponies, latrines, were all crowded together; the dirt and dust, noise and flies, formed as unsuitable surroundings for sick and wounded men as one can possibly conceive.

That the wounds did not all become gangrenous under these circumstances speaks volumes for the care which they received. Houses were not utilised as dressing stations as much as they might have been. These were generally reserved for officers' messes, etc. Hospitals rarely had a house at their disposal; but as these houses were never clean, perhaps the patients were all the better for being dressed in the open air.

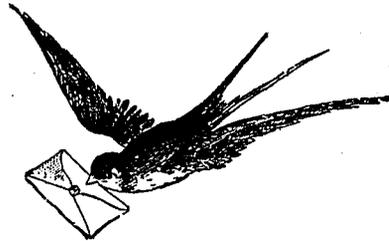
There was one instance of want of consideration, fortunately rare, but which is so unique that it deserves to be put on record. After a hard march, a medical officer had almost finished making a dressing station in a quiet corner, when he was ordered to go elsewhere; and he thus was forced to perform a serious operation in the open, exposed to heavy "sniping-fire," while the place from which he had been ousted formed a safe retreat for—an officer's chargers!"

#### A COOKERY EXHIBITION.

The Eleventh Universal Cookery and Food Exhibition will be held in the galleries of the Imperial Institute in the month of March, 1899. The Exhibition will, as heretofore, be under the auspices of the Universal Cookery and Food Association, of which Mr. W. Burdett-Coutts, M.P., is president. The Executive Council of the Exhibition has been elected, and includes as chairman, Mr. J. C. Buckmaster, M.A., J.P., whose association with the cause of good cookery is historical, since it is to his famous lectures, delivered at the International Exhibition of 1872, that the origin of the whole cookery school movement of the present day is to be traced. The offices of the Executive Council of the Exhibition are at 329, Vauxhall Bridge Road, S.W.

## Our Holiday Letters.

[FROM ANTWERP.]



ANTWERP  
—Pictures. Is there anyone who has been to Antwerp to whom these are not interchangeable terms? Surely no one can have visited

Antwerp who has not revelled in the glorious masterpieces which abound there, steeped his soul in them, been exhilarated, refreshed, and felt, in fact, for the time being, every faculty which he possesses satisfied. Antwerp is pictures, for without them it would be like a body without a soul, beautiful, but lifeless. With them its charms are perennial, and to the end of time it will have wherewith to draw, as with a magnet, all lovers of beauty to worship again and again at its shrine.

The dominant spirit in Antwerp is, of course, Rubens. His masterpieces are preserved in this city, and superb they are. Foremost of these is the picture which fairly takes one's breath away by its magnificence. The photographs of this picture are probably well known to all readers of the *Nursing Record*, but, though photographs frequently bring back to one's mind the beauties of pictures one has seen, those of the "Descent from the Cross" are, I think, very inadequate. I never cared for them before I knew the picture, and now that I have seen it I care for them still less. They quite fail to interpret the wonderful genius which pervades the original, or to convey any adequate idea of the masterly grouping of the figures, while the gorgeous colouring, which to a great extent is the picture, is of course inexpressible by a photograph. It is a picture to study again, again, and yet again; and always with new delight. To stay in front of for hours, and let its beauties sink deep into one's soul. In the Choir, over the high-altar, is an Assumption by Rubens, but this is in no way equal to the Descent from the Cross, or to the Elevation of the Cross in the opposite transept, a worthy companion to the Descent. It has, indeed, been said that Rubens in these two masterpieces fills the whole temple with his glory, and this does not at all overstate the case. The Cathedral itself is a worthy setting for these pictures, tributes as they are to the glory of God whose worship is its *raison d'être*. One feels that the pictures are in their right place, and that our English Cathedrals are the poorer that the masterpieces of religion are, in this country, consigned to museums, instead of interpreting to worshippers in our churches truths concerning the Divine Presence which pervades them. Antwerp Cathedral is said to be the most beautiful Gothic Church in the Netherlands. The North Tower is worthy of all admiration. Its open work is so elaborate and beautiful that it was aptly compared by Charles V. to Mechlin lace. The interior is remarkable for its six aisles which are very effective. The Stations of the Cross, in the South Aisle by the modern painters, Vinck and Hendricks, are very beautiful and well worth a visit. The Place Verte, on the south side of the Cathedral, contains a statue of Rubens, and should, on this account, be visited. His

[previous page](#)

[next page](#)