

**THE WILLIAM I MONUMENT AT THE PORTA WESTPHALICA.**

Since last autumn there stands on the Wittekindberg, by the Weserscharte, a monument erected to Emperor William I, of Germany, by the inhabitants of Westphalia. The site is most happily chosen, as the now completed work proves. So far as the eye can see, the scenery around presents one picture of beautiful, undefiled nature. The hill raises the monument above the level of the land around, and gives it, as viewed from the distance, a truly imposing aspect. In such a spot architecture carries more force than sculpture. The massive mouldings, the ring terrace, and the stately baldachin form one whole, which itself seems intimately to coalesce with the hill. As the eye scans the undulating lines of the surrounding expanse, it finds a natural resting place and landmark in the picturesque Wittekindberg with its monumental crown.

But let us, by the help of our illustration, approach and take a closer view of the structure. We are standing on the ring terrace, about on the spot which the

The history of the growth of the original plans for the erection of the monument into the structure such as it is completed at the present time offers some interesting features. By a small majority the house of representatives in Westphalia decided the monument should stand by the Porta Westphalica (Weserscharte) as the place best fitted of the three proposed, namely, Hagen, Münster, and the place chosen. Next a prize was offered for the best plan of a memorial, such as would be suitable for the site and purpose in view. The artist who came out victorious from this contest was Prof. Bruno Schmitz, to whom we had occasion to refer above. The merits of his design were so striking that it could be recommended for adoption by the jury almost without comment, and the provincial authorities soon decided to accept the prize-crowned plan. That was in 1890. Preliminary steps, such as the buying of the ground, etc., took a year and a half; in 1892 the building was begun; the completion of the work was celebrated in 1896, the Emperor and Empress being present.

considerably more money would be required than the province had at its disposal, so it was agreed to reduce the dimensions of the monument by about one-third. The statue was ordered under the new measurements, and the work begun. But in the course of the erection, the architect became more and more convinced that the monument would not suffer the reduction without great loss in artistic value; he succeeded in persuading the authorities to grant him funds for the full size architectural construction. But the statue was already so far carved that in its case the reduced dimensions had to be adhered to. It was found in the end that this incongruence did not so much affect the monument as might be imagined, still the statue is a little small for its framing.

Whatever difficulties may have been in the way of the artist and his supporters, he has certainly done his work finely, and both from a close proximity and from a distance this monument offers such a view as will place it side by side with the Herrmanns-Denkmal among the notable sights which Germany calls its



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architect, Prof. Bruno Schmitz, picked as the point from which to sketch his plan. Of him we will have more to say later on.

The ring terrace, we will mention in passing, is supported on twenty-eight limestone pillars, and is surrounded by a low wall.

From our place of observation we see the steps ascending toward the upper terrace. Facing us, as we scale the first flight, is the dedication, "Wilhelm dem Prossen—die Provinz Westfalen." Then the steps divide to the left and right, leading up behind the statue. This itself is raised on a simple pedestal within the baldachin. It is an excellent piece of sculpture, from the hand of Tumbusch. William is represented in his full vigor of those years in which his army gained him victory after victory. He is arrayed in the uniform of the Gardes du Corps, in his coat of arms, cuirass and high boots, girded with his mighty sword, on which he poises his left hand. The imperial coronation cloak hangs from his shoulders, and a laurel wreath crowns the brow of the victor. Thus he stands, a prince of peace, yet also a mighty protector of his people. His right hand stretches out to spread blessings and safety over his lands.

As a matter of fact, the monument as it stands does not altogether represent the original draught; the latter is the first stage, from which the final shape was ultimately derived by a gradual evolution. Thus, for instance, the original design showed walls of smooth masonry, whereas Mr. Schmitz has built the monument in bossage work, as our illustration clearly shows. Many minor details too underwent an alteration. Of these we will only mention the substitution of the simple dedication for an elaborate bass relief coat of arms, and the temporary omission of the crouching lions on the two blocks on either side of the foot of the stairs. There was also a peculiar construction introduced in the building of the cupola which ingeniously distributes its weight on the pillars. An alteration which we cannot help regretting is the neglecting of the originally planned mosaic for the cupola, which has been inadequately replaced by whitewash. We fear this circumstance tends to detract from the majesty of the monument.

A rather comic accident, which, however, might have had serious consequences, and which as it is has left its result, is worth recording. When an exact estimate of the cost of construction was made, it was found that

own. We are indebted to Zeitschrift für Bauwesen for our illustration.

**Station Announcers on the Seine Steamboats.**

The Seine at Paris is navigated by a considerable fleet of cheap steamers, affording an excellent means of transportation along the water front, the fares being low and the time being fairly quick. For some weeks past a new system of announcing the stations at which the boats stop has been adopted. All travelers know the mistakes which are liable to occur owing to the carelessness with which the stops are called out. The system which is used is simple in the extreme. It consists of a box at the top of which are the words "Next Station." Below this, secured at the middle of the box, are a number of signs, one for each of the stations at which the boats call. After the boat has left the station the ticket taker pushes a button which releases the top edge of one of these signs. The sign is secured by staples at the middle of the box, so that it folds down like the leaves of a book, exposing the name of the next station. The movements are very simple and the apparatus is not liable to get out of order, owing to the fewness of the parts.